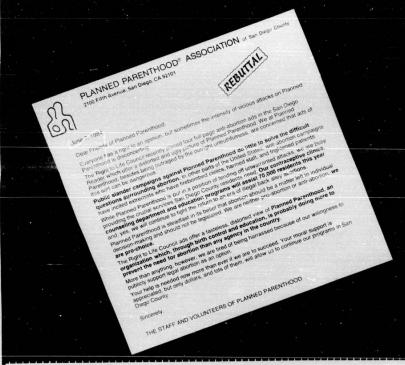
Our County has a program that reduces teenage pregnancies, reduces the need for abortion, and saves the taxpayer money. IT'S CALLED PLANNED PARENTHOOD



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TO: DI ANNED PARENTHOOD ASSOCIATION Enclosed is my donation of \$ 2100 Fifth Avenue, San Diego, CA 92101

Hard Times High School



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

kobert Bertheola had an unusual sense of humor. One day he went into a bank it. Los Angeles and placed a piece of paper before the teller that read. "You'd better give me S million." For his account number. Robert put 4.4 Magnum." The people at the bank, apparently, weren't in a good most did day. "I was only sokine most that day." I was only sokine." Robert Bertheola had an unusual sense of humor. One day he went into a bank 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 rob-

incarceration in mental institutions.
"My parents had some money."

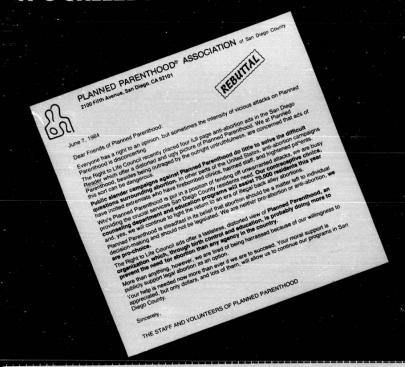
Robert says. 'so they would pay to

young man with a bulbous Afro hair-style. looks back on his past as one might look at a landscape scarred by a long, slow battle. T've been contrasts strangely with a

Stephen

Our County has a program that reduces teenage pregnancies, reduces the need for abortion, and saves the taxpayer money.

IT'S CALLED PLANNED PARENTHOOD



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This ad paid for by private contributions





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 telle: Ahar read. "You'd better give me \$3 million *4.4 Magnum." The people at the bank, apparently, weren't in a god mood that day. 'I was only joking Kobert pistsis. "They took it me Kobert insists. "They took it he was nown took in the sense of the sense o

booked him on attempted bank rob

He did three months and got out when the judge decided I was just joking too." Fur 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 kee me out of jail."

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

By Stephen Meyer

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 — two months ago, maybe three

- 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. 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 benches or in Balboa Park shrubbery. They're also a lot more mobile; on his moming patrols, Brown states, he rarely comes upon a familiar beard. The transiens are pretry much confined to five encampments, three of them in the San Diego River bed; about a quarter-mile north of interstate 805 overpass, "which provides a natural shelter from rain and wind." Brown says, and where two Brown says, and where two partially rolled-up mattresses are stored in plain sight against a bridge abutment for nighttime



use; behind the Easy 8 Mote on Hotel Circle Place in the west end of the valley; and behind the YMCA on Friars 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 campsite areas are 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 mest, though, is that these young, mobile that these young, mobile transients are also prone to committing "nuisance crimes" such as burglaries and car break-ins; Brown reports that the "peaceful hobo" image has been shattered, once and for all, by more than forty reported crimes in just the last month in crimes in just the last month in Mission Valley. Hardest hit have been the office buildings and condo complexes that border the riverbed — a fourbuilding office complex in the 7800 block of Mission Center Court, for example, was burglarized six or seven tir 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 "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 heir dimes for a cup of coffee," Brown says. "And when a guy goes in, ransacks the change when an IBM Selectric change when an IBM Selectric change when we will be change to the change the cha

Also victimized are the (continued on page 42, col. 3)

Riffs

The list of local arts casualties has, in years past casuattes 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-act extravaganza subsidized by KOOL parent, the Brown & Williamson Tobacco Company to the tune of \$150,000. relationship. As a result, the sponsorless Hagey initially planned to produce a scaled-down festival this year with less than a dozen acts 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 or a succession of individual and series concerts to keep the and Diego Jazz Festival name alive until a new promour can be until a new sponsor can be found for a revitalized 198

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 Villag 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 unsubsidized trial run Still, the downtown's Central City Association (CCA) — sponsors of the new (CCA) — sponsors of the new transportation system — instead chose 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

City Lights

presentation and experience that they guaranteed the firm \$80,000 for five months of trolley service, \$22,000 more than Smith's bid.

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 and when Smith's counterproposal surfaced in March, CCA was too enmeshed in discussions with Molly to abandon their course and take Smith's offer. "It

would have looked verunethical . . . 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 nis \$35,000 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 thousands of gratis trolle tokens through Gaslamp

merchants. He says 150 passengers ride his trolley daily; the Molly trolleys,

just started operation last week, have no ridership counts yet. With no revenue from the farebox, both trolley lines look to charters and the sale of onboard advertising to 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 \$800 for a small interior billboard to \$2800 for a large exterior ad. CCA has used its extremise. CCA has used its ev

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

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, revenuelosing Seaport Village-to-Balboa Park "Heartline Express" off the streets whe the private trolleys began — P.K.

Joey Doesn't Honk Here Anymore

If Job had had a \$600 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 hat, liaving 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 Sea World near Perez Cove that day. Joey was a big attraction, drawing crowds to Laub's stand. The b' would allow himself to be penced 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 Roven-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 in tree on a traffic island where Ingraham becomes West Mission Bay Drive. Laub ran 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 and raffic island between Quivira Road and West Mission Bay Drive, near Seaport Landing I aub called the fire departs for assistance, but the dispatcher told him that she couldn't send a truck out to rescue a parrot. She suggested



that Laub wait under the tre 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 again and Laub lost sight of

The disconsolate ex-owner returned to his booth at the boa 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 de hed 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 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 Tower 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, larged firefighters are 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 screeched 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 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-horsepo wer water pump with a special spray attachment. He called his finands and narrents to borrow. friends and parents to borrow more hoses, and by nine-thirty he had secured more than 450 feet of the rubber tubing. Laub 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

window of his Volvo, causing nearly \$2.50 worth of damage. Laub has since placed an ad in the "lost and found" section of the San Diego Union, and he is 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 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 milkman on his early morning delivery route.

-R.O.

Diamonds And Cactus

Clifford Carlton Cravath. fellow big leaguers, was the first San Diegan to play major league baseball. And if you can orget Ted Williams for duration of this story, Gavy Cravath was also the best

hometown boy to ever bludgeon the horsehide. Cravath's name was more or less lost to local history until less lost to local history until Frank Kern, curator at the Hall of Chempions in Balboa Park, control 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 called him Cactus because California was still considered the Wild West in the early 1900s). But the city 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 Discovered that cravath played for the San in the California. 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



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 Lagana Beach in 1963. Cravath stood five feet, ten the county of the

year after he came to the year after he came to the Phillies he became baseball's leading stugger. In 1913 he led the majors with nineteen homers and 128 runs batted in (RBIs), and again led the 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

Vorld 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

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 18, 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, presumal 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 year, she recounted how Gav was on first and took off for second when a grounder was hit ioward shortstop. He was forced out at second, but when the second baseman they first to try to complete the



What's The Difference?

Cynics may very well slap their thighs and chortle derisively at the thought of a forty-two year old est 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 Helice Bridges (formerly Lee Geiserman, 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 the office who counter positive 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



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N VERIFIED

Just Baby & Bingo

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

I expected to read the ongoing Lexpected to read the output depressing correspondence concerning your Right To Life Council's antiabortion ads. As expected, many letters continue to flow. I would like to say that I am thank fut my daughter was against abortion and chose 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 wanted to keep her haby. Part of my life would be gone if she had chosen abortion. It was time for some humor and Gason's article certainly hit the poper Let's have more of her Damon Runyon characters!

Betty Dodds San Diego

Let's Go Get Stones

I am happy to see Jan Wahl and the Reader ("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 Cemeter

adjunct of the San Diego Historica 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 Browney Cemetery Preservation Committee

Just A Touch

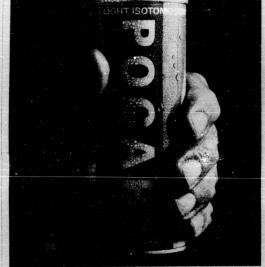
Thank you for bringing up the seemingly omnipresent subject of stress ("Off the Colf." June 7.1. 1 was sorry to see no mention of one priven stress releaser, therapeutic massage. Stress and body tension perchatace each tother in a vicinose specific seeming the stress of the cold of ability to sleep deeply, think clearly, and work successfully Chronic tension contributes to ious health problems by making

scrious health problems by making the body more susceptible to injury and disease. The various forms of body therapy, including deep tissue. Swedish oil, and acupressure all focus on releasing the client's specific patterns of tension, in addition to the immediate physical specific patterns of tension, the addition to the immediate physical regiveraises like a minivacation. The awareness of the body's potential case and vitality carries The awareness of the body's potential case and vitality carries beyond the session into the client's life as p 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.

Judy Heyboer

Gem On A Par

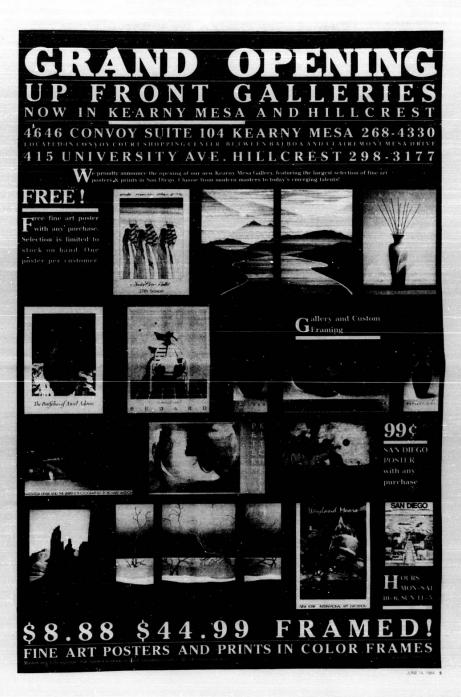
In Jonatha Saville as demanfassis critic for the Reader, the puper possesses a vertiable gem. He is the best darna critic in the test of the second control of the second contro the audience, seeing the play as produced on stage. In this respect, he functions as a true drama critic. I often save his reviews for they constitute a chronicle and history



When you're hot, Pocari beats otherdrinks

Try it and you'll know why San Diego's hot for Pevari It's the light, refershing new drink that quickly replemishes fluids lost when your body heats up during work, workouts to much san. Low calorie Pocari has no cafeine, no artificial sweetners and contains twice the RDA of Vitamin and contains twice the RDA of Vitamin actions. Low calorie Pocari has no cafeine, no artificial sweetners are section at Safewax. Vons. Big Bear, Contractive of the pocari works up to seven times factor.





Straight from the Hip

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 lis-ten 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 saving it is the only way to eat, drink oy saying it is the only way to eat, utilik, 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 water melon along on journeys through arid lands. Rather awkward canteens, but cer-tainly more nutritious and interesting than

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. should be flush to the contour of the frust. 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 vital; yellow or amber is good, but a white tinge to this are indicates a poor choice. It's all rather subjective, and professional growers have the only fooliproof method for choosing a good watermeton. Before they harvest a field, they go out and split is the professional to the professional transfer of the professional transfer of



Dear Matthew Alice

Dear Matthew All-e: 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

Sammy Smith

Cardiff

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. Rorert Hedescock, however, is doing

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 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 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 pole in the television series. by a small role in the television series
"Simon and Simon," in which the mayor
played a mayor (clever casting) who was
looking for some nasty horse thieves. I

Just about everyone who responded to my question about Dagwood Bumstead's occupation kine he worked for the J.C. Dithers Company as an office manager. Only a few, however, knew that the pre-tice nature of that firm has never been revealed. Although his answer was not the classified that the pre-tice nature of that firm has never been revealed. Although his answer was not the high that the pre-tice nature of that firm has never been revealed. Although his never been revealed. Although his never he was not the work of the high that he was not the high that he was not the high that he was not have the high that he had not have the high that he was not have the high that he had that he was not have the high that he had that he was not have the high that he was not have the high that he was not have the high that he had that he had that he that job is in the "salr mines"). Jim also knew that Blondie's maiden name was Boopadoop, but the honors for being first to respond correctly to both questions must nowpassop, out the nonots for reing trust or respond correctly to beth questions must go to Glen Schniepp of Spring Valley. An official state of 1930, at that early stage in the comic stip of the comic stip of the comic stip. An official stage of the comic stip of

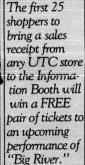
aged to miss his performance (and his two carlier ones as well). I think I was watch-ing a rerun of "Mr. Rogers' Neighbor-

hood" at the time. I apologize, and I vow not to miss Mayor Hedgecock's next fic-tional role on my TV screen.

Roger Hedgecock, however, is doing things his own way. Here we have a politi-

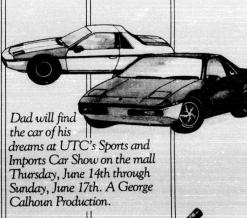
WITH LOVE ON FATHER'S DAY FROM UNIVERSITY TOWNE CENTER

Celebrate Dad's special day with fine fashion idea. from Broad. way, Robinson's. Sears and over 145 specialty stores.

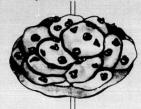


Enjoy a special preview performance of "Big River," The Adventures of Huckleberry Finn, presented by the La Jolla Playhouse on Saturday, June 16th at 11am at Centre Court.

Learn more about La Jolla Playhouse's second exciting season of shows at their information booth on Saturday, June 16th from 10am to 6pm.



Show him how much you care with the fun of ice skating. a movie or dining at one of UTC's fine restaurants.



Find the perfect present for Dad from UTC's wonderful selection of clothing, sporting goods and hundreds of gift ideas.



Located on La Jolla Village Drive between I-5 and I-805.

THE INSIDE STORY

THE MOST THREATENING challenge to Mayor Roger Hedgecock's controversia "managed growth" program has until now been La Jolla Valley, 5100 acres of rolling hills and scrubland northwes of Peñasquitos that is the proposed site for development of a Christian college, business parks, and homes. Hedgecock 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 Mira Mesa. The stakes are high: La Jolla Valley's developers — the Campus Crusade for Carist, Inc. — have already spent \$1.25 million in legal fees, public relations assistance, and engineering studies. Hedgecock's doggedness was demonstrated when he refused Chavez endorsed the project

this year.

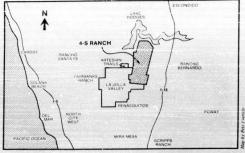
La Jolia Valley, however, is now being pushed out of the managed-growth spotlight; a city council debate and vote on that development, which had been scheduled for next

Tuesday, has been delayed. Tuesday, has been delayed until September. But soon the stage will be taken by a new actor — the 4-5 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 until September. But soon the

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 an sewer hookups are cheaper and easier to obtain from the city 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 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 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 the publicly funded Economic Development Corporation. But the city planning department — always sensitive to the desires always sensitive to the desire 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 may Yet the win ultimately may undercut Hedgecock's posi-by clearly highlighting the weaknesses of the arent victory for the mayor



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

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

development. Those who fault eastern border of Rancho 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 procests with crual 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 Peñasquitos are steadily gobbling up those acres from the east, while Fairbanks Ranch and North City West are encroaching from the 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

common east-west boundary, making La Jolla Valley a 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 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 rounty instead, leaving the city to suffer the negative effects of suffer the negative effects of engine to the city will continue to lose hi-sech lenefits. "The city will continue to lose hi-sech development to the outlying areas — Fallbrook, Vista, 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

Hedgecock's staff concedes that a Ralphs detection 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 bough from the Olivenhain Water District, would cost thirty District, would cost thirty
percent more than city water.
"They're a long way from
actually building," says
Hedgecock staffer Dave
Nielsen, who will looking," says
Hedgecock staffer Dave
Nielsen, who will look open sing
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
promisine owner for

conservationists.

The Ralphs family is moving ahead with county negotiations, but they still hope Hedgecock will re-examine 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.

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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 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, delin-quent, apathetic, and/or unmanage-able 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 mis-content of the content of the state of the content of nderstood 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



stand, a sleepy-eyed stoner, showing the laconic candor nonadolescents car 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

Gamble, who is tall, slim, deeply tanned and forty, has been at Valley 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 genet-ic problem. However, that's rare. Most of our students have been wounded at a

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.' Essen-tially, 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 Gam-ble 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 say ing, 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 extry to show them that love can be ex-pressed 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." Jeannie is a "mod." She is a petite Oriental girl who wears a skirt that is Stytes short a hair hand wears out of

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 Her friend is Shari the Punk. Heavy black army boots. Black shirt. Cute and sharp. Her hair looks like some-thing 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 inde-pendent way. Hers is an anti-hairdo, a hairstylist's nightmare, calculated or-ganic anarchy. Shari's soft, peaceful face presents a visual oxymoron, as

(continued on page 12)



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VALLEY HIGH

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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 Vallev 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 have raised wardness, though some have raised that awkwardness to the level of unre-fined grace. There are punks, mods, new wavers, trendies, breakers, cow-boys, stoners, heavy metal rockers, low-riders, a few geeks, and some who vehemently refuse to be labeled. Valley is a potpourri of adolescent weird-ness, the kind of place that makes stuffy adults' skin crawl. Conspicuously absent are the jocks, the cheer-leaders, and the "Einsteins" — the



"What's partying mean?" he re-peats with a laugh that conveys his astonishment at the naivete of the ques-

tion. "Partying means, I don't know, going out and having fun. Hanging

ut. Getting high."
No-shirt Nick joins the group.

This is a rad 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 funkest school in Escondido.

It's a raw deal there. 'cuz 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

Valley High has a very good reputa-

tion among educators in the Escondido School District. Everyone is genuinely

bia who go to proms and get excited about football. Even the neatly dressed "mods" — 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 stu-dents. 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 pecul-iar habit of repeating questions that are asked of him. "I couldn't hang in the regular schools," he says. "I was asked of him. "I couldn't hang in the regular schools," he says. "I was ditching all the time. I couldn't con-form to their rules, and besides, I'd rather do what I want. It's a lot more fun to go off and party than go to

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

& SPECIAL

modate troublemakers and other stu-dents for whom the standard schools are inappropriate. Pat Ross, principal at nearby San Pasqual High, says, 'Valley meets a very real and impor-

relieved that a place exists to accom-

tant 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 counselers 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 Val-ley. There is no graffiti in the classrooms, and even the bathroom walls are clean. Unlike other schools in San

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 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 like 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 naterats who dread their child

(from parents who dread their child may end up there), and contempt (from

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VALLEY HIGH

ley. '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

'I've had people pick me up hitchhiking and freak out when I tell them to drop me off at Valley," says Robert. "They actually moved toward the driver's side of the car. People think of us as a subclass, as subhuman."

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 "So?" 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 it other schools think of us as fuck-ups.

'My grandmother doesn't like me going to Valley High," says sleepy-eyed Rick, "She's really conservative and old fashioned and she thinks Val-ley isn't good enough for me. She wants me to go to Yale. But that's not my style. He looks to Nick as if for confirmation. "I don't think I'm cut out for Yale."

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

But you smoke dope," says

'Well, don't you think you'll have 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 semebody during the day for smoking marijuana, then going home at night and lighting up a bong

That thought had apparently never occurred to Daffy. "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

Though drugs are considered a problem at Valley, most everyone, teachers and students alike, insists that there is no more drug abuse at Valley than elsewhere. The most common drugs

are alcohol and marijuana. Crystal methedrine, a cheap form of speed known as "poor man's cocaine," is popular as well. No one knows of any valley student who shoots drugs

intravenously. One young man insists that ninety-five percent of Valley's students do drugs regularly and that it is not un-common 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 i clear he gets high regularly, say: the active drug users number more like fifty percent of the student body. Prin cipal 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 re-cently he caught a student with two bags of marijuana. He called the police

and the boy was arrested. Megan Gamble appeals to the students' sense of reason. She tells them, "You don't take your books to parties, do you? So don't take drugs to school." One student, who admits he gets high several times a week after classes, says Gamble's words "make a

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 methodrine, 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

crying for the first time, for no apparent reason. During a 'melt' the kids will swear they'll never touch the stuff

Gamble estimates that about thirty percent of Valley students get high every day. According to Bob Lewis.

an average of two students a year die in drug-related automobile accidents. alley's campus, which covers only a few thousand square alley'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 pock-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 plat-form, the other on the train. Valley looks unwanted and unloved, as transi tory 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

combat with the history of the American Revolution, Emerson's Self-Reliance, Algebra One, or Civics. The teachers roam the classroom, checking on students' progress, offering assistance, providing encouragement, and otherwise meeting students' specific

The self-paced curriculum has its good and bad points. "I have a girl in a class who can't divide," says one math instructor. "Right next to her I got a kid who's a whiz at percentages. The self-paced curriculum allows that girl to be in the class and not feel bad. She can make progress and feel success without comparing herself to everybody else

Students who are very bright can move much more quickly through Val-ley 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 come home and say. Shine the

all it took to get him back on track. He graduates this week and hopes to go o to USC.

Jamie is an exception. Though 600 students enrolled during the academic year, summer vacation will liberate only the bold 350 who remain, the others dropped out either because they could not handle school or because they wanted to work. (A number of students, many of whom graduate, at tend Valley solely because the short oned school day allows them to hold down an outside job.) Only forty-five of one hundred eligible seniors will graduate this year. And only one in one hundred will go on to a four-year

college.

In a regular high school, the students adjust to the teachers, whose job it is to cover a given amount of material during the course. At Valley, the tenchers adjust to the individual needs of each student. Their job is that hinder the learning process students' emotional problems, learning disabilities; antisocial, often





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,

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"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

twhen 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 bust-ing somebody during the day for smoking marijuana, then going home at night and lighting up a bong

vourself?" That thought had apparently never occurred to Daffy. "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 col."

Though drugs are considered a problem at Valley, most everyone, teachers and students alike, insists that there is no more drug abuse at Valley than elsewhere. The most common drugs

metherine, a cheap form of speed known as "poor man's cocaine," is popular as well. No one knows of any Valley student who shoots drugs

travenously.

One young man insists that ninetyfive percent of Valley's students do drugs regularly and that it is not uncommon for them to get high on cam-pus. "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. Prin-cipal 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 re-cently he caught a student with two bags of marijuana. He called the police and the boy was arrested.

Megan Gamble appeals to the students' sense of reason. She tells them, "You don't take your books to parties, do you? So don't take drugs to school." One student, who admits he gets high several times a week after classes, says Gamble's words "make a

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 tended 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 dis 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. 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.

crying for the first time, for no apparent reason. During a 'melt' the kids will swear they'll never touch the stuff

again. again."

Gamble estimates that about thirty percent of Valley students get high every day. According to Bob Lewis, an average of two students a year die in

an average of two students a year die in drug-related automobile accidents.

alley'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 pockmarked 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 plat-form, the other on the train. Valley looks unwanted and unloved, as transi tory 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 lecsense of the word. Teachers don't lec-ture groups of students studying the same material. Every student has his own self-paced curriculum. The students sit at their desks in individual

combat with the history of the American Revolution, Emerson's Self-Reliance, Algebra One, or Civics. The teachers roam the classroom, checking on students' progress, offering assis-tance, providing encouragement, and otherwise meeting students' specific

needs.

The self-paced curriculum has its good and bad points. "I have a girl in a class who can't divide," says one math instructor. "Right next to her I got a kid who's a whiz at percentages. The self-paced curriculum allows that girl to be in the class and not feel bad. She can make progress and feel success without comparing herself to every-body else."

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

graduates this week and hopes to go on to USC. all it took to get him back on track. He

Jamie is an exception. Though 600 students enrolled during the academic year, summer vacation will liberate only the bold 350 who remain; the others dropped out either because they could not handle school or because they wanted to work. (A number of students, many of whom graduate, attend Valley solely because the short-ened school day allows them hold down an outside job.) Only forty-five of one hundred eligible seniors will graduate this year. And only one in one hundred will go on to a four-year

college In a regular high school, the students adjust to the teachers, whose job it is to cover a given amount of material during the course. At Valley, the teachers adjust to the individual needs of each student. Their job is complicated by a number of variables that hinder the learning process: students' emotional problems; learning disabilities; antisocial often



(continued on page 16)

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 omes clear in the class entitled

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, s turned to "adults."

"They think they know it all," one boy says. "They try to teach you something, but they want 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

"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

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 dis-cussion can't hold his attention for



more than a minute or so

more than a minute or so.

"I don't think parents do anything to consciously hurt kids," says the shy oy. "It's just that parents and kids are talking two different languages. Parents talk about love, but they be 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."

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 was clear to him from the start. "Hey," he says, "we just want to party, that's

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 accusat-ions rises from all corners of the room: burglary, assault and battery, petty larceny, grand theft, MIP (minors in n), dealing in controlled substances, 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

rested for. He shifts in his seat. "Bur-glary," 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,

publics," he adds, his head bowed, hiding a coy smile. When he looks up, his classmates respond with a polite round of applause. Fhil locks like a teenage Country Joe McDonald, a hippified anach-ronism displaced in the year of Big Brother. His long, straight hair, his bandanna, and his combat pants evoke images of militant peaceniks 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 bro ken 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 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 on with the problems throwing the same part of t 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

et fourteen months."

However, Phil is no more willing than Shari the Punk to change his ap-pearance. "When I walk into a store with my mom, I feel bad for her sake, because I know it's embarrassing for 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 leach?'

Phil attributes much of his progres 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. Sal provides guidelines.
"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 older. That's what this

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

A black student, who makes it known he has been no stranger to ra-cism, complains that history has failed blacks. "Black people were in his-tory," he says, "but they weren't in the history books very much." Salzano asks him if he has studied the history of asks him if he has studied the history of black people. "Not to the fullest ex-tent," 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 under-

knowing the past can help us under-stand 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

In the midst of thoughtful silence, In the midst of thoughtful silence, several wrinkled brows turn to the fel-low 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 talian 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 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 stories that I don't even know what's extraordinary anymore, "ays 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 till thim if he talked. The wife and family knew about it and incored what

he'd kill him if he talked. The wife and family knew about it and ignored what was going on. The kid ended up com-mitting 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 sid 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 every-thing we've got in this society. They

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 poten-tially 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 "guru." His office is constantly filled "guru." His office is constantly filled with the buzz of adolescent chitchat. When he walks out into the main quad rangle he is immediately surrounded by students. Some don't even address him; they just want to be near. Salzano

nim; they just want to be near. Saizano is a role model. He's got something the kids at Valley want.

Saizano likes to tell his students the story of the 'one-hundredth monkey.'' It goes like this: An anthropologist had an goes like this: An anthropologist had been observing a group of chimpan-zees 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 heaves it was a very service of the product of the control of the product it was a very service of the control of th 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 be-havior. 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 harded, your prejudice created me. I bought it and I killed somebody

'The point in the one-hundredth monkey story is that somehow the

was conveyed to nearby islands spontaneously. If there was a way to expand positivity to the point where it was contagious, 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 partic-ularly 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 ax my head and that if I couldn't get what I could right now, then I wasn't going to get any-thing. I just felt like nobody gave a fuck what happened to me, that I

wasn't important."

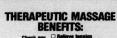
In his early teens Robert took to the streets, where he panhandled and played the street con. "We had great scans worked out," he said. "Me and this guy I knew would park the car on the street, open the hood, and tell people we were outta gas. I'd give them the whole sniel and thould in them the whole 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 became adept at the martial arts, which he used to "harsh" 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 gud down on the ground," he explained. "but he pulled a gun and I 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 thritten hours of reconstructive surgery. At that time I was saying. "What's the

At that time I was saying, 'What's the difference?' I didn't care about anything anymore. A buck's a buck. Anyone's life didn't really matter.
"I spent a lot of time in mental hos-

pitals. I used 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





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remember a riot we had once where we were throwing the staff through Plexi-glass 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 puncised out a window," said Robert. "They claimed I intended

to punch the teacher, so they sent me to

When Robert came to Valley last October he dressed in black leather wore dark sunglasses, and called himself "Conan." "I was into badmouth-ing 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

Robert, who says he wants to enter a graduate program in psychology, pref-erably 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, stay-ing 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-



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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 today 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 ex-perienced 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 cere-brally composed heavy metal, looking a: 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 Jonlin, 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. Be fore she gets to the song she intended to sing, "Let Me Call You Sweetto sing, "Let Me Call You Sweet-heart," 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

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 (ar, it's there in the fidgeting and the creaking chairs that



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fill the room like an anxious, subterranean hum. For most of these fourteento 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 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

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 recommences 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 thirdhour "Decisions" class today.

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

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

"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

"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 experching that is

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: hyperpolic 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 talka-tive, and though she is only sixteen years old, she speaks with a combina-tion 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. "Evcrybody 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 likes to party. The to go out and get blazed 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 Vailey. "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 con-

tinues. "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,

you don'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 whe had to write a composition, so the wrote the wrote the whole this in. sition, so she wrote the whole thing in diagrammed sentences. She got an F. I mean, what do these teachers want? And it's not that I don't know how important education is. It's the only thing you get in life that's free.'





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The Wonderful World of Pampered Pets

Low out at Botts B's



By Sue Garson



I you've never been to the section of Ocean Beach just morth of the pier that's known among dog owners as "Dog Beach," or if you weren't awakened early yesterday morning by be 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 harm from fertilizing your Bermuda lawn, then you may not rectize that San Diego is a big dog town. Big means 120,000 licensed dogs. For its many dogs that are licensed with the county animal control department, people in the dog business' ligure there's almost an

Although a tail count is impossible, it's conceivable that San Diego County has nearly a quarter of a million dogs.

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 Countriance, and the stranger of the stran

hardly ever rains here, plaid raincoasts are available. So are tiny cordurny jackets for thoy dogs and pintafores for the girls. Bootles 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 selfer. "When the economy is down," says Weaver, "everyone suffers except house pets." In San Diego there are veterinarians who make round-the-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 licenso 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

medical insurance has now become a reality. One company offers policies with an eighty bereent-twenty percent ratio (after a small deductible) as paid for major medical coverage and hospitalization, but cosmetic surgery, such as eye fucks, is welluded. In their attempt to committee surgery, such as eye fucks, is welluded. In their attempt to convince you that the drooting ereature burying bones in your back, yard has human characteristics, some local kennels call themselves. Freson's "and "hotels" One of San Diego streep et cemeteries calls tased the "Zoo in the Sky. "Spaying and neutring places now refer to themselves as "animal brint control."

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. Suddent 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 operation of the school. "In a warm climate like San Diego has, people-bring their pets in quite offen to be groomed, especially in the summer." She says that dog gloomers do scissored, Jayverd, and cathered cuts on canine hart just as not styless to on the summer." She says that dog

haircuss to peiss of owners of that persuasion. High-style haircusts 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 timed with nontoxic vegetable coloring that can cost up to seventy-five dollars per tint." During the summer months, Betty B says if s quite possible for a dog owner to spend a few hundred dollars a month on his pet's grooming if the goes in for elaborate skyling." Of course, all growning includes boss and malt

Pet grooming pariors (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, Conne Castle, Dapper Dog, Shaggy Dog, Paw Alley, Snoody'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 miply dog grooming. Earl's Pampered Pooch has twenty in the part of t

Feline of canine, they come in regularly and they come in style. If

The Wonderful World of Pampered Pets

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hardly ever rains here, plaid raincoats are available. So are tiny corduroy jackets for boy dogs and pinafores for the girls. Booties and pinafores for the girls. Booties and snakeskin collars are unises. 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

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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 cometeries calls itself the "Zoo in the Sky." Spaying and neutering places now refer to themselves as "animal birth control clinics."

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Poodle Palace, Pink Poodle, Canine
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— 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



22 JUNE 14, 1964

Pets

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

Angel is a fifteen-pound, coppercolored 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-Jollahouse-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, Kugel, a Lhasa apso, is being clipped and dipped. Two 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 nets don't care who you are or how you look or how you spell their names. "They're less trouble than people," says Earl, "because they give so much and demand so

ari 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 Way in the hills overlooking Torrey 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









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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 a paying job as his assistant.

Compared with conservative La

Jolla, the Los Angeles dog world was flamboyant. Earl remembers Munsters "When I'd go over to their place to groom their bad-quality poodles, 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 groon 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 sses in nondesigner shorts, sweat shirts, and tennis about 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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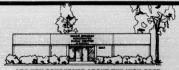
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Pets

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 Christiansch, 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 chaletstyle 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

THE

USA CUP

Doelawn claims that each dog has a different personality. "Domingo, the youngest, was named for Placido Domingo," she says. "She just loves to dress up. I dress 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 stantial 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

SPORTS ARENA

101 67

parents often tend to pamper the pet excessively in an effort to keep the connection with their child." Farl 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, implosion therapy, drugs including amphetamines and tranquilizers, and sometimes drugs combined with other therapies," he

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 o 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 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 the leaves Claudic Thompson services at Earl's Pampered Pooch to pick up Pouché, 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 Pouché, whom she hasn't seen in

over an hour. She kisses Pouché on the nose, cradles him in her arms, and then kisses Earl. "Nobody doe them like Earl," she smiles. "Earl gave you your first puppy trim nine years ago, didn't he?" she asks Pouché as they go out the door

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OUARTER NOTES

DON PASOUALE

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 Conklin's otherwise thoroughly delightful sets. The charmingly detailed realistic sets, most of which represent early-nineteenthcentury interiors, are set on a broad platform, framed by a fretwork 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 theatricalist additions, designed to remind us of the artificiality, the *non* realism, of this cleverly plotted comic opera about elderly Don Pasquale and his fresh young
"bride"? Or are we to suppose

"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 niazza ruther than with Don 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 mod of the set actually is. I myself simply added to the delicate perfection of the whole

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

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

director, so his ineffable sense

characterization of the foolish

old fellow, bamboozled by his

nephew Ernesto, his friend Dr. Malatesta, and Ernesto's beloved Norina, lets no

game, is both Don Pasquale and the production's stage

of humor is to be found

everywhere. His own

cast is remarkable for its

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

opportunity for laughter slip . Mr. Montarsolo's confrontations with the spicy Norina (acted with great comi flair by soprano Diana Soviero are especially funny. But he knows where to stop: this is always the comedy of character, never 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 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 matter-song duet stupe by Mr. patter-song duet sung by Mr. Montarsolo and Pablo Elvira Montarsolo and Pablo Elviri (Dr. Malatesta). It is so sensational that audience applause "compels" the singers to repeat it twice— each time with different businesss, for the audience's combusiance has been predictored. 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 assigned to do.

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 cially the silly trium

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 not, of course, the first Aïda 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

Price This time Aida is being



march). 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 dimunition in

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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 hooty, covered 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 individual pitches, a habit which, along with the hoot 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 one 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 would remember Leontyne yesteryear 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 voca emotional vocabulary does no 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 Bonisolli this season, Mr. Bonisolli 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 music values of his role; indeed, he demonstrated a tendency to keep a little behind or a little 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 richness and for the discreet expressiveness of their acting, both vocal and physical. Mr. Langan and Mr. 20ns offered proof that it is possible to perform an opera like Aida with emotional truth, and without desired their actions of the second second truth. without dragging the audience back to the unconvincing conventions of bad melodram. Mezzo Ruza Baldani acted convincingly too, but she was

onsistently below pitch The San Francisco performances of Aida in the seemd 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.



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

(the Mozart Piano Concerto No. 21 and Dvořák's "New World" Symphony), 2 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 Orchestra 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. unmannered, 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 lendid, as they have been for quite some time; and the woodwind section boasts a number of wonderfully able 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.

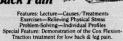
The only excellence that was unpredictable in this concert was the soloist. Imogen Cooper, whom I confess I had never heard of before, proved herself a Mozart pianist of refined sensibility, with a limpid touch, and a broad palette of emotional nuances Her performance of the peerless slow movement, in 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 - a Rubinstein, a Gieseking, a Clara Haskil — know how to bring out so affectingly. This was music-making of the first order, and the high level of

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 us with a delectable foretaste of even better seasons to come.



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The Hurry of Merry



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 Shakespaser'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 Iffe. 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 craftaneus whose luck it was to live in the age of a great write, assuring that their own efforts, by means of literary propinquity, would live on. Anthologized in this way, Merry Whes would be gramed a form of second-class immortally, 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 natic schenningsn. Instead, it's Shakespeare's child, an aberrant runt

cursed 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. Shake speare wrote the play, legend has it, at the command of Queen Elizabeth I. She adored Sir John Falstaff in Henry IV. Part I adored Sir John Falstaff in Henry IV, Part I and urged the playwright to "shew him in love." According to that same leggend, one fostered by scholars eager for accuses re-garding the play's comparative halfheart-edness, the queen had no feel for the skull-scrutching demands of the creative process. She commanded Shakesparen-overling the perform Avon into the Stephen King of Renaissance comedy. Merry Wives was written on deadline, as sprint from curvain to curtain. Scen from sprint from curtain to curtain. Seen from sprint from currant to currain. scen 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

A second reason is the portrait of Fal-staff in the play. Sir John was horn, at age fifty, in Henry IV, Paur I., A "trunk of humors," a "woulen parcel of dropsies," a "huge bombard of sack," a "stuffed cloakbag of gus," Palstaff was factional character plunked into the middle of a his-tory 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 counterunging to the inextonable 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 A second reason is the portrait of Fal-

admirable. In Merry Wives, however, the fictional Sir John finds himself in a fic tional 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 around to match his. And rather than infect the world with his unquenchable thirst for life — or threaten to densolish it with his monstrous appetite — Fastarff is judgued by plotting bumpkins who play Humpty Dumpty with this once-titates "hill of flesh." The wives may be "merry" in this light, farcical Jay, but for fans of Falstaff the comedy could be retirled Sir John in Hell.

Once larger than life. Falstaff is, at best,

Once larger than life. Falstaff is, at best, only life-size in Merry Wive. 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 Mistresses Ford and Page. Both women, he is convinced, have graced his being with ample instances of eye in the state of the st trols in her respective household. And Fal-staff isn't alone in this regard. The town of staff invt alone in this regard. The town of Window is as attracted to money as flies are to Fat Jack. Miss Anne Page, among whose many gifts is a sizable downy, has unintentionally drawn a gaggle of suitors to her door. There's the aptly amend Slender, who has the IQ of a doug beetle; and Doctor Calus, a French physician who speaks fluent Franglair; and Frenton, ancie guy who, compared to his fellow suitors, looks like the casts of the century of all but Amer Page's father. Were it not for the wiles of the women, greed would "Whether it was motivated like its characters by an eye for quick cash—or yfear of behanding. Merzy Wires does have an overall thinness of texture when

compared to its siblings in the Shake-spearean canon. The play bears the ear-marks of a first draft. It entertains certain notions only to abandon them. Its exposi-tion, especially in the first two acts, is lengthy (with far more time taken to set up situations than to act them out). The lar guage is sparse and relatively unadorned. The character of Faistaff is also slimmed

The character of Faistaff is also slimmed down, he is an object of ridcule, 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 I foh by Mistresses Food and Fage, the bumbling attempts of Anne Page's unpromising suitors, and the frantic jealousies of busbands Food and Page. — can still make for a lively how. Merry, Wives ternains one of lively how. Merry, Wives ternains one of the actergors 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. Shake-spear was fortunate to have a definite

speare was fortunate to have a definite audience in mind for the play. He tailored 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 Loadon 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 boondocks of tawdry idiots who crave the things the Knight already have in abundance. In effect arready have in abundance. In effect, Merry Wives is a paean to the distinction of its audience. Shakespeare warps his por-trait of the town to flatter the Knights by

trait of the town to flatter the Knights by contrast at every turn.

In keeping with Shakespeare's antipatrician emphasis, the Old Globe Theatre's production of Merry Wives, which opened last Friday night at the Festival Stage, has made no attempt to cosmicize Windsor's funky mien. Daniel Sullivan, must director from the Sartle Pare. meize Window's funky mier. Daniel Sal-livan, gues director from the Seattle Rep-cetory 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 Gatter. Sullivan's Windoor is a drab nut-trown, graeced by the occasional spring flower and littered with the detritus of the age. Steven Rubbin's set, which features a revolving stage in the center to facilitate are supposed to the control of the con-grancy look effectively. And Robert Mor-gan's costumes—frayed (and sometimes sweat-soaked) elather for the men and the then-fashionable, rib-crushing dress/ harnesses for the women—complete the harnesses for the women — complete the picture of an environment where people confuse mud for soap and where leanings toward refinement are instantly mocked by

their surroundings.

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

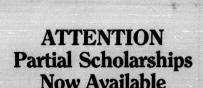
zation of the comedy's energetic spirit was missing on opening night. There was noth-ing inherently wrong with the show — no glaring gaps, comatose performances, or obvious shortcuts through Shakespeare's prose. The staging rarely matched the ven-turesomeness of its setting. It offered few genuine moments 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 Blendick's in-and-out perform-James Blendick's In-and-out perform-ance as Falstaff — played along lines simi-lar to David Ogden Stiers's wonderfully toned-down work of last summer — typifies the evening. There are times when Blendick 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 Blendick's portrayal the fade itself. But Blendick's portrayal aslo has not del (eagia quality hat tempers Fahstaft's sense of sport and fun, and so many of the production's comic effects, too finely. This is an old man, maybe a elegend once, with few sparks self. Blendick sprinkles ear-jarring notes of dignity into Parl Jack's once-sprawing assertiveness and also gives the character an overly rehorioral habit of speaking. This formal delivery separates Paistaff from the grammare againing menials around him but dries up his vital juices as well. In his best moments, like a resurrected lounge comic given one more chance at the mike, Blendick of the production of the product dick's Falstaff is eager to provoke laugh ter, 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

 Blendick's character performs a re-signed tiptoe through the scenes and seeks sympathy from the audience all along the

Once on intimate terms who guzzled every-thing and belched it back at the world. Blendick's Falstaff and the Old Globe's production of Merry Wires in general sip at love and sack in decent ways that would at love and sack in decent ways that would have barely plesed the Virgin Queen. The production tastes but doesn't savor itself—its language, its lusts, its lonacy—as much as it could. Queen Elizabeth would have loved actor Tom Lacy, Hough. As Doctor Caius, the essence of pomposity. Lacy performs an odysacy of language—part French, part English — that ship—the country of the coun 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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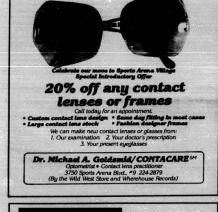
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DUNCAN SHEPHERD

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 neath 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 dipstick. They are not that kind of character, and you will get 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 cer-

tain kind of moviegoer, too.

Whatever intrinsic interest the characters here possess must be limited to a single unchanging trait, and within that limita unchanging trait, and within tiest initiation 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 others. Exercise tusted and more cheer. Even more unusual, and more amusing as well, is Rick Moranis's dangerous combination of the physical wimpishness of a Woody Allen and the bad manners of a Sain Spade or a Mike Hammer. Quick to back down in a situa-tion of bodily threat, he is equally quick to bounce back with a wisecrack or a jeer

(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 startiest and highest-flying kite, would be of little interect if he couldn't be traced to origins off screen. (Michael Parkot yet out of the shadow of Bruce Springsteens, having lip-synched to the Springsteensey poo stongs in Eddle and the Cruiters 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 vecteran, a loner and a drifter, a self-described "tequila man," a man who hops heavy the starting with the production of the production of the company of the production of the that sturdiest and highest-flying kite, that says only "Please come nome... ineed 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.

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 reasing through hostile territory, the pettern here is the rescue of a Captive W hite Woman therefrom, with a motorcycle gang called In Bombers doing duty as the Indians or Bandidos or Savages-of-Your-Choice and a rock-and-roll singer named Ellen Aim (played, but not sung, by Diane Lane) se the woman in distress. But the other time into which his 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 stubby branch of science fiction - the

need to worry about possible moral ramifications. And at this joint I might mention that one minor reason to want to re-see the mention of th

same branch, though not quite as far out on it, as is occupied by Mad Max and Escape from New York — which assumes no from New York — which assumes no further advance of our present society, only decline and decay. One thing, clearly, that has not advanced beyond its present state is pop music, which brings us classification, not as some sort of science fictional Western, but as "a 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 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 Paré is all to the good, The Warriors, of course, did much the same thing without the conscious and conspicuous use of ac-nual rock-and-roll. But that added element, and its broad definition here to include both a primitive Fifties black quartet (the Sorels) and the glittery New Wave heroine, helps to increase the hybridiza-tion of the movie. The further we go into hybridization, the further we get from a realistic social context and the further into







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 - exper ence 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 think, in sympathy for the hero, and in overall dramatic tension, but there must then be an equal reduction in moral culpa-bility. 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 trans-planted Westerns, *The Driver*, is portrayed as something very near a full-fledged psychopath. He is not, for the va-riety of reasons cited, the easiest of charac-

teenagers nowadays, after all, know any thing of the Code — or more specifically the Cody — 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 ou to be the reflection of a neon marquee on wet asphalt, gives notice that Hill is back in top 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 be-fore. It is true — as detractors, almost to a man, have pointed out - that whole chunks of the movie could be lifted out of

down on MTV. But MTV would never have established itself as the new universa standard in awfulness if its videos, as rule, showed half the stylistic flair exhib-ited 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, apparent) does anyone else) that a sloppy style, inde pendent 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 imag-ine 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 motorcyclists 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-mother 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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ELEANOR WIDMER

The Restaurant: Golden Lion Tavern The Location: 801 Fourth Avenue (Fourth and F Street), 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 Street), downtown San Diego

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.; 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 Gaslamp 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 Kop outfit at the door. Once inside, we let out a gasp of astonishment at

In featured a fabulous stained-glass dome, evenly-five feet in diameter. According to the owners, that been installed in Biosp., If was brought down to San Diego prices by pince, to be reassembled at the newly refurbished Golden Lion Tavern, which itself had been at this same lovation in 1906. The floors are still covered with many of the original white tiles. The wooden har seems as long as a pier, and at the far end of it is an oyster best. 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 noisy—cither because of the height of the dome or because of the tiled for the original point and all got into the atmosphere of the place It featured a fabulous stained-glass

because of the tiled floors. But my friend and I got into the amosphere of the place and hoped to have a high-spirited time. Three elements would have made this possible; good food, good service, good man-agement. None of these is appearent at the Golden Lion Tavern.

You may have heard me speak of the waiteresses who say, "Hello, my name is the said and the cast of the day is red single-per." Well, we had a waiter who should have said, "Hello, my name is be out of the day is red single-per." Well, we had a waiter who should have said, "Hello, my name is be out of the was a forever wandering off or being distracted and he was so laid back that when we asked him for water at the end of our weaked him for water at the end of our 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

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

who appeared a half-mile across the white lidel floor.

As for the management, I'm sympathetic to their problems but believe their problems but believe their believe thei

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 interest-ingly prepared because the Golden Lion Tavern would be great to visit both before

Twen, would be great to visit both before and after the theater.

What this room cries out for are white-hanted chefs to preside over barrons of roast beef and comed beef, fresh turkey, and outrageously succulent hambzigers. These chefs should make whopping sandwiches on terrific pumpernickel or sourtough bread. The food should be prepared at a food counter adjacent to the bar, so that when you walk into this exvenous had many a first sandwich meat of this fort in Okiland and San Practices and I can see no reason why the men from computerland should take over and punch out these

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

I've described, I'd be the livri one to get in time for the floor. Melvin's, which used to be the Melvin Delt on E and Front to be the Melvin Delt on E and Front streets. A lanchime languout for the down-tion of the crowd, including a number of the control of the control of the control well-known attorney Melvin Belli an away well-known attorney Melvin Belli an away refer neferred to as "Melvins Belli". The deli moved from its place in a building that was being refurbished as part of the rede-velopment surrounding the new Horton Plaza shopping complex. When it moved to the Fifth Avenue and F Street location (formerly Andersons, 10cl.) it revamped its menu and is now open for dinner as well as lunch.

as lunch.
What can I say about the location? It's
less than ideal. The street people are not
hamful 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 uneral. Mogan restaurant, a few blocks
of uneral. Mogan restaurant, a few blocks
that the street scene is kept out of the restaurant by an atmosphere that is cloistered taurant by an atmosphere that is cloistered and self-contained. But at Melvin's,

street. Not only do the curtains come only mistake. On the night I dined there, some dazed folk wandered in and out from time to time. Also, men dressed so casually that

dinner. The major question Melvin's has to face is whether this restaurant is intended for heater and concert people or whether it wants the casual passersby. If the owner wants to pitch this restaurant for the moneyed, gournet crowd, the doors must very. In addition, the stained cappet 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 pasts, quiche, seafood salads, and three preparations of chicken. At lunch, many people may not be too concerned about the atmosphere outside the resaurant and may even consider the street people colorful. But at rights, at a resaurant where the extries cost between resultant where the extress cost between colored for the street people colorful. But at rights, at a resultant where the extress cost between colored for the street people colorful. But at rights, at the colored for the colored f 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 excel-lence of the crab and shrimp in this large salad, which had the Louie dressing served separately. The semolina bread (Solunto's finest) proved to be excellent as always. My sea bass was fresh, nicely poached and served with a fresh broiled tomato, baby carrots with their leaves, and rosettes of

carrots with their leaves, and rosettes of potatoes which, like those served at the Abbey, look gorgeous but can't be penetrated by a fork.

On the second right lwas really bowled over by the secfood soug (18.50), which contained a great deal of seafood, was in no way pasty, and whose flavor was memorable. My friend had the chicken breast Florentine, a very large white breast, pounded thin, suffed with spinach and cheeses, and covered with a mild sauce (18.95). This was well worth the critice and was again accommanded by 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 knowledge-able maitre d', Mr. Dahl, recommended the veal Oscar (\$13.95) and I wasn't dis-

appointed. It was surprising that although the year was dark in color, it wasn't tough

application and a start in color, if warn't tough, here care has very fine and the sparagus was fresh. The béarnaise sauce was noth-ing to be admanded of it wasn't fine kind of veal Oscar you'd find in one of the top French restaurants in Sam Diego (mostly because of the quality of the veal), but the dish had good filavor. This time around we shared one very fine chocolate soofffe with vanilla sauce (\$4.25). My friend was especially pleased that Melvin's served brewed decafferianted coffee. The service and attention of the maitre d'were outstanding. He comes from the Casina Valadier restaurant and shows it.

from the Casina Valadier restaurant and shows it. There is much that is inconsistent at Melvin's: the gournet meni juxtaposed with its 'open-door' policy; the elegant anamers of the matter d' and the extremely tiny tables where even the bread basket crowds things; the desire to attract sophis-ticated diners and the solid carpet. Like many other people. It il like the Galsiann policy that the control of the control to drive downtown to Melvin's, they need elegance within. If they'we soin to rough 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 din-ner. The management of Melvin's really has to decide what is feasible in that loca-

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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 the middle court of Muni's three courts where a game in progress is quickly reach-ing 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 be-hind the pick, and lofts the ball toward the basket. The ball's are covers 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 fishtailing 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 oppo-t. ''It's fourteen-fourteen.''

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

last time down."

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

"It's 'fourteen,' man,' a teammate re-

assures Reece, patting him on the rump.
"Let's play it."



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 dribble from his left to his right hand, but the upset Rece reaches in and knocks the ball loose. Pouncing on it. Recet takes four long stricts toward the opponent's hoop, planting his foot on the last step and going airborne like a high-jumper. He cov-ers the remaining distance to the basket in the air, swinging the ball into position high over his head in one hand. Recet slams the ball hand through the hoop, and the force of his stuff threatens to tear the rim from its moorine.

mooring.
"There, goddammit. Game!" he yells as he hits the floor. This time no one counters. It isn't often that one sees successful 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 reac-tion to Reece's shot, a couple of guys in the portable bleachers quietly strip off their

Although sweating and breathing heav-

ily Reece, too, is anxious for more action. and appoints himself recruiter for the next round. "You runnin"?" 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

the state of transfer annual to the control of the state of the control of the state of the stat

caching it on one bounce behind Dufresne and continuing in a smooth novement that culminates with beese going high to culminates with beese going high to culminate proprist. 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. Wasting no time, Dufresne races downcourt with the ball, past Reece and finally through a cuple 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 sproing like a diving board. Turning to run back downcourt. Dufresne tosses another killing look at Reece, who avoids sey contact and says nothing. With his basket, Dufresne has made a point in more ways than one. He catching it on one bounce behind Dufresne made a point in more ways than one. He

In the bleachers, Willie Gaines leans back and laughs to himself. "These boys sure be clownin"." he says. Is Gaines wait-ing 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 com-petition, but I hadn't realized that the de-scription could be applied so literally.

On any given day, but especially on the weekends, Muni's three basketball courts are the scene of activity that is amateur in only the financial sense of the word. With the exception of mose 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 unskillful. Many of them are excellent ballplayers, and they come to Muni because they know that the can sturt 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 It is not unusual to waters several games at Muni without once seeing anything re-sembling 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 everyman-for-himself situation in which whoever takes the in-bounds pass acts as though there are only seconds left in a though there are only seconds left in a crucial game and it's up to him to score the crucial game and it's up to him to score the winning baskt. In this freewheeling atmosphere, hot-dogging is not only tolerated but condoned, provided 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.

pions 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 gyms 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 hoopsters, 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

and some time 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 exc-pt to observe.

One reason why he 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. mostly amateur regulars there is frequently 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 center court are black. Coinciplayers on center court are black. Coinci-dence is ruled out as a possible explanation for that fact when on numerous visits to Muni I realize that there is never a white player on center court but always a few playing in the games at either end of the gym. Willie Gaines, whose part-time job in a clothing store allows him to frequent Muni on nearly a daily basis, offers a puz-zled expression when asked if whites are welcome to play on center court. "White boys?" he asks, as if the thought had never occurred to him. "I s' pose if they good enough... I ain't never seen any, though."

hough."

Kevin Haupt is more explicit. Haupt, who is white, has been recreation director at Muni for eight months. From his office perch high above the gym floor, he has watched a great deal of basketball at Muni-'It's kind of interesting,''he says. ''Un-less a white guy makes it clear that he has

'next game,' the black guys will ignore him and pick up only black players. Only those 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 fists fly. 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 explusion, his lungs pleading for a quick and painless death. On Muni's center court the players thrive on action that is almost relentless 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 "imaning." 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.
"I blocked that shit!"

"You got my arm," says the first man

I got the goddam 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 re-enactments 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 re verberates throughout the gym and com-pels 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 basso, "The ball's ours, As if a switch had been nulled 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 as-serted 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

Play resumes and there is somehow Play resumes and there is, somehow, even more intensity than before. If Recee had dominated the previous game with his fast-breaking slams, hot-doging honors in this one may go to David Oliver, who at six feet, two inneches has the size, the court savvy, and the dazzling ball-handling skills of a natural point guard. Oliver shoots infrequently—albeit with deadly accuracy—but his passing wizardy is the shirts' most effective weapon. Repeatedly, Oliver brines the ball downcourt as though Oliver brings the ball downcourt as though

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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 defens around his middle-lane drive. His assort-ment of passes is varied and nearly in-defensible. 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 grâce for the game's final point. Driving toward the hoop, Oliver confronts a player who has established a blocking position. As the de-fender 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 be-wildered defender and into the waiting

chest-high and lays the ball up for the win-ning basket. "Whooee!" exclaims an impressed Gaines as the teams retire to the sidelines. Two of the shirts slap fives for their winning effort, but otherwise there is little interaction between the players, who head for their bags to grab towels or fresh

hands of Oliver's teammate, who catches it

T-shirts.

I congratulate Oliver on his skillful passing. He isn't surprised to hear that he looks as good as some N-dional Baskerbail 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 his behavior." 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

foot All-American from the University of Houston], but it's real light on guards, so maybe I'll get a shot as a free agent." Carl Dutresne, the newcomer, has no

uch 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 Isiah Thomas [a star with the Detroit Pistons of the NBA], but I'm no fool. [NBA players] are in another class.

At twenty-eight, the six-foot-six Du-fresne owns his own sporting goods store in Detroit, and is in San Diego visiting relatives. 'I called up my cousin before 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, Du-After naving played only one game. Dufers ne gathers up his leather bag, takes his lady companion by the hand, and exits by the back door. I watch as they climb into a new-looking Cadillac Seville and drive

away.

Reece, meanwhile, has been practicing slam-dunks on the center court while wait-ing for the other players, including some new ones, to regroup for another game. When approached, he is wary of my mo-tives, 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 doin' 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 ensay 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 botherin' me.
Reece and I walk to his car, which is

are at in the middle of the vast parking by that borders the gym and the Starlight Bowl. The car is a Sixties-vintage Buick Skylark with no hubcaps, a missing rea 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 patchwork of oxidized brown and primer gray. Reece bangs hard on the car's trink 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

good as a lot of 'em.'

Recce 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 Duran, who played for the San Diego State Lady Aztecs during the sease, just ended As the same ing 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 the sidelines to watch. One of them is wearing a gold earning and a velour jog-ging 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. "Damna." he declares, "do you know how hard it is not to 'oun' 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 the ball, and one senses that this could be by design. One of the bleacherites 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 During the next twenty minutes she will be accurate on six of seven should from the floor, and the red-shoed man who has been trying to guard her looks a bit perturbed. The nan with the earring waits until Red Shoes passe, close by the bleachers, then says look to the bleachers, then says look and the state of the says look and the state of the says look and the state of the says look and the other bystanders laugh loudly in appreciation.

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 Red Shoes takes a long in-bounds pass from Reece, races the length of the court, and stam-dunks the ball home. He repeats th's same play several times, his last dunk winning the game for the skins. He is vin-dicated. 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

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 velour suit. "I'll

Moments into the game, Red Shoes and the man with the earring are face to face in a shouting march 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.





rine McGrath (center) Anne Gee Rord Terr

JONATHAN SAVILLE

Sophocles' Elektra, currently in an in-adequate 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 play-wrights — Aeschylus, Sophocles, and Euripides — treated the mythical material 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 ia any staging if we are to understard just what has gone wrong at the Carter.

The underlying story — pieced together from the three plays and from other referrom the three plays and from other referrance.

ences O'Comon, Bunne Harper
ences in ancient literature — involves a
series of revenges in the family of the
Greek general Agamemon. To sasifay an
offended goddess and to further the course
of the Trojan War, Agamemon has sacrificed his daughter Iphigenia. Agamemons wire Klytementera has taken revenge
for the murder of her daughter by helping
her lover Alightsots to kill Agamemon.
Another daughter, Elektra, and her
rother, Crestes, subsequently collaborate brother, Orestes, subsequently collaborate to avenge this assassination by killing Klyt-emnestra and Aigisthos. It is at this point that major divergences are found in the three dramatic versions of the story.

In Aeschylus' Choephoroe, the moment the killings of Klytemestra and Aigisthos have been accomplished,

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 them sake of right they were obliged to do wrong; they were guilty whether they killed Kiytemnestra or whether they re-frained from killing her. Euripides' play, like Aeschylus' before it, thus presents a profound statement about the irreconcila ble demands of life, the painful ambiva-lences of family relationships, and the in-solubility 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 de-mons. The curse on the house of Atreus (Agamemnon's father) has been exorcised, and the chain of murders and re cised, and the chain of murders and re-venges has been decisively broken. The chorus at the end of Sophocles' *Elektra* declares: "O race of Atreus, how many 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 ex-istence. It is as repellent to a modern audi-ence as it must have been to the ancient

one. There are several ways in which a modern production of the play could make the ending morally and dramateally intelligible. For example, the triumph of the victors could be treated morically. Perhaps Sophocles was relying on his audience to know that Orestes would be punished for his crime, and therefore to recognize the cheerful affirmations of the final chorus would soon be belied by the ap-pearance of the Furies. There are no indipearance of the Puries. There are no indi-cations 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 indiderers and the chorus are deceiving them selves, 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 about it after ward. A brutal Orestes, a crazed Elektrasuch interpretations of the characters but at least they would enable the audience to nut 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 scarce ly 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 done 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 ac tors recite their lines effectively, and all the rest will take care of itself

rest will take care of itself.

Miss Madox is to be admired for having the courage of her convictions. But she is dead wrong. The notion of 'the classics' is an invention of Renaissance scholars for determining which tests ought to be taught and studied in schools. In the cheater, strictly speaking, there are no classics. The only theater is contemporary control of the control o script may be an ancient one, but the theat-rical experiences of a production based on that script is a part of the world of today.

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I am not suggesting that Sophocles ought to be done in modern dress, with added references to cocaine, nuclear weapons, and Reaganomics. What I am saying is that the age and authority of a script are insufficient in themselves to create a living work of theater, and that every new production of a "classic" must reinterpret the play in the light of what the reinterpret the play in the light of what the modern audience knows, feels, and needs. A good production of Elektra should grip ur whole being as powerfully, as immediately, and as personally as a good production of the latest play by Sam Shepard or Hundel Pinner (willows equally concerned with bate swenoe, and unit within the with hate, revenge, and guilt within the family).

utterly futile to assume that the play can "speak for itself." Any play left to speak for itself will say nothing. At every instant, interpretation is needed: interpretation of character, of motivation, of relationship. of thematic allusion, of the significance of each word and action in the overall structure of the play. Miss Maddox's systematic refusal to make necessary choices results in a pervasive indefiniteness — not an intentional, absorbing ambiguity, which might itself constitute one of the meanings of the play, but simply a sense of thinness. uncertainty, and a lack of any inner

Leaving the question of the ending aside, what are we supposed to make of the character of Elektra, as Miss McGrath

us? Is this an embittered, baggard Elektra in rags, worn down by constant suffering. humiliation, and deprivation; a hysterical mother-hater; a woman all of whose life-energies have been channeled into a consuming lust for revenge, so that otherwise she is scarcely human? Or is Elektra a pathetic victim, filled with virtuous reverence for her dead father and tender longing for the absent Orestes?

Neither one nor the other. Miss McGrath shows us a radiant princess, beautiful noble, well accoutered, making grand, exquisitely modulated, perfectly decrous speeches of demonstation or lamentation. It is wonderful to listen to, and every line of dialogue gets its full. mellifluous realization, but there is no real core to the character, only a series of rhetorical moments. Miss McGrath certainly knows how to create a characte who can forest her Olivia, her Mrs. Malawho can forget her Onva, her Mis, Mala-prop, her Goneril, or her gloriously vital Mrs. Patrick Campbell, in earlier Old Globe summer seasons? But in this case she has evidently been instructed to hold back on empathy, to declaim rather than to experience, and not to shape her role with any organizing principle other than what is

itself, the results do not provide impressive testimonials for the efficacy of the method. Mr. Horan's Orestes has even less character. We learn nothing about his inner life, his experience of the world, his (under Miss Maddox's tutelage) gives it to human traits, the kind of person he is, the

explicitly indicated in the moment-by-

moment progress of the dialogue. If this is what is meant by letting the text speak for

life he has led, and the way it has shaped him; he is merely the words of the script given voice. A truly living production of this play would characterize even Orestes urtually stient friend Pylades, he would be a human being, with some trait or man-nerism or attitude to suggest a concrete, unique identity. But Sophocles' text tells nothing about Pylades other than the fact that he is a loyal friend of Orestes, and Miss Maddox, letting the text speak for itself, willfully refuses to use her imagination to supplement the tiny bit of informa-tion Sophoeles has given us. Any good actor, given his freedom and some advice. ould turn Pylades into a living character; but in this production (in conformity with its bias toward noninterpretation of the classics) he, like Orestes and most of the

Imagination is similarly in short supply in the staging of the long speech Orestes' tutor makes to convince Klytenmestra that her son is dead and no longer constitutes a threat to her. This speech, an eloquent thetorical exercise, describes in vivid de-tail a chariot race in which Orestes is supposed to have lost his life. It is a remarkable piece of writing, which the Greek audience, with its love of oratory, would have treasured for its own sake. For a modern audience, it can seem like a piece of bombastic fustian, much too long, and ir-relevant to the main action. In the current production, it serves chiefly as an oppor-tunity for actor Dudley Knight to give a

lines into spoken ones.

high-flown dramatic reading, with each step in the narrative illustrated with suita-ble expressive gestures and intonations; it is skillful, and boring.

If Miss Maddox had thought about a

living performance, a living dramatic event, and a living audience, she might have seen that the dramatic point of this speech is that it is a *lie*. Orestes is alive; he is waiting in the wings to kill Klytemnestra and Aigisthus; and the tutor is doing nothing more than putting on a fraudulent show in order to deceive Klytemnestra and to lull her into a state of false security. This is the tutor's objective. The actor should have been made aware of it, and Miss Maddox should have devised some imaginative method of communicating that objective to the audience throughout the speech (any thing from subtle indications of tone an movement in a more realistic staging to gross indications of fraudulent manipula-tion in a more theatricalist production). Then it would have had a truly dramatic function, instead of merely rendering obeisance to the fact that this speech does exist in the text of the play and therefore has got to be staged whether anyone likes it

of these failures of imagination and the way they leave the production lifeless. But it is more important to deal with the notion, suggested by the very nature of this production, that what Miss Maddox is giving us at the Carter is somehow close to tragedy uncorrupted by modern experience, modern psychology, and the techniques of the modern theater. Maybe Sophocles really wanted an unironical uncritical, triumphant ending; perhaps he really wanted thetoric rather than charac ter; perhaps a modern audience's demands for moral depth, convincing characteriza-tion, and dramatic meaning are anachronistic impositions on a drama legitimately production of Elektra cannot help us to ne any closer to an experience

Sophocles wrote this play for male ac tors, wearing high stillfike boots and stylized masks, for a chorus that danced and sang; for a huge, outdoor, daytine dreds of yards from the action; for a civil

ociety that had been fighting an im secrety that had been righting an in-pernalistic war for decades, with its con-sequent loss of life, property, and noral standards. In every respect, the Carter oduction is at an immense distance from Greek theater, Greek sensibility, and the "original" Elektra. As of course it would have to be. The original Elektra is gone forever, and there is no way of recovering it or reproducing it. If Sophocles' Elektra remains a viable play, it can live only as part of the modern theater - which means mething new, something for us, some thing imaginatively re-created.

Part of that re-creation necessarily in-

volves the particular physical conditions of a modern production. In the case of Miss Maddox's Elektra, that means the Carter Centre Stage, with its limited central play ing space and the intimate relationship be ing space and the infinitate relationship be-tween audience and play. Scenie designer Keni Dorsey has given Miss. Maddox a neutral set— a flat area with some adjacent shallow steps — of no interest in itself. Such a set, making no claims and communicating no meanings of its own, offers a rich potential for stage "tion and visual effects. Almost none." and potential is realized in the current production however. There is a commeal meandering about the stage, but its purpose is chiefly to keep things moving rather than to illuminate character and action. This production is in fact worfully delicient in "specta." Mr. Marklys disputation rathers done

grouping, a motion, a gesture, a combina-tion of visual elements, of the sort that in real theater can embody the dramatic moment with the power of sudden revela tion, catching us up in a fusion of what we see, what we bear, what we know, and

see, what we bear, what we may what we for the what we fee few leeble attempts in the direction. Klytermestra, reproached by her daughter for having murdered her husband over and for having murdered her husband over to a corner of the stage, turns away, and takes a hesitant step or two up another point, Elektra, standing over the corpse of her mother, bends down and gives the dead face a tentative caress. This

is indeed real theater. But both effects are undermined by their tentativeness, their lack of convincing motivation, and the failure to carry them through in other elements of the acting and staging; nothing else in Klytemnestra's words or behavior indicates that she feels remorse, and Elektra's tender gesture is entirely out of kilter.

about her.

Aside from these two misguided moments, Miss Maddox's Elektra might. studied their parts well and have mastered the text. The next step, the step of integral-ing the text into the much more conproduction, seems never to have been. The same moments to Miss Madden

in the amphilibeater at Osta Antica near Rome. The entire production was in Greek modern Greek, worlds scarcely anymor in the largely Italian audience could under the force state nobility and reverence for stand a single word other than "Orestes!" sand a single work once than Deserved or "Elektrat". There was no stating of the grand rhetoric. Yet the production was so powerful in both acting and staging that no arpeggios). one in the audience seemed to feel any impediment to following the action or being moved by it. Whatever Sophocles and auspicious beginning.

moral confusions in this play, he indubita bly succeeded in creating a series of stun-ning dramatic moments, among which the high points are the immensely moving rec ognition by Elektra of the brother she had believed dead, and the breathtaking coup de theatre when the unsuspecting Aigis-Klytemnestra. At Ostia, these moments

Things need not be like this in modern productions of Eletara, even in those of even the words and it is observed, concentration receipt the desired production of the play words. I once saw a production of the play the National Theater of Greece given in the amphitheater at Ostar Antica and the Conservation of the play the National Theater of Greece given in the amphitheater at Ostar Antica and the Conservation of the play of the National N antiquity. The only difference, and it is a

arpeggios).
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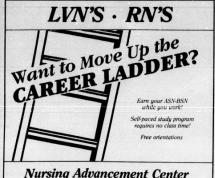
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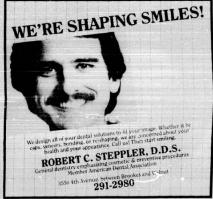


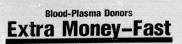




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City Lights

Bums

prowls" (nighttime burglaries committed while the resident sleeping) in just the past three weeks: four at the Seven Seas Lodge, three at the Budget Motel, three at the Easy 8 Motel, and one at the Iown and Country, among others. "A few times the guests wake up and scare the intruder off," brown says. "Two guys sharing a room at one of the hotels actually, as the guy, he looked like a str. et person, his hair all scraggly and his clothes old and faded, and when he saw the guests were awake he said, 'Wake-up call,' and walked calmly out. It took the guests a few minutes to realize they hadn't asked for a wake-up call; when they got up, they noticed a lot of their stuff was missing but it was too late — the guy had

Police have fairly easily

deduced the reasons for the transients' migration to Mission Valley — downtown

flooding, which traditionally cuts off access to the riverbed

policy is just to say. 'Hey, move on, Phoenix is nice this time of year,' 'Brown says.

'If we catch the same ones

brushes and scrub around

enrolling thousands of people into its educational program and eventually pledging \$1000 a month hereft to the project to keep its local program rolling. She also began selling foe "Who I am Makes a Difference" ribbons for a dollar apiece to help pay her monthly pledge. It was at this time. Bridges says, that she realized she was recruiting thousands and thousands of people to learn about hunger, but she felt that very few of these people here whey "made redevelopment, along with the fact that in the mild winter of 1983-1984 there was hardly any well into summer — but they're not really sure how to get rid of them. "Normally our these people knew they "made a difference." Thus was born Difference Makers, Inc. — the nonprofit, educational again, we can take them to jail on a charge of illegal lodging, but they usually get released the next day. Besides, there are

By lune of that year both the city council and county board of supervisors had adopted resolutions formally recognizing and supporting "the Difference Makers." in their development of an "Olympic Spritt of Excellence" philosophy. Most recently, on Februays of this year, Mayor Roger Hedgecock unveiled Bridges difference comaking mascot. Spatky before had been continued to the proposition of has also spread into other areas outside the traditional hobo confines of downtown, Balboa Park, and Mission Hills/Hillcrest. The bleachers at Robb Field in Ocean Beach provide a popular lodging area according to Brown, and the Mission Bay have led police to form a special two-man "dawn patrol" to roust illegal

patrol "to roust illegal campers." I can see it getting worse, too, "Brown says.
"The economy's still bad, and a guy on the East Coast gets laid off from the steel mill where he's worked for twenty years — where 's he going to go? Come to sunny California and live by the river or the beach."

Cactus

double play, Gavy reached up, caught the ball, and then turned around and threw it into the stands. That's one feat even

Difference

The fundamental question posed by this deluge of ribbons is. What could possibly possess a middle-age mother of two to rush around encouraging people to believe that they, in some vague, up-with-people sense, really matter? Bridges says it's because she never really felt that her own life mattered. She and her

County. 'By 1978 I was earning \$100,000 a year,' she says, "and that's when I started one really metaphysical Restaurant [in Del Mar], were building a million-dollar house n Del Mar, had three Mercedes walked into a Saks Fifth Avenue and realized that I could buy all the satin clother hangers that I wanted. It was then that I realized that there had to be more to life than money." So in 1979 she iettisoned her ailing marriage went through est, learned how to clean auras, practiced shiatsu, and in March of 1981 left to spend a year and a half on a kibbutz in Israel because a voice in her head told her to go.

After returning from the kibbutz, Bridges became involved with the Hunger Project, an est-affiliated organization whose purpose is to educate the public about world hunger. Feeling that the Hunger Project offered her an opportunity to make a difference, Bridges worked diligently for the organization. enrolling thousands of people

organization she founded in By June of that year both the

Diego Convention and Visitors

Bridges has big plans for the city, and if her luck holds out, San Diegans may all be wearing little blue ribbons in a couple of years — if not the adults, then at least most of the children. Bridges's project has already made its way into several local schools, including Greenfield Junior High in El Cajon and Serra Junior/Senio High in Tierrasanta. In addition, a comic book featuring the Difference Makers theme, underwritten by the March of Dimes, has been printed and distributed to local elementary schools, and recently Bridges has been discussing a joint venture of an unspecified nature with Terry Cole-Whittaker Ministries.
— R.O.

Paul Kruever Neal Matth Thomas K. Arnold





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Ricardo's

Off the Cuff

When was your perception of time radically altered?



Tyler Chase Engle Architectural Designer

Hillcrest
Time froze for me when I was in Europe. It was a black hole, kind of a void, time stoo still. There was so *much* to experience, it was like a sensory overload. Being an architect, there was so much for me to see and do, I felt like I had to absorb it all. I was only there for six weeks. I went to Amsterdam, Paris, Rome, Florence, Venice, Milan, Lucerne, Basel, Beren, through Cologne, and back to Amsterdam. It could have been twenty-four hours or twenty-four years. I have no recollection of actual days. Days ran into weeks. Childhood is a lot that way — a continuous series of short memories. You're open-eyed, naive, trying to experience all. Being in Europe was a little bit like being out of the womb for the first time, propelled into an entirely new environment.



When I was pregnant, I felt like I was pregnant forever, like I was never going to be able to wear skinny clothes again. The operation was exciting because I couldn't wait to hold the baby, but they don't let you hold them until you're all stitched up and that seemed to go on forever, although it only took a half-hour. The stitching was dreadful. The first six weeks after the bay! think are the hardest, the weeks just all run together. The baby has her own schedule — she's up until one-thirty and hen! get up a six-thirty. Sometimes I try to go back to sleep before my other daughter wakes up. Before the kids, I tooked forward to weekends. Now it doesn't make any difference was up to the standard or words. I to the sum of the standard to weekends. Now it doesn't make any difference sum of the standard to weekends. Now it doesn't make any difference perception of time will eventually have some perspective. Bught now it's dreadful. The first six week



etimes it seems like time stands still when I'm making love. It's a suspended state that distorts my perceptions of time and I almost don't want it to end. Sometimes you're surprised at how much time has gone by and at other times you think, "That was only five minutes?" My sense of time is always altered when I exercise. When you anticipate going to exercise, there's almost anguish because you think it's going to feel like it's taking forever. Then after maybe forever. Then after maybe forty-five minutes of a good workout, it seems like only t or three minutes have gone by.
Of course it's only after I finish
that it feels that way. When I'm
dieting and waiting to eat a
meal, it seems like forever.



Tom Franzman Kinesiology Student Clairemont This is where the altered

perception comes in. I know I'm not going to give a good that's why they look for eyewitnesses. I think when you're in the accident, you're in the accident, everything seems to happen in just a split second. I was a passenger. We were on the 605 freeway, southwest of Los Angeles. It was raining. We were suddenly spinning around and affirst I didn't even realize that a car had hit us; then we can be a free of the series from the force. got hit again from the front.
When we finished, we were in
the middle of the freeway. At
first I surveyed myself, then I
looked to see if the driver was looked to see if the driver was okay. She was screaming, panicked. I had to calm her down and try to get us off the freeway. The intensity of it all must have something to do with the physiological effects of adrenality.



I'm originally from North Dakota. The seasons are so diverse there, that it forces you to pay attention to time. In the fall, the leaves change. You know it's winter: there's snow on the ground and it's cold and you live for the thought of spring, when you can be outdoors again, where there's a little green and warmth. And of little green and warmth. And of course there's summer, which San Diego seems to be all year round. After twenty-three years of very distinct changes, San Diego seems like one cycle to me. I have trouble getting little projects done on time. It's hard to be disciplined. The first couple of months I was here. It was the couple of months I was here. It was not so spend all the time I could outside while it was nice out, but it's almost always nice out. I keep thinking, "Oh my God, it's Jame, what happened to spring?" to spring?

- Lin Jakar



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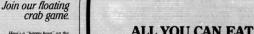
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HUALO? HUALO? In actual fact. Mind you! Huiss? Funnity enough Huillo ? Let Bo do #!

STUDENT IN the School of Life desires spiritual contact PO Box 80635, 92138. Vegetanans only. DANCE PARTNER blues, needed Fernale, any age, race OK, Height: 5'6"-5'9". Michael, PO Box 654, La Jolio 92038 or 692-0340.

JAMMY CONNELLY! Even though you are not here to warm me, the sun will. That way I won't stick to the

VERDICT: LET HE who has admitted syn, pick up the first stone and romance (her). Easy 2 Admit Violation An. 2. Dear

SAINT JUDIE, thank you for your prayers. My prayers have been answered, L.D. TWO SUPER LADIES looking for new friends and fun times. Write PO Box 11294, SD 92111.

SHAWN FENNEL, where are you? I wasn't joking around. Write me, send photo. Ed Anderson, 766 Swan Ave., Emburst, Birols 60126

DO YOU EVER wonder why the coffee grounds on the bottom of your out been marranging?

ENT JERUSALEM transferred from British hiles to set by Emperor Constantine, per Comymont, Robert Sephanos, article by Pamela Wen-Omni macazine, 5-1982, red page.

SPVGLE 32 year old man, seeks friend to share many interests with music, photography, camping, etc. Write to: PCIB 84764, SD 92138.

SIS: LET'S make this summer a good one. k? Only with many happy memories could I handle a year away from you. You'r loving brother. HOW is the ID now, also? By the phone, you sit alone from peach to white the world's anew in your sight. Love Lemai.

ECHOING THE universal, age old cry. Too little to late, too little too late, soo little too late. SIVANAN-DAAS: This learnie wants to be your wife, and the mother of your son. But the authorities would forted this. Part-time devotee.

CHRISTIAN PENPALS sought by incarcerated black male, 48, privatelist, James Edward Williams, Route: 80x 59, No. 282105 S-Domin, Rosharon, Texas 77583. DIAMOND IS A female. The renaissance I know is a male. Lam a presuman woman NOBODYWILL EVER need you more than me. Nobody will ever by harder than me. etw.

TC: THE LAUGHTER THE LOVE, the thendship. the honesty, the openess, the dreams, the promises. the secrets — for everything we share — I love you. U. YOU SMILE SAY Something. Now this requainting time short or long?? You care I care manymarryme. Your right time gets shorter my cheri. FM A REDHEAD responding because an ad 5/31 said to. But to which aubum are these secret messages referring to? Call me Bust.

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FREE NONDENOMINATIONAL BEEF study by mail or in your home. Increase your knowledge of God's word. Water Swain 747-4155.

DO TRUM PROMISE from time coagies used above and before thing to be fined that they still expect the earth to move. Come on 'Whatchambustell'.

AREN'T YOU GAD that LITC has an ice rink instead of move. Come on 'Whatchambustell'. MADE THERE WAS the author who always thought is was better to be read than orast. I-8 Singer.

YOU BE A HEARTBREAKER If you disagree, just ask the fruentee at the Eqs of the nell. Or ask me.

36-YEAR-OLD SCIENTSI desires to explore the out-doors if you are into terrors, risking, or saling, let's communicate. PO Box 9227, San Diego, 92109 ISN'T IT REDICULOUS to be in love with someone for eight months and still out know his name?

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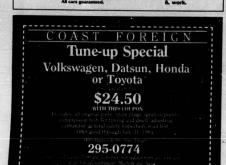
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 1971 DATEA BITLS 4 gene, economical symposis, some set 11100, 222-726 as
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1964 BUCK, perfect mechanical shape. 15 mgg power everyging, indus, gradienthy resides, good trees, RA, 12,200 organism mess, 1960 or best, 276-6337. April 12,200 organism mess, 1960 or best, 276-6337. 1976 ALFA RONGO GT Afetta, excellent condition, 69,000 males, \$3250, 697-8459

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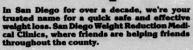
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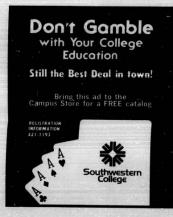
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MIRA MESA. SHARE 2000 sq. ft. 2-story, 4-bedroom 2-batth house, fireplace, washer/dryer, refrigerator, usi of poor, park. Own bedroom. 1200, 450-4304

NEAT, NONSMOKING, RESPONSIBLE, considerate professional to share 3 bedroom Cardiff duplex with same \$263/month, first and sixs, \$100 depose, plus 1/3 utilities. Available July 10, 942-9066.

FEMALE NONSMOKER to share my 2 bedroom nome in Normal Heights-Kensington area, HBD, washer/diger, fireplace, yard with patio, 1300/month includes utilities. Elem 550-8880, 84:30

FEMALE ROOMMATE wanted to share 2 bedroom townhouse near Mesa College, Australia immediately also denout 57:1 Au65 after 6cm.

FEMALE ROOMMATE WANTED 3-bedroom 2-but condo near MSSL 5216/month plast 116 deposits on no. 425-2473 igm-dpm or 699-6896 6pm-9pm. ROOM FOR RENT, large home, Mt. Helix, swimming pool, large yard. Non-smoker, studious type. \$250 first and last month's eric due. 461-2515. RODMMATE WANTED to share 2 bedroom Claire-mont apartment. Must be responsible, clean and emoloyed August 1st 1202 50 plus 1125 security de-post. Viv. 270-1013 or 270-3688.

RMFERIAL BEACH roommate needed M/F for 3nd in 3 honores are in Golden Hig. Educated, considerate person beach. I block to Silver Strand. No stots. David month stems 233,0918.

RODAWARTE DARLING duplex, Mortey Field Fur-natived, partin, garage, 23 to 55. Norsmoker, respon-table, near, 1225, 1/2 utilities plus 1200 deposit, Kartin 294–3057.

RODAMATE WANTED TO share 3 bedroom, 2 bath house in La Mesa with 2 others. Norsmoker, Jean 444-8403, 444-1450 ROCHMATE FURNISHED ROCM, share kitchen and bath Must be nonsmoker, employed, over thinty, used to sharing. 560 a week. 584-0715 Spin.

ROCOMMATE WANTED to strare 2 bedroom house in PB big yard, fireplace, wood floors, 7 blocks from beach, with working student, 1235 plus deposit, 274-7149. CARDIFF, 2 BEDROOM HOUSE Furnished June 20 through September 1, 1300 David, 942-9993. ROCMMATE WANTED Clairemore area, M/F, available July 1. Pool, sauna, Jacuzzi, 5190 plus 1/3 utatres, Sveta 272-5511 1 Jan-7pm or 279-0857. ROOM/BATH in spacious Mira Mesa home Furnished.
MALE UCSD STUDENT in
freplace, wood declang palos, landscaped yards, microwave, dishwasher, 1250, 1/2 utilities, deposit
crowave, dishwasher, 1250, 1/2 utilities, deposit

Mission Valley come, master room, private bath, fre-place, pool, Jacuszi, laundry, cable, garage, no pets, 1275, Linda 582-8312. WEDDING **BANDS**

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empkryed female, 30:45, 7 room, 2 bedroom, turnished, Hilkrest: 5300, 1/2 utilities, references & depose, 299-8075 evenings & weekends.

FIMALE ROCKMATE to sture 4 bedroom home with young professional woman Garage, bursely, yard, bedroom furnished or unfamilied, 3550 includes users, site depose, Everings 569-7087.

ELCAJON — Sharehome, \$325 includes kitchen, laundry, sittlities, pool/spa. Lady only, 35 and over. 442-1031 after Son.

PACIFIC BEACH roommute wanted, 2 bedroom, 1-1/2 bath spackins fownhouse. Laundry, 3 blocks from beach, 1317-50 monthly 272-3803 after som. SHARE 3 REDICCOM house, quer, male, nonsmoker mar LSD 277-4795

FEMALE ROCKMATE wanted, Kensengton, for living room or trade for bedroom. \$145 plus \$50 deposit. Outer, responsible, no smoke or drugs, plutonic. I bed-room apartment. Roc. 202 5544.

FEMALE ROOMMATE wanted. Mesa College area, master bedroom with bath, 1235, 576-8307.

NORTH-COUNTY-AREA Single-honest municology for normatic to share onlinear a benducing for normatic to share shall restal, bit Lopez 753-875, less management on share shall restal, but Lopez 753-875, and 1/2 united 692-1820.

PACIFIC IBLACH housewise [25:30] to share 2 brid about house Nationices must like drug 1275 pilo. 1286-n. 73 opening 483 215.

ere room, kundry wall-drowal carper, prince buth, central are Close to college & shopping. Available: June 1, 1217 moreh. Alex 462,3867 days 1, 1227 moreh.

FREE RENT, 1/3 usation, Chrossen femole to be compared to 1 be down to the my desided wife about 5 issues a week. Dave 61 Caper apartment 148750 mostray, 1/2 utilities, 200-0027.

DEL MAR 2 BEDROOM condo, pool jacuze, bundry facilities, shopping: 1325 plus utilities plus 1300 de-posit, 268-4214 leave message.

MALE/FEMALE ROCMMATE w. Scalin apartment. Fortamoker 1250/1100 security Available into Thursday/atturday 272-1420 FEMALE ROOMMATE WANTED to share lumined opartment in condo complex. Free rent and meals and all amenates provided, 298-7957.

GMON GROVE 3 BEDROXOM house to share. Quest country setting. View. \$175 per month plus 1/3 states; 202-1754. HOUSEMATE WANTED OWN room, near USD 1110/month. 192 deposit. Open June 29. Ken 291-6233.

NONSMOKING FEMALE ROOMMATE. Student pre-ferred SDSU area 6/8-4048 after 6pm.

RO-DIMMATE WANTED: 2 bedroom, 2 beth condo. Chula Vista Must be straight female, professional, employed, monumoker, mature, conscientious, age 30-55, 421-7934 leave message.

FEMALE ROCKMATE WANTED to share 2 bedroom 1 buth apartment near SDSU. Own room, pools, jacuzzi. Normicker, \$255/month plus 1/2 utilities, Available now.sines. \$2254/month plus 1/2 utilities, Available now.sines.

prese 560 275-1736 ROOMMATE MALE OR female. Roomy two bedroom off 40th, north of University. No household respon-sibilities. Rent \$200-225, negosiative Claire 282-8925 HAVE 11 YEAR OLD son and furniture. Need house or apartment. & roommate. Nons noker. 282-8274

FEMALE, TWO ROOMS available in nice 5 bedroom, two story house. Own furnished room, Dath, kitchen/ laundry and phone privileges. \$200 total. 422-1044.

WORKING MATURE NONSMOKING Christial female wanted. Three bedroom house in La Mesa Country living in brautiful green setting. \$220/month pas. 442-3803 evening.

FRAME HOUREMAIL warest 20-30s, nonemiests to sheet Temperationer, pool pauzo terms courts. learning, register time negotiable for right person. 279-559.

MANTID FRAME, CLIAN, responsible normaniste to sheet to believe mouse in Ocean Beach of Committee to sheet t

available Aby 1 My 60-0257.

AMPLIES CUEST health-ownered finise floot bed soon, one both in soam Currency Cuest responsible to the report of the property only report from the total control pain 375 utilities. They couly report fair or feers (2010 certified).

ROOMMATE NEEDED FOR a three bedroom house in Claremore. 5225 per month rent pais 5100 deposit Dave or Ric 272-3524 or 459-9931 anytime. BEAUTIFUL SPACIOUS, home in Oceanide Man-estual Includes room/burn fireplace, microwave, etc 1275 plus 1/4 utilities plus deposit. Nan-

MALE 25: WANTS to store your 2 bedsoon: 2 cuth Man nome Four bedsoons to body Min Spartners, Prefer East County up to 1200 a month 1215, 1/4 utilises. Reference; 575-0085 months; 3215, 1/4 utilises.

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1478 GARNET, PACIFIC BEACH 272-6041 9:30 A.M.—5:30 P.M. MON.-SAT.



8048 Parkway Dr., La Mesa — 460-3041 — (1/4 blk, east of Jackson Dr.) 1380 Garnet Ave., Pacific Beach — 272-6793 — (Corner of Gresham & Garn







San Diego, CA 92115 (619) 583-4761 10-6 Mon.-Sat.

COMMATE NEEDED to share four Jedroomhouse in Claremone, Nummokee, no pets. \$205/month rent in-cludes Jedroes, \$73,4122

SAME LIFER NEW 3-1/2 bed. on. 2 bills (Berl)
MAX Mean floors. Excellent contents restricted in species from the first place refrogretist dehinative over disposal cores, place 1227 jala dropos (implicitly 1881-505). When the other contents are species from 1225 jala dropos (implicitly 1881-505), disposal dropos from 1225 jala dropos (implicitly 1881-505). Among the other contents are made. Also Kirally 1881-505.

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ENCENTIAS — Responsible, nonamoking women sees same to share home. Own bediskin high. 1295 a month & 1/2 utilities. No kids/pers. 942-0178

URIVERSITY CITY CONDO: Employed professional roat, norminating, web references First, late deposit, state resisting. Private large personant, semigraphic and participations of the professional professional participations of the professional roat, pools, freque part 450-929 in evenings.

DOES DOES Replace (pilet 1990/4201 beening).

LOCKING FOR MET Fun but responsible normoking.

SCHIPTS SANICH Their bedroom house with sput length their bedroom house with sput length sput garts, spitol Garage standing southern Chini unfairmate market species beginning mis-August with female 274-4215 pegitolobel plus utilities. 358-3594

CURET CONDO to share. Have over furnished room, picuza; pool, etc. Neer SDRJ. Genselvert College. Birs. shopping. \$200 plus. 1/3 utoties. 465-2324 Wednesday through Fradur etc.

TOU MAY CUAUPI Store 2 befroom 2 befr against CFFSC SPACE for psychologist. MFCC LCSW in Her-mont Fergicar - Socialization, disposal poor, collabora-signed somes and incidence, accusar Borida area-signed somes since assessment on participation of the CFFSC SPACE of the CFFSC

FEMALE ROOMMATE wanted. Commont area new Baltiou & Geninser. 1250 month-plus. 17.3 usaties. Cluses, next, norsmoking, nondruggist. 2elf 576-9248.

TALMADGE AREA, Location convenient to all Quiet building, pool 2 bedroom, I bath 1385. I bedroom, I bath 1310. Manager 280-2340. BESICNABLE NONAKORER commuter wanted to share quare Mira Mesa Inone: 1250 month plau deposit plan utilities. Extreme and laurably prolegies 578-1674 pathing, laurably norm, in tai Mesa Mone: 461-4427.

For Rent

BORN AGAIN AMAE to share 2 bridgoom apartment SINGSE OFFICE SPACE — Mission Hills. 1250/month. Washion now. Rick 202-E336. 225 sq. ft. separate entrance. Cell 296-7387.

LA JOLIA TERRACE 2 bedsom condo male LUSS induser has turnared master bedsoom with buth for rere. IAOI Covered parking busines girauch, pool, good, 433-0807-17-644-6989.

FEMALE ROCHAMATE waters Li Afena Large 1 Bed from own norm large yard microwine, administration of processing and processing

PACIFIC BEACH female roommate to share 3 bed-room, I both apartment, 1184 plus 1/3 utilities. No smokers, furnities versioner, 488-5134.

ATTAN, LIVE, AIR-CUMENTAINED, STANDARD OFFICE by moratin or year. Choice Hillstein area, First Avenue. For information 297-1731 or overlangs, 222-2288.

 BEDROOM APARTMENT FURNISHED, North Park, Offstreet parking, Gundry room, garbage disposal. No pets. 4011 Florida St. 5350, 297-5100. LANGE DELUXE 2 BEDROOM, 2 birth apartment. Dehavioher, quiet building, North Park. 1460/5400 recursy deposit 299-4558

MISSION BEACH OCEAN and bayside locations. Studios. J. 2. 6.3 bedroom agariments, cottages and consists for lease September to June no pets. See list at 247-1/2 San Femando Place Jone block south of the Roller Conten).

BIG BEAR CABIN, chaming 2 bedroom, fireplace, near lake, great place to fish, hake or just infact weekend, week or moreh, 202,9625 after form.

LARGE STORE FRONT for rent. 12,500 sq. ft. 2 leves. 66' showcase glass front. 241 3rd Ave., Chula Vata. 301/sq. ft. Dave. 280-6341

I BEDROOM APAITMENT II Hillores, a block south of Seas. 2nd floor unit unfurnished. Parking, laundry and bus. 1965, 296-9645.

1255 BALBOA PARK STUDIO, convenient Soth Average location Walk to Down, zoo, stopp, on busines. All utilities paid 227-787, 799-4991 to see.

1 BEDROOM APARTMENT VERTING Best area Close to stropping and transportation. 4233 Highland Avenue (off Et agon Boulevard). \$325, 272-1550.

MAIL HAWAII BEACH pool, tervisi, lovely 1 begroom condo, custom decorated, steps 4, from 535 daily Aloo 2 bedroom available: 294-2076.

WANTED TO BENT: Guint house or gauge apartment condo, custom decorated, steps 4, from 535 daily Aloo 2 bedroom available: 294-2076.

Uniter gauge 1795 month. Dennis 578-5160
STORAGE SPACE TO rent. Available space to rent. 314
sq. ft. Locked gauger 550, 584-8549.

BALCONY VIEW FROM second floor 2 bedroom apartment 3 minute value SDSLI Adult/tamly comspec pool patient, 4 or 22 months include 1445 Lorenze per, pool patient, 4 or 22 months in 445

EAST SAN DIEGO. 3250 per month, avalue a 6/15. Kept 8, great synt, a Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, avalue a 6/15. Kept 8, great synt, at Martinez Lake. 1250 per month, at Martinez L

CONDO, QUET NORTH Park area 1 bedroom, I buth fergive appliances security gate and more Adults no ports. 3450 person; 350 depos 259-0795. Mest, circum quet, Privare yeart, per CN on approval. 3475 person; 350 depos 259-0795.

1425-1450: 2 BEDROOM, 2 bath, firspece, good loca-lion, ten minutes from dosintown, five minutes from Mission Valley, 3853 Mariborough, Minusper in Apart-ment 7, 584-8664.

NORTH PARK 1 BEDROOM, 1 but apartment with michiged parking, \$375/month Server 236-0305. APARTMENT EXCHANGE OR rent London, England Beautifully furnished 3 bedroom apartment, central London, for 2 bedroom in San Diego. Minimum 6 montes, 295-3889. GARAGE FOR RENT. \$35 Near 25th & II Street in San Diego. Single car, cement floor, on paved alley 224-1469 after form.

I BEDROOM HOUSE [DUPLEX], 1325. Carpets.
Happs, slove, inflagmator. 4331-1/2 4fth st. San DiGrow must see: \$500/morn For setals \$64-863. NORTH LAKE TAHOE fully equipped 4 bedroom 2 bath townhome. Seeps. 10. Pools. Tennis. From: 150 daily. 298-2865.

1480-1500: 2 bedroom, 2-1/2 bath, fireplace, ar conditioned, washer-dryer, dishwasher, 1200 sq. ft., security building, secure parking one year old. 1170 Decker, Decker, 100 percent of the percent of t

ACOLLY FILLI/COLU course. Notes: Res. Spaniels and allegations beginners. See the service 3 bedrooms. Regions garage hardwood from 50.1/2 bodrs. sergia 8.2 flepskers, TV, rend Liber. 555 months course 23 defed. 1248-844

ART STUDICS SPACE for rent in beach area. 224-6373 evenings and weekends, keep trying.

FOR RENT. 3 BEDROOM 2 oath susury home in north Pickle Beach. \$265 plus 1/3 uptries. Available July 1. 800M/FOR RENT. Quiet home, kitchen privileges, pri-vate entrance, no drugs, depose required. 461-9095 wate entrance.

PACIFIC BEACH SAMMER enable. Ocean front and an expension of 1600-1600 were 463-700 seen. Seen. 200 more, auto- ropes, services.

HAZZE FOR BINT Balloon Port Visitorial. Questioner for Selection (2) person and 1/2 billion Person on Selection (2) person (2) perso I ROBOCOM CONDO Services - Pro- 1 Services - Pro Ernie Pook's Comeek









SUMMER RENTAL Large 1 bedroom completely fur-nemed Alasson Valley Condominium. 1465 plus utilities.

27 TERRY TRAVEL trainer. Sleeps 7. May be put on beach site for you. 271-8366 after Spin. Big STUDIO for mer with stone and intergration carpet and dispers frame of from films. 1200, 381-790. 381 (pages and in July Admidit July 12-756). 381 (pages and how films). 1200, 381-790. 381 (pages and how films). 491-700.

PT. LOMA 2 BEDROOM, 1-1/2 bith townhouse Plush
YOUNG MOTESSIONAL tense will rent one bodison
capes: hefigerator, day-hazere, no per 55% mores.
Assisters July 1-4477 Mentors Cs. No. 210-226-1677.

Degrang August. Will lear de opposit, 279-4679.

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th OWNER 2 BEDROOM, 2-1/2 both townhome. 1535 sq. ft. Freplace, palso, wet low, two-car garage, pool jacuzo; Neur Bay \$134,900, 272-7846 evenings.

BY OWNER, cute 3 bedroom, family room, 1 bath house in Claremons on cut-de-sac with carryon view. Good nacestood, mad see, 196,900, 279-6159.

3 BEDROOM, 2 BATH HOUSE, garage, nice yard, East San Dego, 584,900, 3515 Attacks Ave. 282-6743

STATE COLLEGE HOME on 1/3 acre, park-like for large workshop, one floor, garage Assume 11% only \$10,000 down! \$114,900, 286-5604 Owne: Agent

TMENT 5 unit apartment building with pool location. Leuradia Agents inquiry

THE READER PUZZLE

No. 311, Hold It!

By Don Rubin

Get a grip on yourself! Now try to find each of the handles at the right in the scrambled list

We've given you one of the handles to start you off.

1) REALLBUM ___

2) KATBIKESCREW 3) ANDPLANHE __ 7) SHAVELENDOL

8) SIXTEENIHUGR

9) BIGLINTINFACE ____ 10) LIKESTL 11) NEARHELPSPRINCE

12) HELANDODOR 13) UCHASTEM . 14) TOTILE ____

15) KETUBO 16) HARDBEANL

19) SLOVEH

20) SLICEH

Rules of the Game Prizes for solving the Reader Puzzle will be Reader Shirts.
2. All entries in the Reader

All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue days.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the Reader

Employees of the Reader and beit immediate families are not eligible.

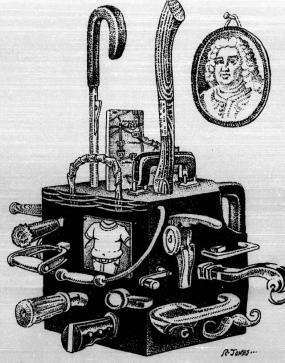
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We ve only got five T-shirts a week to give away, so if there are more than five winners, we 'I have a lottery.

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

7. One entry per person.

7. One entry per person.

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Winners of and Answers to eader Puzzle #309, Call

The solution to Call Letters

"WATSON, COME HERE;
I WANT YOU" — was the first complete message delivered over a telephone, by Alexander Graham Bell on March 20, 1876.

March 20, 1876.
Very few of the 163 entrants got hung up on this puzzle.
The T-shirt winners are:

1. Edith Hepburn, San

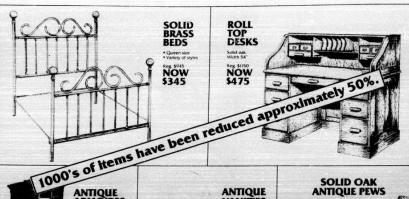
Diego
2. Dorothy Le Page, San Diego
3. Patricia Pedrozo, San

Diego 4. Nancy Ferebee, San

Diego 5. J. Baugh, San Diego

(1) 100000 ES C TEST

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

Beauty In The Beast

Ross was relieved that the burglar alarm wouldn'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 gendamics asking a lot of annoying questions. Just in case he was seen, though, Ross had put en some of his fancier clothes. No sense in looking disreputable here in Paris, when people were so fussy about appearances.
The room was almost dark

now — perfect for Ross's task. If only I could get this stench of moth balls out of my nostrils, he

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

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 froze

A Minor Revolution

They're hardly going to They're hardly going to impire 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 in their early to find twenties) comenging 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

and flally, 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 domaint, if not morbinal. The natural procliving of the French toward a national charavinsim is partly to blame, while the rest of the global art community was engaged in a trenetic while the rest of the global art community was engaged in a trenetic while the result of the global art community was engaged in a trenetic while the trunch an attacking expensive the foreign and an attacking expensive expensive the foreign and an attacking expensive expensive the foreign expensive expensive the was dominated (to the ultimate electriment of other European art centers) by New Took macrossity of the control of the processing of the expensive exp 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 deported to other artistic fullur. unworthy of that attention devoted to other attistic/culture and avever. 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".



Two years ago French President François Mitterrand announced art-funding allocations of nearly six billion france, of which a significant portion was directed

specifically for the regional acquisition of art.

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

and museums discovered, and what has recently created sensational waves across Europe (continued on page 6, cot. 4)

The Price Of Plunder

As my fireds know (and deplore), I am an obsessive collector. As a shift, I acquired a complete collection of Nancy Dew books in first celtions. Later on, I switched to Hummel figurines, of which I bought grained to hate them. I have in weaker moments (during my breakdown, for example) experimented with stamps, matchbooks, and Lawrence experimented with stamps, matchbooks, and Lawrence with increasing maturity of taste, I turned to serious collections of important configurations of migrotrant configurations of migrotrant configurations. erious collections of importan objects, such as Chinese 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. "V if they find out about that

Dayton, Chio, or the traffic ticket in Orlando, Florida you forgot to pay in 1949." What stillness! The property your of the San Diego Police Department is pensoned (I am a feminist) by civilians, and the only thing they have to do with criminals it dispossing of storler criminals it dispossing of storler criminals is dispossing of storler criminals in dispossing of storler criminals is dispossing of storler criminals in disposing of storler criminals, but merely lost and abandomed. In the criminals, the carving carpers go on, "if there is anything of real value among those arrived, the police are bound to keep it for themselves. You'll rever get a chance to bid on it." Here I must admit that they are

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 worter of this extent. are all sorts of things that an ordinary person — or even an extraordinary collector libe

— can buy and make use of.

"hat is 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).





READER'S GUIDE

Contributions to READER EVENTS must be recovered by mail to later than the Finday preceding the Thierafax issue in order to be de-considered for publication. Pleave do not phone. The Events Editor eserves the right to old all materials Soul complete information, medialing Seria complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and, common from mumber for publication to READER EVENTS EDITOR, P.C. Box 83823, San Diego, CA

Dance

Freeform Delight, an evening of

China's tangire River Valley is reattreed in a lecture-slide presentation by Loratine Critic, who bec-cked 125 miles through by or getur, sponsored by the San Deeps chapter of the Sierra Club, Friday, June 15, 735 p.m., auditorium, Natural History Milssenin, Beilbow Park, Free, 233,7144. band's orchestra. Saturday, June 16: 5 p.m. Jewish Gauth, June 16: 5 p.m. Jewish Community Center, 40:29 July Gauth, Street, East San Diego, 583-1302.

Circle Dancing, meditative "Sun dancing" is conducted weekly. Mondays, 7 p.nn. 4570 Jackelaw Street, Mission Hills. 295-9677. Nature Films, Animals of Ann and Wall Science—a fook at patagos-chology and actipuncture screen, Saturday, June 16 and Sun-day, June 17, 1 and 2,30 p.m., Natural History Museum, Balloxi Park, 232-3821.

French Cinema, say films previ-ously unreleased in this country by major brench tilmmakers, will be shown in a three-day series com-ciding with the "French Spirit Isdan vishbut, Monday, June 18, Inciday, June 19, and Wednesday.

Coronado Public Library, 640 Orange Street, Coronado, Free, 435-4187

China's Yangtze River Valley is

Music

Guitar and Oboc Recital, Steven Elster and Brian Sackett will per-form, Friday, June 15, 7,30 p.m., Habitat Bookshop and Cafe, 4711 Third Street, La Mesa, 697-7922

House Concerts continue with the Buckle Busters, a mountain/string band from Salt Lake City, Friday, June 15, 8 p.m., 1200 Robinson Avenue, Hillcrost.

Chorus and the San Dego Wom-yris Chorus, Suturday, June 16, 8 p.m. St. Poul's Episcopal Church, Fifth Avenue and Nutrice Street. Hillcrest, 563-0428.

Chamber Music Concert, Mar Chamber Music Concert, Mar-garet Rose, piano; Tony Lera, yiedin, and Michael Staehle, cello will present music of Brahms. Bach, Liszt, and others, Sunday, June 17, 7:30 p.m., room B-210, Mandeville Center, UCSD Free. 276-0504 or 452-3229.

"An Afternoon with Gilbert and Sullivan," selections from seven operatus will be presented in connects revue by the soldoirs and chem. Sunday, June 17, 3 p.m., Mary Sarrasi the Sea Catholic Church, 7727 Girard Avenue, La Joila, Free, 866-9437.

Jazz, the College Big Band from Chattey College, which placed first

TO LOCAL EVENTS

"Twilight in the Park" summer concert series opens with a Father's Day concert featuring the Sun-Harbor Chorus, Sunday, June 17, 3/30 p.m. Sprockels Organ Pacifion, Balboa Park, Free.

ion, Balbas Park, Free.

Country Music Benefit Concert, sanger Roger Miller will headline a benefit concert, which will be followed by a Fig. Royer basheeue, in celebration of the La Jolla Playhouse's second season. Sunday, June 17, 4 p.m., Mandell Weiss Center for the Performing Arts, UCSD, 434-1617 or 459-5248.

Gifted Young Musicians from Isaac

WILDERNESS

CLASSES

internationally known and respected survival expert over 23 vean* experience. Mountain Mell* December ex clauses that a run and informative. I recommendation of the control of the first way surprised. We develop the control of the and techniques. For destrip ealths and and techniques. For destrip ealths and and so much more control of the control of the and so much more control of the control of the Mell destricts. One day. Private groups builds character. Self auflicency.

MOUNTAIN MEL'S

NATURE KNOWLEDGE

Folk Musicians and others will have a chance to be on stage and share their talent, every Housday, 9,50 p.m. Greenwich Village West, 536 Fifth Avenue, down-town, Free 237,9151 or 213,4925.

Band Concert, the forty-five member Air Erice Band will offer a repertour of classical, pop. juzz, and military marches. Sunday, June 17, 12-50 pan, the amphithe ater, San Diege Wild Ammel Park, 1550 San Pasqual Valley Road. Econdudo. 747-8702

Jazz Recital, the Hotace Silver Jazz Recital, the Horace Silver Quintet will perform two shows. Sunday, June 17, 8 and 9 30 p.m., Sherwood Anditserium. La Jolla Museum of Contemporary Art. 700 Prospect. Street, La Jolla

lington, will perform. Tuesday, June 19, Wedresslay, June 20, and Hursday, June 21, 4 and 7 p.m., Wegeforth Bood, San Diegis Zoo, Reservations 231, 7490 or, 234-3153;

Ensemble Music, the Alcala Tro-will perform works of Morart, Droads, and Chopan, Wednesday, June 20, 8 p. m., Camino Theatre, USD 583-6430 or 291-6480 54296.

Del Mar Fair opero today and continues through July 1, with horse shows, contests, demonstrations, and entertainment. Del Mai Fair grounds, west of Interstate 5 at the Via de Ia Valle exit. 755-1161 or 297-0338.

Frishee Golf is played daily at the Morley Field Disc Golf Course, lo-cated at the west end of Morley Field, near Pershing Drive, and

Redwood Street, Bilbox Park, Free, 298-0920

Pupper Show, the Kent family cruets Acrops classic table The Toriose and the Hare daily, begin roughtriday, Jone D. Harm. Family

"Golda: A Wonan of Valor," a one woman of valor," a concession of annute monologue performed by Saascha Gasson will be offered, Fridan, Jone 15, 1 p. m., gallery, Jewish Commont, Center, 4079 Fairy-fourth Street, Ear San Diego, 239-0168.

Tijuana Estuary Walks, the Bor-der Field State Park and Southwest Wetlands Interpretative Associa-tion offer two-mile nature walks

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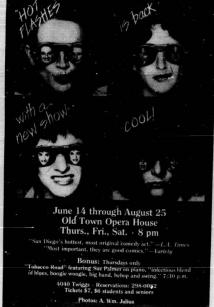
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San Diego Arts Foundation





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much nore.

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FURNITURE: Several pieces of American Oak, Victorian Brunsseck Prod Table.

FURNITURE: Several pieces of American Oak, Victorian Brunsseck Prod Table.

FURNITURE: Several significant pieces with appraisal, including 18% gold ring set with 3.50 ct.

sapphre and diamonals valued at \$800000.

CLOCKS: Teru Crott Schels signed Fillian & Co., mustaal Closonine Clock, Art Noveeu.

TEMS OF SPECIAL INTEREST Secret in Lehmann wind-up toys, many signed Bronces including Kaiths. Sterling Silver, Peoter, Nautical Items, Collection of Wall and Candlestick Phones, Indian-related items, including Navajo Blankets, Santa Clara Pottery, 6





READER'S GUIDE

red by the San Diego Velo

Baseball, the Padres host the Sar Francisco Giants in a home series, Friday, June 15 and Saturday, June 16, 7:05 p.m., and Sunday, June 17, 1:05 p.m., San Diego Stadium, 283-SEAT or 283-4494.

Super and Street Stock Cars compete, Saturday, June 16, 7:30 p.m., El Cajon Speedway. El Cajon 448-8900.



Golf Tournament, the Coronado Branch of the American Cancer Society spessors the sixth annual Coronado Benetit Golf Tour-nament, Sunday, June 17, 7:30 a.m., Coronado Golf Course, 2000 Vasilas Row, Coronado, Registra-tion and information 579-0102.

Radio/TV

FREE

EXPERIENCE

LECTURE &

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

"The Mikado," is featured on "The Compleat Gilbert and Sullivan," Saturday, June 10, 9 p.m., KPBS-TV, Channel 15.

Argentine writer, poet, and es-sayist Jorge Luis Borges is featured on "Faces, Mirrors, Masks: Twentieth-century Latin Ameri-can Authors," Monday, June 18, 7:30 p.m., KPBS-FM (89.5).

"Great Performances," the first episode in the nine-part miniseries "Buddenbrooks," based on Thomas Mann's classic novel, airs. Mon-day, June 18, 9 p.m., KPBS-TV, Channel 15.

Saturday, June 16 & 23 10:00 am – 12:00 noon. Public library – University City 3:30 to 5:00 pm. Public library – downtown Conducted by the local Sahaja Yoga Group. For further information 2:94-9074

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., KPBS-FM (89.5).

ROSE-F8 (95-3).

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

"Life with Father," William Powell and Irene Dunne star in this delightful 1947 classic, Sunday, June 17, 6 p.m., XETV, Channel 6. "The Big Fix," Richard Dreyfuss stars in this 1978 film, airing Sun-day, June 17, 9 p.m., KGTV, Channel 10.

"The Omen," with Gregory Peck and Lee Remick, screens Sunday, June 17, 11:30 p.m., KCST, Chan-nel 39.

"Pacific Beach Yesterday: A His-torical Perspective," a half-hour narrative by John Fry, president of the P.B. Historical Society, traces

Padres Baseball action against the Houston Astros will be televised, Tuesday, June 19, Wednesday, June 20, and Thursday, June 21, 5:30 p.m., KCST, Channel 39.

Lectures

"French Spirit Today," Jean-Louis Froment, director of Centre d'Arts Proment, director o centre d'in Ri-flastiques Contemporative in Ri-deaux will speak about the new exhibit of ten Freich artists, Thursday, June 14. 8 p.m., Sher-wood Audtorium, La Jella Museum of Contemporary Art, 700 Prospect Street, La Jolla 454-3541.

494-594.

Poetry, Richard Robbos and Cintines Black will read from new and
previously published works. Fredly,
Jane 15, 7p. m., Tements Gallery.
536 Firth Avenue, downtown
(237-935) or 233-49/251; open
poetry readings will be held Frialy,
Jone 15 at 736 p.m., Sean Swings
Broadway, Visin (276-915) or
272-5995) and Frialy, June 15,
7-30 p.m., Writers Bookstore and
Haven, 3377 Adams Avenue.
Normal Height (257-257) days.
Normal Height (257-257) days.
June 17, 3p. m., Friends of
Jung Center, 3257 Front Street,
Hillerest, 283-0962.

Author Robert Skimin will discuss his acclaimed Japanese-American saga Chikara, Monday, June 18, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free. 456-1800.

Opera Previews, Vere Wolf will discuss Verdi's Simon Boccanegra, Monday, June 18, 8 p.m., Athenaeum Music and Arts Lib-

rary, 1008 Wall Street, La Jolla (454-4872) and Tuesday, June 19, 2:30 p.m., San Diego Public Lib-rary, 820 E Street, downtown; both

The Jewels of June, Lisbeth Mahan will discuss moonstones, alexandrite, and pearls, Tuesday, June 19, 3 p.m., auditorium, Natural History Museum, Balboa Park. 232-3821.

Sidda Meditation Master Guru-mayi Chidvilasananda, on her sec-ond American tour, will deliver a lecture entitled "Our Choices freedom or Bondage," Tuesday, June 19, 7 p.m., Scottish Rire Center, 1895 Camino del Rio South, Mission Valley, Free. 232-5793 or 279-9504.

: Galleries

Chinese Calligraphy and Brush Painting are on display, sponsored by the San Diego Chinese Brush Painting Society, opening on Saurday, 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 painting and colpute from Saturday, June 16 through July 5. Multicultural Arts Center Gallery, 425 Market Street, downtown. 236-1521; and popt re-ception for the artist will be held, Staturday, June 16, 730 p.m., Al-ternative Space Callery, 562 Fifth Avenue, downtown.

Three-person Exhibition, jewelry of Kim Bass, ceramic works by Carol Lebeck, and hand-blown glass pillows by Louis Schafari are on display from Friday, June 15 through June 21, Gallery Eight, 7404 Girard Avenue, La Jolla. 454-9781.

TO LOCAL EVENTS

"French Spirit Today," painting ists are on exhibit from Saturday, June 16 through August 3, La Jolla

New Constructions by Ron Wil-hams are on exhibit through June 23. Patty Aande Gallery, 660 Ninth Avenue. downtown. 233-9242.

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

from Leventy Exhibit, paintings-sculptures, photographs, and video works by Marno Father, Patricia Patterson, Itale Sennga, Ernest Silva, Philip Steinmer, Harold Caben, and others will be on dis-play through Jure 24, Mandewille Art Gallery, UCSD, 452-2864.

Photographic Motion Studies by Eadweard Muybridge, "Father of the Motion Picture," are on display through June 24, Museum of Pho-tographic Arts, Balboa Park, 239-5262.

"Centro in Central," the first of a series of reciprocal exhibitions between arrists from Tigunan and Southern California will feature the work of Tigunan painter Irgunate Older Irgunan painter Irgunate Older, and Tigunal painter Irgunate Older, and Tigunal painter (Sallers, 447, Fifth Avenue, downtown, 232-9915.

Print Competition, graphic works from the Second Original Print-Competition are on view through June 30, San Diego Print Club, 370 G Street, downtown, 232-4884.

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

Lapp Art, an exhibit of Sami art and craftsmanship will be on dis-play through July 2. Mingel Inter-national Museum of World Folk Art, 4405 La Iolla Village Drive, University Towne Centre, 433,5309 University 453-5300.

Monotypes and Paintings by Sam Francis are on exhibit through July 7. Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

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

"Champions: The Olympic Athlete in Art," more than fifty rare Olympic posters are on display in an exhibit running through July 8, San Diego Museum of Art, Balbou Fark. 232-7931.

"Mayan Images," the daily life of the Maya of Guatemala is recorded

(continued from page 1) glint of the window overhead

Richard Ross has been

the Maya of Cuatemala is recorded in a series of photographs by Michael Plyler, on view until Sep-tember 16, San Diego Museum of Man, Balbou Park. 239-2001.

The Beast

reflected in the beast's eye. This place is starting to get to me, he thought. It was only a stuffed tiger, he knew; still, he had seen it shift its head enough to get a

better view of him over the zebra's body. Time to leave. Ross said to himself. I'll come back tomorrow and look for the dode

photographing animal exhibits in museums since 1977, intent on capturing on film how people on capturing on film how people are "presenting animals for what reality is." Three years ago he saw the Musee National d'Histoire Naturelle in Paris, and be knew immediately that he

had to photograph its unusual collection. The Partis exhibits were assembled in a strangely different manner, one that reflects the wide gulf between

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 environments. And unlike the modern American sense of aesthetics, which calls for displaying each animal behind glass, the French collection was ser our on the floor in an open, set out on the floor in an open, almost hapharard style. The leviathan skeleton of a blue whale was stretched out next to eight giraffes standing in a pyramial formation, the animals on the center platform seeming to stand on the shoulders of the

ones at their feet. Next to them could be anything from a stuffed sawfish to aardvarks. One could sawhish to aardvarks. One coul walk up and shake a gorilla's hand, Ross recalls. Lending a sense of mystery

and beauty to the bizarre collection is the building in which it is housed. The museum which it is housed. The museum was built in the same year as the Eiffel Tower, 1889, and in much the same style. It utilizes a great deal of steel and glass, and has high walls of windows surrounding cavernous oper spaces. It's a suitable seri

350 years old, having been saved by the succeeding staffs of the natural history museum through the various monarchie the various monatchies, empires, and republics that have governed France since the inception of the museum. The toof leaks now, and a thick layer of dust over the windows keeps our most daylight. Many of the



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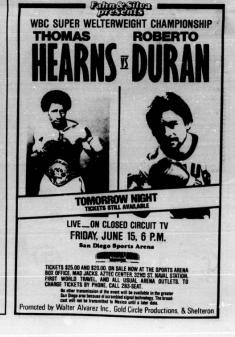
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ethnic loods, Southern California's most spectacular flower show,
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If you had no through character and it will immufusly been you had hed character you're feel and give enter in tack that character you're feel and give enter in tack that when he had proposed states.

At Boeth's don't have a care for bushers, But we do have a manifest grapmore a factor. Here are valently had only an extending proposed states, the development had of har one manifest grapmore affects that the manifest grapmore and had been also that a make when you can and propose a foreign and the proposed that the first proposed states and the proposed that the first proposed states and the proposed states are the proposed states and the proposed states and the proposed states are the proposed

MLCIN'S

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READER'S GUIDE

(continued from page 5) decaying, and the museum has been closed to the public for twenty-five years. The tottering state of the building and animals is partly to blame for the closure. but also at fault is modern society: this is a collection of a different age, one in which vandalism of unenclosed exhibits wasn't a problem, one which did not rely on "Walkman" guided tours through its museums. Ross's

photographs are all that any of us will ever see of the impressive assemblage of wildlife. To convey the sense of

stepping into what he calls a "time warp," Ross photographed the animals using color film. His exposures were made using only available light, and often were of twelve- to sixteen-minute duration. The results are soft, subtle images that perfectly communicate the sense of mystery and outright surrealism

pervading the monumental ollection. An exhibit of forty of Richard

An exhibit of forty of Richard Ross's photographs of the Musee National d'Histoire Naturelle will be shown at the San Diego Natural History Museum beginning Friday, June 15, and remain on view through Jul 15. Museum hours are 10:00 a.m. to 4:30 p.m. For further information call 232-3821 — Dennis Parker

Revolution

is the wealth of cultural is the wealth of cultural innovation found in disparate corners of France, yet a movement which embodies similar and nationalistic (they are wont to say) elements: the primary medium is painting, the underlying tendency, an eschewal of or revolt against all preceding abstract, conceptual,

The La Jolla Museum of The La Jolla Museum of Contemporary Art, in sponsorship with USC's Fisher Gallery, and in collaboration with the French government will present ten of the most innovative and prominent of these young artists in an exhibit titled "French Spirit Today." A return to "free figuration" is

one of the more pronounced labels attached to the work of these youthful peinter



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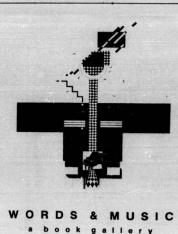
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TO LOCAL EVENTS



as it may be, is in the throes of disbandment, three of its earliest and most prolific members will be repre be represented in the museum show: Hervé Di Rosa, Robert Combas, and François Boisrond. Di Rosa and Boisrond have collaborated on a large mural for this exhibit; however, where Di Rosa nourishes P passion for and admits inspiration from both comic strips and Nietzsche (incorporating a cast of his own prim, protessing). grim, grotesque, pseudopsychedelic cartoon characters), Boistond employs

the items and personnae of his quotidian trappings in his large paintings. Robert Combas finds his personal muse in rock music,

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MUSIC SCENE A CROWN CRUISE LINES NEW SAN YSIDRO TICKET OUTLET seat line 283:50at

we are told, and his works are peopled with a chaotic

peopled with a chaotic assortment of animation. Georges Rousse will exhibit five photographs of his own large-scale wall paintings, one of which (untitled) he made at the old, abandoned La Jolia Dry Goods Plant during a December visit here. Sculpter Daniel Tremblay has constructed an installation of postcards and Styrofoam for the museum's Glass Gallery which

Glass Calley which complements that room's ocean view. Other arists in the show include Jean-Capites Blass, Bernard Fauctus, Phillipe Favier, The exhibit "French Spirit Toda" opens this Saturday, June 16 and continues through August 3. Bordeaux museum director Jean-Lauss Froment will offer a preparatory fecture-slade offer a preparatory fecture-slade show the property of the prop Sherwood Auditorium. Also in conjunction with the exhibit will be a series of six films by major French filmmakers, showing over a three-day period (weed films each might at 7.20 (mee) in the property of th

Plunder

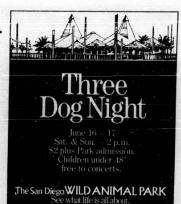
(continued from page 1) either by Fred Astaire or Doris Day. Instead I found the package Day. Instead I found the package to contain an Instanatic camera, a Lincola Continental tree, two golf closby, and a five extringuisher. I have also often bid on the collections of peerly, which are packaged in clear plastics or that you are getting. There have been some absoluted exquisite necklaces and rings, though unfortunately I have never yet had the winning bid for any of them.

them.
It is one of my most admirable It is one of my most admirable characteristics that whatever! do and whatever happens to me! always manage to find a moral in it. Some people, those same that my coperiences at these auctions have been somewhat negative. It is true that I have never gotten anything I really crawed or needed. But I have turned that my capstive turned that my capstive Chinese poccelains and Chinese porcelains and Chinese porcelains and Shukespeare sets, and have started what I expect will soon be some of California's most important collections of car tape decks, used irres, and fire extinguishers. I have even begun sending our a Fire Extinguisher Collectors' Newsletter (bimonthly, by subscription only). What a model I am of positive thinking! I could hug myself.

The next San Diego Police

Auction will take place on Saturday, June 16 at the Al Bahr Shrine, 5440 Kearny Mesa Road Shrine, 5440 Kearny Mesa Road (at Interstate 163). The doors open at 9:00 a.m., and the auction begins at 10:00 a.m. (It will last centil 1:00 p.m.) For further information phone the police department property room at 236-6386.

— Violet Rosenbloom







READER'S GUIDE TO THE THEATER

material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many heaters offer discounts to studentsenior citizens, and the military; ask at the box office.

sak individuals, conflined by circumstances in a remote New Mexico church. Cut off from their respective destines, they conflorat their cytions at this unanticipated crossroads of their ilees. Mary B. Robinson, associate artists, director of the Hartford Sage Company, is guest-directing this production. Members of the ceat include Villiam Cairu, sortan Chame; Parnels Dunlap Tons Schirol. Tony Schultz, and Patricis Wettig. (Sm.)

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THE BEST LITTLE WHORFHOUSE THE BEST LITTLE WHOREHOUSE IN TEXAS. The Lyric Dinner Theatre is staging the musical—book by Larry, L'Ring and Peter Masterson, music and lyrics by Carol Hell — besed on the denise of the Chicken Ranch, known since the Beb as one of the better pleasure palices in all of Texas. While overcores senders many, the

observed and Trans, white-powers and the construction and the second and the sheet and the local college (coball team fight to keep fish Monas open, a croading television with rodgy title to close at down, then fill directs the colored at the fill directs the colored and the the choosignation and Kern Catter is the choosing the colored and the Catter is the colored and the colored and developed the colored and the colored and developed the colored and the colored and colored and the colored and the colored and poor, custom at 1.40 p.m. such as

ELECTRA Reviewed this issue.
Cassius Carter Centre Stage, Balboo Park, through September 2: Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. THE CAUCASIAN CHALK CIRCLE Bertolt Brecht's moral fable, currently playing at the San Diego Public Theatre, is a multifaceted classic of the theater, its intricate construction resembles a network of trap doors, with each opening into new.

THE FANTASTICKS

many uninspired ones. An example is Hun's Grusha Without changing a more. Hun's capable work could be improved considerably if the ensemble players around her were more sharp and stark; more Benchian. But instead of creating a chaotic universe through which the good Grusha must navigate with a

chaotic universe through which the good Grushar must navigate with a stolen child, the ensemble players are thrush in their choices and their depiction of an appropriately bizame depiction of an appropriately bizame thereos as but in stone of childs. "termile is the seductive power of prodness." At the Sam Deepo Public Theutre, the "goodness" of Grusha is certainly there is are the consequences of Adala's one good missing (Shr).

missing (Sm.)
San Diego Public Theatre, through June 17, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

maisci disylfarenji Shrindi and Tom-maisci disylfarenji Shrindi and Tom-Jones about the innocence ol youth and, according to Jones. The necessity of wirter to insure the rebith of apring. Cast members for the production are Shan Maos, Richard production are Shan Maos, Richard Phelips. Ron Wood, Bob Phaschel, and Maria Smoot, (Sm.) North Courty Community Theatre, Wirtough, July & Holley and Searchey at 800 pm. Mainre Sunday at 200 pm. Mainre Sunday at 200 pm.

THE GLASS MENAGERIE
The Marquis Public Theater presents
Tennessee Williams's "memory play"
Set in St. Louis, Missouri, during the
Depression, the drama explores the
finistrated lives of Amanda Wingfield her painfully shy and crippled daughter Laura, and Tom, her

members of the cast are Arme Richardson, Paulette Hanefeld, Sam Gooch, and Andrew Nichols. The set dosign is by Phil Burns, the lighting is by Sean LaMotte, and the sound is by by Sean Lawrence, and the sound is by Chris Mannfeld. (Sm.) Marquis Public Theater, open-ended run: Friday and Saturday at 8:00 p.m. Matrice Sunday at 2:00 p.m.

HOT FLASHES

HOT FLASHES
And that they are This women's improvisational comedy group, made up of Mo Geffrey, Maggle Gillette, Sheri Glaser, and Robyn Samuels, will perform an extended run at the Old Town Open House. Adept at both humor and seriousness, the group combines improvisational games, songs, and written sketches. Their materials both improvisational and songs, and written sketches. Their materiat, both improvised and scripted, is often genuinely funny, it is also, on occasion, both insightful and moving, (Sim.).
Old Town Opera House, Thursday, June 14 through August 25, Thursday through Saturday at 8,00 p.m.

LAST OF THE RED-HOT LOVERS India statistica de indicato, borrey, trans a datifica for herry, bet years. Now forty-seen, Barrey, chockes the his lie passing him by and years for ill. at romance. Since energy Juring by deep Barrey, attempts a series of altermoon seluctions. Scott Kirney directs the production. Jim Theison is Barrey, solutions. Jim Theison is Barrey, the show (Ern.) Pher Hills Lodge, Stanutdey, June 16 though Agapt 11, Friday and the Stanuts of the series of the the series of the series the series of the series

MAN OF LANNICIA

Tom Rusch Productions presents DaiMasserman's musical about Miggal de
Cervaries and the fate of a manuscript
he has written called Doin Quison
Flaving been sent to prison for
dishibitions crimes. Cervariers possesses
only the manuscript, and when his
stitute manuscript, and whe

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LYRIC DINNER THEATRE 7578 El Cajon Boulevard. La Mesa 464-1196

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

deuter la infrante construction resembles a network of tapa dopon, with each opening into time of the construction of the cons

k and Robyn Hunt as Grusha. But te of these strengths, most of the g is hesitant and tentative, with

CIVIC THEATRE 202 C Street, downtown 236-6510

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Palomar College Theatre, San Marcon
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"CLEVER, PROVIDENT AND ENTERTAINING"—SENTINEL
"HURLS THEATRE BACK TO ITS RITUAL ORIGINS"—READER
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day of performance)

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

READER'S GUIDE TO THE THEATER

want of mer is directed by form Rusch, who also plays the title role, Other principals are Judy Rieck as Aldorus, and Tyrnm Telford as Sancho, (Sm.) The Don Room, El Corter Hotel, 702 The Don Room, EL Conter Flote, 102 Ash Street, downtown, Friday, June 15 through July 1; Friday, June 15 through Sunday, June 17, Friday, June 22 and Saturday, June 23, Saturday, June 30 and Sunday, July 1 at 8:00 p.m. For information call 231-4703.

ASS APPEAL
The North Coas Repentory Theatre
presents the connety/demna by Bill C
book. Father Tim Farby, a lose of the
good frage of lies is coministed.
Carboic church. Almost without
carboic church. Almost without
personaling it, the has resented to Disturging
be parathoners and entertaining them
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explose it is well-contented works in
Father Tim, and Kevin McChemot is
Father Tim, and Kevin McChemot is
file young sermonation. (En). Father Tim, and Kevin McDermott is the young seminarian. (Sn.) North Coast Repertory Theatre, through July 8. Thursday through Saturday at 8:00 pm. Sunday (excep for Sunday, July 8) at 7:00 pm. Matinee Sunday, July 8) at 7:00 pm. Matinee Sunday, June 17 and Sunday, July 8 at 2:00 pm.

MASS APPEAL.
The Flesta Dinner Theatre is stagling the popular comedy, by Bill C. Davis. about a young maverick seminarian and his challenge to a comfortable older priest to change his thinking about some of the taboos of the about some of the taboos of the church. Frank Wayne directs the production. Torn McCorn, to be remembered for his excelent work in the Flesta's recent recolor by a fine flesta's recent recolor to the flesta's recent reconstruction of the flesta's recent recolor to the flesta's r Farley, the older priest, and Kim

set designer. (Sm.) Flesta Dinner Theatre, through July B: Tuesday through Seturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and

ed on Wilder's play). (Sm.)

THE MERRY WIVES OF WINDSOR



Sunday, buffet luncheon at nonn, curtain at 1:15 p.m.

THE MATCHMAKER
The Patio Playhouse is staging the corredy, by Thornton Wider, about a wealthy old merchant of Yorkers, New York, who decides to take a wife. To

THE MIDDLE AGES

more detailed creation. Not Warren's wicke, energy, and anger wealen as her character ages. Jame Wennam, who plays Exemos's nouseast urich a stock, unitable character. And hat n stock, unitable character. And hat nodicia's Charles, Barney's Brahmin father, is a curious cross between a crost a FU game show host. Octrall, the show has many furny moments. But n sple of efforts to switch a full the title light of Trinerthel slowly and blinds one in the end. (Sm.) Old Globe Theatre, Festival Stage, through Scotter alber 2: Tuesday through Sunday at 8:30 p.m. The MoDLE AGES
This "new romance," by A. R. Gurney,
Jr. is a play for the Eighties. The
1280s. And even the medieval
romances of that bygone age, who
were never beyond warping the truth
to fit their shimmering fables, would

fail are store fail and light with the the throot guided after Gash and Gameneers, the normanics still book the time to make their chausafter with the time to make their chausafter with the time to make their chausafter with psychologies. They also make see that, however fairstaids the emotioned psychiatry of their misself chausafter their chausafter of their misself chausafter playing at the Gastiers of their misself chausafter their case. The play settlemake their case their playing at the Gastiers of their playing their play promise their playing their play and the Gastiers of their play and the Gastiers of their playing their playing

MRE. DALEY HAS A LOVER
For its second production of the
season, Showcas Son Delay is a
season, Showcas Son Delay is
season, Showcas Son Delay Son
Harris, a damatic corred, with a
borockly Patric Rail and examine
the son or whosply married woman
having an affail. Girny-Jurn Salford
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WILLAUDEN
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about an elderly couple who return to their summer home of fortyweight years on Golden Proud in Manue. He is have not collected the collected process on Golden Proud in Manue. He is he dearway in a choice. But it has life dearway in a choice. But it has life dearway in a choice. But it has life dearway in a choice start of the moeta steen-age how, and the moeta steen-age how, and the ansociation reverses his merergy and sexual collected proposition. The Reverse is collected by the production, and collected proposition. All format place of the production. All format places are collected to the production. All format places are collected to the production of the places of

THE PIPAROOS

THE PIPAROOS
The Piparoos recent winners of the Old Globe Theattr's convoly context the Marquis Public Theater. These will appear for frour shows, at the Marquis Public Theater. These present a brand-new act composed of vocal paradies about current trends and fleestyles. Songs will include. Dead Love Melody. "Romy Reagan and Heatyles. Songs will include and fleestyles. Songs will include a fleestyle songs will include a fleestyles. The proposed of the Sonder. "Expany." Hyppilessily with Piparoos." Members of the anount of the propose." Members of the anount of the Piparoos." Members of the Anount of the Piparoos. The Piparoos of the Anount of the P Bland, and their arithem. God Bless, the Parence. Nembers of the group are Bill Wilf. Spike Takkata Oulie La. Doe, and Will. Spike Takkata Oulie La. Oulie L

RASHOMON
As part of its 1984 Summer Festival, the Old Globe Theatre presents the centuries-old Japanese fable that esplores the many facets of the Invalidation four contradiction four contradiction four contradiction of an Allocate Manin, is based on short and Michael Gazin, is based on short and Michael Gazin, is based on short atoms by Variouse Andargava. Craig Nord directs the production. Members of the cast chulde flobstem of the Michael Gazin, and the Michael Gazin, and the Michael Gazin, and J. Horseeft. Carripell as the bands. The scene: designs are by visible on the light gazin of the Michael Gazin, and the sound by Connel State Hohn He disc composed original mass ferm. Authory DeLongia has directed the flight scenes. (Sin State Short Heads on the Carripell as the Michael Gazin Carripell as the Michael Gazin Carripell as directed the flight scenes. (Sin Sharthy at 800 pm. Michael Gazinday at 200 pm. Michael Gazinday at 200 pm.

SEE HOW THEY RUN (who is also an actor). his activas wife a German siy, two priests, and a bishop are staying at an old vicanage. A maid ventures into this unificely gothering and, in a compedy of mistaken identify, uncovers the transbout the group. David McFatzean directs the production. Members of the cast are Charlie Jones, David Klope, Liz McFadzean, Karl Mertins,

Mass Appeal/Evento Dinner Thatter Trush Parker, Parmela Smith, Tom Snepherison, Duane Weekly, and Briett Weit. The set design is ory Ricch Young, the consultines set by Tenson Media, and the lighting and sound is by David Thayer. (Sm.) Larnds Players Theadre, Brough July 7; Tuesday through Salmody at 800 p.m. Mattines Saturday at 2:00 p.m. Mattines Saturday at

SUGAR BABIES The San Diego Playgoers Series XI
presents the original Broadway
production of the musical —
conceived by Raiph G. Allen and Harry
Rigby — described as the "ultimate
burlesque." The show stars Mickey

Saturday at 8:00 p.m. Sunday at 3:00 p.m. Matinee Wednesday and Saturday at 2:00 p.m. For informatio call 231-3554.

THE TOOTH OF CRIME Sam Shepard's mystical-existentialis masterpiece about rival rock stars is given an intense, intelligent, responsible staging at the Rep. Director Sam Woodhouse has Director Sam Woodhouse has emphasized the play's realists rapents — its evocation of the real life of rock, singers — perhaps a thit at the expense of the script's deeper resonances. Frederick Edmand offers a convincing portrayal of the older Hoss gone to seed and losing his nerve: Thom Mutray is extrawagantly puris as his younger challenger, crow and Gloria Maria shows considerable shift and losed in the raper emonicipal stumings. House through the city of the control of the city of the control of the city of the properties of the city of the properties of properties of city of properties properti gigantic evocation of the culture of automobiles, is a triumph of Roger Costello's air as set designer and it musical elements on the show are first-rate, with strong, idiomatic.





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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

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 and nave become imercace in the nation's abscenscious: this will be exposure has surely in the nation's abscenscious: this matter is the nation of the natio (if one uses the criteria of fame

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



burlesque. Instead of making burlesque. Instead of making home recordings and having his songs played on Dr. Demento's radio show, Nankowic now records for the mammoth Epic enterfainment specials: he is enterfainmen humor work so well in the past was its very sleaziness — the cheap-sounding accordion in place of an electric guitar, foot

mid-June, so it seems advisable to list the concerts chronologically and to save chronologically and to save analysis for a less intense week. The Del Mar Farigrounds Carnestand will be the est of Carnestand will be the est of the same of the analysis for a less intense week.

Avenue to neuer, and a thumphrey's for two shows.

**Ribovigackets at humphrey's for two shows.

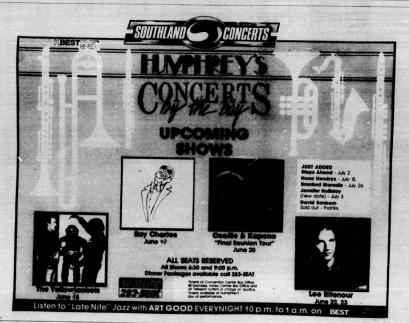
**Ribovigackets and thumphrey's for two shows.

**Development 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 Wegeforth Bowd; while the Marshall Tucker Band is at the Del Mar Fairgrounds; and Single Ribovigacy and Single Ribovigacy and China Chais offer an appealing double-bill at the Poor Theatre; assophonist David Sandonn, a fine musical refurbis work in the "Saturday Night Live" hand, will be monthly something the Saturday for two shows; and this month's winner in the Best Rock Croup Name category — A Blind Dog Stares — will join Touchy

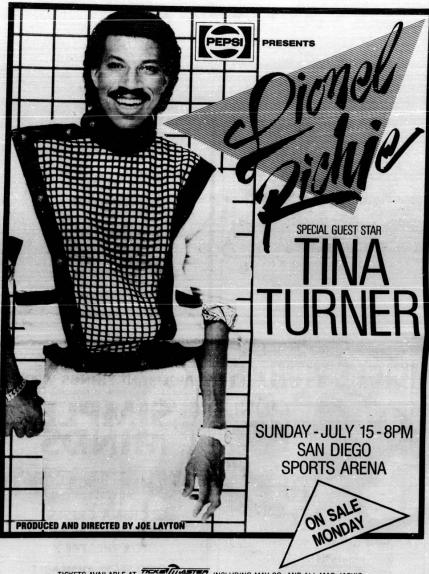
Friends of Ghosts at the Spirit. Come to think of it, the entire lineup for that show could share such an award. Last, and possibly least. Three Bop Night, those folks who brought you such gems as "Gelbrate." "Og to the World," and "One Man Band" and, in all fairness, a couple of good tunes by decent writers— Rand Newman's "Mama Told Me. Not to Come" and Harry Nilsson's "One", will be at the San Diego Wild Animal Park's Mahala Amphilheater Saturday and Sunday for afternoon shows. such an award. Last, and afternoon shows.
The Red Clay Ramblers will

affermoon shows.

The Red Clay Ramblers will perform a concert of "Old-Times" mission in the control of the control of "Old-Times" mission in the control of the control of the concert-barbecow will be held at UCSD's Mandell Weiss Center for the Performing Arts. That night a couple of miles away at the La Jolla Wilseum of Contemporary Arts Shewcom Held of the Control of the Contr



stomping in lieu of drums, et cetera. But now that he has gone high-dudget, Tankowie is in danger of undermining his own power hase. Don't be surprised if what was once wildly cleer if what was once might live a soon — or if someone gets the bright idea to begin doing parodies of Yankowic. At any rate, Yankowic's appearance at the Del Mar Fair Tuesday right promises to be attended or the young summer. This week could set a new



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

rgrounds.
n addition to the Yanković Airplane guitarist Jorma Kaukonen at the Rodeo with Del Fuegos and Metropol; 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 Kanono are at David Gilmour joins the terrific Icicle Works for a gig in SDSU's

Al Green, Keith Pringle, and Backbone, a band that brings Esther Evans: Al Bahr Shrine, tonight, Thursday, 8 p.m., 7440 Kearny Mesa Road, Kearny Mesa, 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.

Jack Mack and the Heart Attack and the Rhythm Kings: Eelly Up Tavern, tonight, Thursday, 9 p.m.,

CONCERTS

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

Oingo Bolnge: Del Mar

Luna, Urban Umbrella, and A.K.A.: Spirit, Thursday, June 14, 9 p.m., 1130 Buenos Avenue. 276-3993.

The Tubes and Wire Train: Del Mar Fairgrounds Grandstand, Friday, June 15, 7:30 p.m., Via de la Valle turnoli from 1-5, Del Mar.

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

The Vellowiackets: Humphrey Friday, June 15, 6:30 and 9 p.m., 2303 Shelter Island Drive.

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

The Marshall Tucker Band: Del

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

David Sanborn: Humphrey's, Saturdas, June 16, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

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

Ghosts: Spirit, Saturday, June 16. 9 p.m., 1130 Buenos Avenu

Three Dog Night: San Diego Wild Ammal Parks Mahala Amphitheater, Saturday and Sunday, June 16 and 17, 2 p.m., 15500 San Pasquaf Vaney Read, Escondido, 747-8702.

Eiton J.R. and the Country Golds: Old California Market Place. Sunday, June 17, 190 p.m., 1020 San Marcos Boulevard, San Marcos, 744–0550.

Ira Cobh's Jazzbo's Benefit Concert for Grace Twedt: Hotel San Diego.

West Broadway, downtown, 234-0221.

The Red Clay Ramblers: UCSD's California at San Diego campus, La Jolla, 234-1300.

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

The Horace Silver Quintet: Sherwood Hall, Sunday, Jirre 17, 8 and 9:30 p.m. La Jolly Museum of Contemporary Art. 700 Prospect, La Jolla 284-7012 Freddie Hubbard: Monk's Sunday

Shake featuring Bonnie Bramlett and Four Eyes: Helly Up Tovern, Sunday, June 17, 9-15 p.m. 343

Gordon Lightfoot: Del Mar-Fairgrounds Grandstand, Monda June 18, 7:30 p.m., Via de la Valle turno from 1-5, Del Mar.

Weird Al Yankovicz Del Mar

Ray Charles: Hamebres

Mar Faugrounds Grandstand, Wednesdoy, June 20, 7:30 p.m., Via de la Valle turnoff from 1-5. Del Mar

Cecifio and Kapono: Humphrey's Wedrasday, June 20, 6:30 and

Backbone: Belly Up Tavern, Wednesdo, Jame 20, 9 p.m., South Colon Avenue, Solara Bench, 481 0020.

Tennessee Ernie Ford; Del Ma

PACIFIC ESPRESSO

Come see Dance of the Universe featuring Peter Sprague and



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 Coffee equipment and accessories
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Ladies' Night, 9x00 pm 1x00 an Beer, wine & well drinks \$1.50 Welmesday Night Hops & Schnapps Night Beer & apple Schnapps \$2.25 9x00 pm 1x00 c

Happy Hour Monday-Friday 11:00 am-6:00 pm \$1.00 and datas, beer of utility. Compliferating hose of sources 4:00 6:00 pm Banquet Pacilities Available 73:33 El Cajon Blod. La Mose 4:00 15:00

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 Harpoon of Beef
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Your choice \$5.50

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday.

The Triton presents

Ella Ruth Piggee

Jazz Thursday-Saturday 9:00 pm-1:00 am









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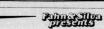


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Tickets: \$8.00 Advance, \$9.00 at the door Available at the Spirit and all Teleseat outlets TELESCATE THOUTENED because the Commence and the property of t

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COMES 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

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Tower of Power and Sancho Bernard: Belly Un Tavern. Thursday, June 21, 9 p.m., 143 South Ceibon Avenue, Solario

Fabian's Good-Time Rock and Roll Fabian's Good-Time Rock and Ro-leaturing Fabian, the Diamonds, the Marvelettes, and Freddle Cannon: Del Mar Fairgrounds Grandstand: Friday, June 22, 7:30 p.m. Via de la Valle turnoff from 1-5, Del Mar.

Lee Ritenour: Humphrey's, Friday and Saturday, June 22 and 23, 6:30

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

America: San Diego Wild Animal

The Harry James Orchestra and Danny Gans: Del Mar Fairgrounds Grandstand, Soturday, June 23, 7:30 p.m., Via de la Valle turnoff from F.5, Del Mar. John and Donald Mills and Patti Page: Fiesta Dirner Theater. Monday and Tuesday, June 25 and 26, 645 and 9.30 p.m., 9668 Campo Road, Spring Valley, 697-8977.

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 "Jazz Live" featuring Laurie

Lehman: San Diego City College Theater, Tuesday, June 26, 8 p.m. 14th and C streets, downtown. Sarah Vaughan and the Count Basic Orchestra: Del Mar Farigrounds Grandstand, Monday, June 25, 7:30 p.m., Via de la Valle turnofi from I-5. Del Mar.

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

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

DeBarge: Del Mar Fairgrounds Grandstand, Tuesday, June 26, 7:30 p.m., Via de la Valle turnoif from 1-5. Del Mar.

> The Plimsonly Roder, Thursday Jone 28, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

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 1-5. Del Mar.

Ronnie Laws: Humphreys, Thursday, June 28, 6:30 and 9 p.m., 2303 Shelter Island Orive.

The Johnny Otis Show and the Mar Dels: 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 1-5. Del Mar

Presley: O Brien Stage, Del Mar Pairgrounds, Saturday, June 30, 7:00 p.m., Via de la Valle between 1-5 and Pacific Coast Highway, Del

José Feliciano: Del Mar Fairgrounds Grandstand, Saturday, June 30, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar.

1464 North Highway 101, Leucadia. 436-4030.

The Spencer Davis Group and Sancho Barnard: Belly Up Tavern, Saturday, June 30, 9 p.m., 143 South Cedros Avenue, Solana Baych, 481, 0022 Beach, 481-9022.

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

Alcatrez, Assassin, and Romeo: Fox Theatre, Saturday, July 14, 8 p.m., 720 B Street, downtown. 231-3554.

CLUBS

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

North County

Acapulco 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 J.R. and the Country Golds, country, Friday and Saturday, dance

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Jack Mack and the Heart Attack, Jack Mack and the Heart Attack, nock and rhythm and blues, and the Rhythm Kings, rhythm and blues. Thirsday, Praize, rock, Friday and Saturday, Shake, rock and rhythm and blues, and Four Eyes, rock, Surshay, the Mar Dels, vintage rock, Monday, Small Ase, reggae, Tuesday, Backhone, rock, Wednesday, Aftermoon Concerts: the Chicago Six, Dixieland jazz, Friday; the Spud Brothers, comedy and rock, Sunday; Stone's Throw, vintage jazz, swing, and rock,

Bothy C's, 485 First Street, Encinias, 436-7397; Network, rock, Thursday through Saturday; Random Sample, rock, Sunday through Tuesday; the Source, rock, Wednesday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Bill Cantos, Steve Feierabend, and Birn Strassberg, jazz, Friday.

The Bridge, 1103 North Hill Street.





THE TEROSS

Wednesday—50¢ beers all night

—Summer fun with shorts, shots and rock 'n' roll.

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for those who wear shorts.

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Monday & Tuesday Ricky & The Jets Rock in Roll

Wear your T-shirt. \$1.00 drinks

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Thursday-Saturday Bruce Cameron/Hollis Gentry 9.30 pm-1.30 am Jazz Ensemble

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

Mar Dels

Restaurant Employee Night

Sunday, June 17 Freddie Hubbard

2 shows, 9 pm & 11 pm \$5 admission Good for both shows



Thursday through Saturday
Baja Strings

Ella Ruth Piggee

Craig Rice & Feelin'

Monk's 10475 San Diego Mission Rd.



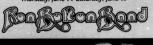








Thursday, June 14-Saturday, June 16





The Jabulous Spud Brothers

Sunday & Monday, June 17 & 18 Larry and Annie

Win a bottle of wine in their trivia contest. All entertainment from 5 pm-1 am nightly.

\$1 drink specials 6 pm-1 1 pm Tuesday-Thursday

LADIES, ENCOUNTER THE HAPPIEST HOUR IN THE VALLEY. new hot spot. Sophisticated Exciting. Full of music. laughter and Encounters



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5:00 to 8:30 pm
Hors d'oeuvres • Dancing

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Two bands
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WEDNESDAY

MICHELOB NIGHT

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SUNDAYSI MONDAYSI
Vodka \$1.25 Long Island Iced Teas \$1.25

TUESDAYSI WEDNESDAYSI THURSDAYSI Kazis \$1.25 Michelob \$1.25 Margaritas \$1.25

Occanside. 722-1904: Denny Tymer, country and contemporary, Tuesday through Saturday: Don Tennison, country and contemporary, Sunday and Monday.

The Captain's Anchorage, 180 North El Camino Place, Encinitas, 942-1400; Fran & Do.an, contemporary, Wednesday through Saturday.

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

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Freewill, rock, Thursday through Saturday; the Echoes, 60s rock, Sunday and Monday; Outha Controll, rock, Tuesday and Wednesday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through Sunday, Lone Star Country, country, Monday and Tuesday.

The Dei Mar Cattle Company, 12702 Via Corina. Del Mar. 259-8833: Stampede, country. Thursday through Monday: White Lightnin' Express, country, Tuesday

Distillery Nightelah, 140 South Distillery Nightelub, 140 South Sierra Bouleard, Solana Beach, 735-6733. The Reflectors, rock, Thursday through Saturday, Inoggnito Rockers, rock, and the Rumble, rock, Sunday, Mar Dels, vintage rock, Tuesday, Four Eyes, rock, and the New Presidents, rock, Wednesday.

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Robyn Baris, rock, Thursday through Saturday; live rock, Tuesday, call club for information; Bandit, rock, Wednesday.

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

Gilbey's Cocktail Lounge, 945 West Valley Parksyay, Escondido. 480-0420 Friendship, contemporary, Thursday through Sunday: Gil and Linda, contemporary, Monday through

Benry's 264 Elm Street, Carlsbad. 729-9244: Yony Soract and Co. with Judy Ames, contemporary. Toesday through Saturday, the Island Society contemporary, Sunday and Monday.

Mar. 755-b614: The Echoes, 60s rock, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; Steve Moris, comedy and masic, Wednesday through Saturday, John Barker, Top 40 favorities, Sunday through

Hungry Hunter, 11940 Bernardo Plans Drive, Rancho Bernardo, Plans Drive, Rancho Bernardo, 506-2401, Steve Hudson, comedy and music, Thursday through Saturday, Jinnah Williams, contemporary, Wednesday.

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

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

Mulvaney's, 340 East Grand Avenue Escondido. 741-05:15; Secret Service, rock, Thursday through Saturday, Tony Tarvin, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Random Sample, rock, Wednesday

Normandy Cocktail Lounge, 215



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



WEN DAY Dr. James Downs, Ph.D.

Rock-n-Roll hypnotist

Friday & Saturday

\$1.00

\$2.00

50¢ well drinks, draft beer & wine

8:00-9:00 pm

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

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

John's Guitar & Drum Center

1800 Rosecrans St. Last chance to be in finals

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\$1.00 **Drink Specials**

New-Mom Goes Surfing

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Kamikazes

Tuesday \$1.00 well drinks all night

Wednesday \$1.00 Vodka drinks all night

\$1.00 Long Island Iced Teas all night



91X Presents ORIGINAL HAPPY HOUR OF THE '80s **RUSS T. NAILZ' BIRTHDAY**

Come and help us celebrate. Dumb gifts are encouraged. 25¢ drafts, 50¢ hot dogs, cheap wells, hyperactive iced teas, that 91X cheese plus a new special: FRESH STRAWBERRIES courteys of **RAM Produce**. 9:00 pm:close



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

CYNNECTION 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 r, leave her then tell the whole nation about it. 9:00 pm-close



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METROPOL plus DEL FUEGOS

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

KGB-FM 101 Wednesday, June 20 NIGHT with D.J. DAVID GOOD giving away good stuff. 6:00-9:00 pm 254 drafts, 254 wine, \$1.01 well drinks.

ST. ELMO'S FIRE plus local favorites RAVEN MAD

Upcoming Concerts
6/24 PENETRATORS
6/26 VIOLENT FEMMES 6/28 PLIMSOULS SOUP, SALAD &

PASTA BAR Rodeo is now open for junch 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



Pacific Espresso, 235 North El Camino Real, Encinitas. 436-1248: The Dance of the Universe Orchestra with Keyan Lettau, 1222 Friday and Saturday; the Peter Sprague Duo, jazz, Sunday brunch.

Pancho's, 1309 Camino Del Mar. 431-0414: Recorded music, Monday through Thursday; Purl, rock, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday.

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

Pomerada Club, 12237 Pomerade Road, Poway, 748-1138-11gh Steppin', country, Wednesday through Saturday, country dance lessons, Wednesday,

Poway Mine Company, 12375
Poway Mine Company, 12375
Poway Road, Poway, 748-7296,
566-2070: Steppin 'Out, rock and
country rock, Tuesday through
Thursday, 'J., Donnelly,
contemporary, Sunday and Monday,
and Friday happy hour.

Ralph and Eddie's, 390 Grand Avenue, Carishad, 729-2989; Incognito Rockers, rock, Friday and Saturday, P.J. Fog, contemporary, Stunday.

South Escondido Boulevard, Escondido. 747-5000: Just Us. contemporary, Tuesday through entertainment, Sunday and Monday, call club for information.

Monday, call club for information. Bancho Bernardo Inn, 17550 Bernardo Olako Drive, Rancho Bernardo, 481-foli of 277-2146. Jim Cales and Sound Investment, contemporary, Insaldy and Monday in Mariey Days Quartet, contemporary, Sunday and Monday Dining Koom Peter Robberecht, planist, Thursday Umough Saturday, Jim Malone, pasints, Sanday and Monday, Forg McCarnis, panist, Tuesday and Wednesday, Wednesday.

Reuben's, 2515 El Camino Real, Carlshad. 434-1766: Clutch Cargo, contemporary. Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos. 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

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

Teepee Room, 1270 Main Street, Ramona. 789-3755: 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.

That Pizza Place, 2622 El Camino Real, Carisbad. 434-3171: Brass Tax, jazz, Friday: Bluegrass Etc., bluegrass. Saturday.

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

Valley Center Inn Saloon, 27555





CHICAGO SIX BRATZ

SPUD BROS.

FOUR EYES

MAR **DELS** SMALL

BACK BONE

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

TOWER OF POWER



Wednesdays. 68 pm - STONE'S THROW Fridays. 5.308 pm - CHICAGO SIX nday. June 17 6.9 pm - SPUD BROS.

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 Belair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: In Colour, rock, Thursday through Saturday, live rock, Sunday and Wednesday, call club for information. Turf Room: Image, contemporary, Wednesday, Friday, and Saturday, Derby Room; recorded dance music. Thursday through Saturday.

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

Whiskey Flats, 1260 West Valley Parkway: Escondido. 745-8640:

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

Winner's Circle, 550 Via de la Valle Solana Beach, 755-6666; Bob Long, solaria Beach. 753-6666: Bob Lon piano variety. Wednesday through Saturday: Singing Machine, recorded music, sing-along, Tuesday.

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

Beaches

Aimee's, Hotel La Jolla, 7765 Fay Avenue, La Jolla, 454-3001: Jimmy Fontane, contemporary, Tuesday through Saturday, J.J. Frank.

Monday through Friday happy hours.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: The Marley Days Quartet, popular and swing music, Tuesday through Saturday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Pracy and Saturday.

Bahia Hotel, 998 West Mission Bay

Drive, Mission Bay, 488-0551.

Mercedes Lounge: Forward Motion.

Top 40 dance musis, Tuesday

through Saturday, Cheatham's Jazz

Cuartet, Jazz, Sunday, Piano Bar
Buddy Reed. Tuesday through

Saturday: Bob MacLend, Sunday

and Monday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Heaven and Earth, Jazz, Wednesday through Saturday; Zzajj, Jazz, Tuesday. Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Kryme, rock, Thursday, Yiles, 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 singalong, Sunday and Monday; live musical enterthinment, Touchy musical entertainment, Tuesday and Wednesday, call club for

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Touch, contemporary, Tuesday through Saturday, Polynesian Lounge: Stevie Woods, contemporary, Monday through Friday happy heurs, with Don Hertel's 1984 Friendly Follies, varie by done with music. Monday

variety show with music. 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.

Drive, La Jolla. 459-0541: Jesse Davis, contemporary. Tuesday through Saturday; Stone's Throw,

vintage jazz, swing, and rock, Sunday and Monday.

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

Hotel del Coronado, 1550 Orange





TUESDAYS ADVENTURES WITH PARADISE featuring June 19 **JORMA KAUKONEN**

Acoustic solo

DEL FUEGOS plus METROPOL

VIOLENT FEMMES

Doors open at 8 pm at the **RODEO** 21 & up • 50° draft beers Tickets available now for both shows 283-SEAT

BURBURBURBUR



8:30 p.m.-1:30 a.m.

Pavillon Lounge Valet parting (Located atop the East Highrise)



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





ROCK & ROLL HAPPY HOUR: T.G.I.F.

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Great drink specials

Sunday & Monday June 17 & 18 THE *Heroes*

JOHNNY ALMOND of Mark Almond/ Johnny Almond Rhythm Revue



LONDON BROTHERS

EARLY BIRD DINNER SPECIAL

y day except Friday between 4 and 6 TERIYAKI, HAWAIIAN OR KANAKU CHICKEN DINNER—53.95 FRESH FISH DINNER—54.95



TRILOGY V

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

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

SWEETHEART NIGHT

Night and the feeling's right! Everyone will be too Greek" will provide a luxurious timo to take a luci

> Friday & Saturday June 15th & 166 IT'S THE WEEKEND—CUT LOOSE!

Try the valley's newest classi part of our \$100,000 light show & logger machines. Dyn

Sunday, June 17th

PLAYERS 1ST ANNUAL SALON OLYMPICS

\$1000 Grand Prize! Special drink prices and concoctions that will curl your hair. Come let your

RESTAURANT APPRECIATION NIGHT
Hear yeal Hear yeal All you fellow restaurant employees. Come party with the people who know
how. Happy Hour prices all night long. Andres up. Tonight is Finlanda Night, special prices, ontests and prizes. Monday's Happy Hour at Players never ends.

Tuesday, June 19th

LADIES' & GENTS' NIGHT

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

PLAYERS CELEBRATES PHASE II

Come christen our new dance floor and down oyster shooters at our aphrodiciac 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, ton design Fantasy Fashion Girls Sunday, June 17th



425 Camino Del Rio South · Hotel Circle · 297-5103

Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. Islandia Hotel, Circle Lounge, 144 Quivira Road, Mission Bay, 224-3541: Sandee 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 through Saturday, Bobby Chevrolet and the Sharnes 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. 435-6262: The Booze Brothers, rock, oldies, comedy, and rhythm and blues. Friday and

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

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



McP's, 1107 Orange Avenue, Coronado, 435-5280; Espresso, contemporary, Thursday; In the

Groove, contemporary, Friday and Saturday; the Hintons, Irish music.

musical entertainment, Tuesday through Thursday, call club for information; Third Degree. intemporary, Friday and Saturday Jim Moore, contemporary, Sunday

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

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. 435-4600: Jinnah Williams, contemporary. Thursday; Lee Henning, 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



Courtney, blues, Thursday, Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday,

Vacation Village Hotel, Bay Lournge, Vacation Isle, Mission Bay. 274-4630: Shine It On,

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

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

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2235: The Siers Brothers, rock, Wednesday through Saturday, live rock, Sunday through Tuesday, call club for information.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Cimmaron, country, Tuesday through Saturday, coun dance lessons, Tuesday through Thursday.

LIVE JAZZ

Opera & Show tunes





IT MAKES YOU FEEL SOOOOO GOOD!







Old Pacific Beach Cafe, 4287

Hollis Gentry Ensemble, jazz

Ruth Piggee, jazz and blues Sunday; live rock, Monday and Tuesday, call club for informati

Mission Boulevard, Pacific Beach. 270-7522: The Bruce Cameron and

Thursday through Saturday: Ella-

Mar Dels, vintage rock, Wednesday Rodeo, 8980 Villa La Jolla Drive. La Joila, 457-5590: Four Eyes, rock, Thursday through Saturday, with Moving Targets, rock, Friday and

Saturday: Jorma Kaukonen, rock, Metropol, rock, and Del Fuegos, rock, Tuesday: St. Elmo's Fire, rock, and Reven Mad, rock,

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

Texas Teahouse, 4970 Voltaire



Bible Black IN CONCERT • DEL MAR FAIR

LONE RIDERS





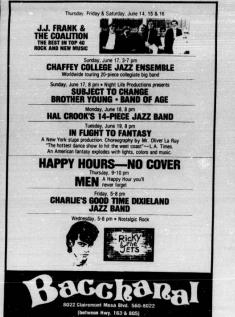
"The Beat Farmers sound like a cross between Creedence Clearwater Revival and the Blasters, but with a great sense of humor"—L.A. Weekly

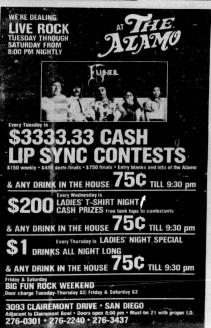
"The Beat Farmers prove when good old-fashioned song writing is combined with a driving performance the results can be hard-hitting and affecting."—S.D. Union

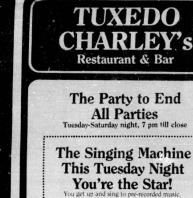
MITCHELL

THE THREE NIGHT WEEKEND 7 to 12 featuring Syndicate of Soul, famous guest stars Mojo Nixon (with Skid) starts 5 to 7. Mitchell's gin special 75¢ and of course Mitchell Cornish and

LONE RIDERS_T-Shirt Contest







Your friends will love watching you **Balloon Night** Every Wednesday-Pop the balloons, win a prize

2 for 1 Surfboard Pizza

Tuxedo Charley's 295-9023 Facing Lindbergh Field - 2888 Pacific Highway

6149 University Avenue · 583-5700



Wednesday-Saturday, June 13-16 SIERS BROTHERS



NEW LANGUAGE



9/X'4 Jim LaMarca



Coming June 20-23 SIERS BROTHERS

Every Friday at 7 pm



FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: See your bartender Wednesday: Finlandia Coffees \$1.25 (prices good after 9 pm) Thursday: Iced Teas \$1.25

ind rose

1935 Quivira Rd. · 223-2335
The best of live rock & disco in San Diego.
At Windrose, we serve fun!
Banquet & Cilities available.

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

Bacchanal, 8022 Clairmont Meas Boulevard, Kearny Meas, 560-8022; J.J. Frank and the Coalition Orrhesters, Jazz, rock, and contemporary, Thursday through Saturday, with Charley's Goodtime Band, jazz, Friday happy hour Hal Crook's Jazz Band, Jazz, Monday, Ricky and the Jets, vintage rock,

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Aria Mission Valley, 563-5862: Aria, contemporary, Thursday and Saturday, Diamond, rock, Tuesday

The Blamey Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Bnan Connolly, Irish music, Wednesday through

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666; Ar Nova, rock, Thursday through

Cafe in the Valley Restaurant, 91 Camino del Rio South, Mission Valley, 296-6292. The Brian Jackson Trio, Jazz. Thursday through Saturday, Eric Foster, classical guitar, early evening, Wednesday through Saturday, Walter Clark, classical guitar, early evening. Jeff Proctor, soft rock, Tuesday and Wednesday evenings. Wednesday evenings.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Dan Connor, country originals, Wednesday through Saturday.

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

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

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; "Greek Night" entertainment, Monday.

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

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Bogart, contemporary, Thursday through Saturday, Bobby O'Day, contemporary, Sunday and Monday, Bizz, contemporary, Tuesday and Wednesday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Rockola, Beatles music and oldies, Thursday and Friday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Nuen. contemporary, Thursday through Saturday: Stepping High, contemporary, Tuesday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Ipso Facto, rock, Tuesday through Saturday, with the London Brothers, rock, Friday and Saturday; the Reflectors, rock,

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Baja Strings, contemporary, Thursday through Saturday; Freddie Hubbard, jazz, Sunday; Ella Ruth Piggee, jazz and blues, Monday.

Camino del Rio South, Mission Valley, 291-1638; Phil Stumpo, comedy and music, Tuesday through Saturday: Jarrett, oldies and newtes, Sunday and Monday; Tuesday, call club for information

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, Top 40 and oldics, Tuesday through Saturday, Jimmy Nixon and Downhome, country, Sunday and Monday. Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: BBC, rock, Tuesday through Saturday; Red Alert, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixeland, swing, and oldies, Friday

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle



140 S. Sierra Ave. Solana Beach 755-6733
Thursday, June 11
TONICH'S DEL MAR
Olingo Bolingo Concert
FAIR SPECIAL
FAIR structure

Dollar Night



Friday and Saturday, June 15 & 16 REFLECTORS

Sunday, June 17 2 Bands INCOGNITO Rockers The Rumble Martels 111

91X Big Wednesday 7-9 pm 254 beer, \$1 wells, free munchles and

Four Eyes and New Presidents Satellite T.V. now available. All major sporting events.

Distillery East

Every Wednesday through Sunday

New music dancing to the hottest pair of DJs anywhere.

D.J. Hollywood Hub **V.J. Tim Palmer**

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

North, 291-7131: Southwind

Smuddler's Inn. 402 Fashio alley, Fastion Valley East, 91-7179; Rick Cosey, ontemporary, Thursday, Terry trabson, contemporary, Friday, inturday, and Wednesday; John ngram, contemporary, Tuesday.

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

Entertainment by the Sea

DANCING LIVE ENTERTAINMENT

7 NIGHTS A WEEK

HAPPY HOURS: WEDNESDAY 8-9, 75¢ Schnapps THURSDAY 7-9, \$1.00 import beer

FRIDAY 4-5, 95¢ well drinks MDAY-SATURDAY 5-7, \$1.35 well doubles

Sat. & Sun. Pool Tournament 2 pm

HURRICANES

Thursday, Friday & Saturday

June 14, 15 & 16. No cover.

THE US BAND

Sunday & Monday

June 17 & 18. No cover.

MODERN ART

Tuesday & Wednesday

June 19 & 20. No cover.

Join us

Wednesday, June 20, 6-11 pm for

Anheuser Busch Promo Night

Beer specials & free prizes

5046 Newport Ave. • Ocean Beach

222-5300

The Jimmy Corsaro Trio, jazz, Friday and Saturday

Friday and Saturday Spirit, 1130 ilunton Avenue, Bay Park, 274-5995; Jama, rock, Urban Umbrella, mck, and A.R.A., rock, Thursday; Crystal Bull, rock, Unstoppable, rock, the Curbs, rock, Idy Home, rock, and the Rock, rock, Friday, Bird log Stares, rock, Friday, Bird log Stares, rock, Friday, Bird log Stares, rock, Tock, Saturday, Tanut Butter and Blues: Jam Night, Tuesday; Jad.

rock, I-Drive, rock, and the Drive-Ins, rock, Wednesday.

The Lee's/Mira Mesa, pirts Teamins Ruiz Mira Mesa, e98 1461. Joe Stewart, contemperary. Thursday and Wednesday, Espresso, contemperary. Friday and Saturday. Denny Cannon, contemporary, country, and rock, Sunday, Melissa McCracken, contemporary, Monday and Tuesday.

Springfield Wagon Works, 5255

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-8944; Costa V. contemporary, Thursday, Sunday, Monday, and Wednesday, Joe Stewart, contemporary, Tuesday, Friday, and Saturday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 80-6263; Steer Crazy, country, Tuesday through Saturday Cimmaron, country, Sunday and

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Niteline, variety dance music, Tuesday through Saturday.

Astec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Live contemporary music, Thursday through Saturday, call club for information.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

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

Cafe del Rey Moro. 1549 El Prado. Balhoa Park. 234-8511: Dale Vernon, piano and guitar variety. Tuesday through Saturday evening and Sunday afternoon.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Ron Bolton Band, rock, Thursday through Saturday, L.A., rock, Sunday and Monday; the Spud Brothers, comedy and rock, Tuesday and Wednesday.

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

Drowsy Maggie's, 31st and University, North Park, 298-8584 University, North Park, 298-584. Harlynne Geisler, tall tales and folk stories, Thursday, Paul and Carta Roberts, folk, Friday, the Paradise Street Band, Irish music and originals, Saturday: Tobacco Road. originals. Saturday: Tobacco Ros-virtage leaz and bougle-woogle. Sunday: Old Time Hoot Night. Monday: the Peter Sprague Tric, jazz. Tuesday. Bluegrass Jambore Wednesday. Early Evening Shoos Jaynn Hall. Laitn American harp. Tuursday. Ken Baesler, twelve-string originals. Friday: Tom Cahoon, folk, Saturday.

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

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

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242; J.J. Frank and the Coalition Orchestra, pop. the Zorgonian Jazz Quartet, 522. Friday through Sunday.

Hotel San Die go, 339 West

THURSDAY, TONIGHT LUNA'S ONE YEAR ANNIVERSARY PARTY UMBRELLA A.K.A.

FRIDAY, JUNE 15 The Spirit's Annual
"HI, PM ON THE GUEST LIST PARTY
Need to call 276-3993 Kolore 6 pm this Friday (13th) to be put on
admitted FREE if you're on it and short. I am going to print all
names in the Reader and as many pictures as possible—to show

THE ROCK, UNSTOPPABLE, IDYL HANS (formerly Numbers), CURBS,

plus special quests from LA.

CRYSTAL BALL featuring Bobby Benjamin Inc.

Aspert. Rick Callabor from Processes and Top Marie: "Good Things Overnight" & in the monie. "Case" Reg Regulary to show the state of the Land Richard Richar





FRIENDS OF GHOSTS

TUESDAY, JUNE 19 PENNUT BUTTER & BILES JAM Hosted by BICK GAZLAY & HIS BILE ZOO BENEW featuring DANA BULES MODINA HALL WHAT BUTTER THE SNUTWO JAW. HIS BILES FLATE and BUTTER THE SNUTWO JAW. HIS BILES FLATE THE BUTTER THE SNUTWO JAW. HIS BILES THIS FALL WITHER HES SNUTWO JAW. HIS BUTTER THE SNUTWO JAW.

WEDNESDAY, JUNE 20 I DRIVE with DRIVE-INS and introducing JAD

TOMORROWS June 21st HELLHONNIS, and BORN CHOSS-EPTH June 22nd From England recording artists—Pitels Fig.—LCLLE WORKE with THE SYENTH. Tickits on solic more June 22nd KAR-Pitel North presents Capital recording artists. ISSNS 378-788.

ROVING EYE MUSIC REPORTS: Carry ROVING EYE MUSIC REPORTS
THOUGH THE SECRET A SILE OF THE SECRET AS THE S positions of the control of the stank to the





blues. Wednesday.

Our Place, 2424 Fifth Avenue. Hillcrest, 232-1773: The Art Resnick Trio, Jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480

for dancing, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 Sucration harmor island, (380) Harbor Island Drive, Harbor Island, 291-2900; Trilogy Five, contemporary, Tursday through Saturday, Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Sheraton Harbor Island West,

Sandpiper Lounge, 1590 Harbo Island Drive, Harbor Island. 291-6400: Piano Bar: Peter Robberecht, Sunday through

Soledad's, 425 West B Street

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

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



Saturday June 16 and



HAT PARTY CONTEST

4th EVER GONG SHOW

5 CARELESS LOVERS **BAD HABIT HORNS**

1309 Camino Del Mar. Del Mar 481-0414



STONE'S THROW



Mona Lisa Restaurant and Cocktails. 2061 India Street, downtown: 234-4893: Guy and Jackie with Gil Warner and guests. Italian songs, pop s* ndards, and opera, Saturday. TIJUANA **NIGHTLIFE** Old Town Opera House, 4040 Twiggs, Old Town, 298-0082; Tobacco Road with Sue Palmer, vintage jazz and boogie-woogie Thursday. 18 YEARS AND OLDER

DISCO REGINE

Come see our newly remodeled club and restaurant. We are located at Revolucion and 6th on the third floor Please show proof of your age. The restaurant and bar the served floor. NO COVER CHARGE AT ANY TIME!

FREE DRINK

15% OFF LIQUOR

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Lon Bell and Friends, sazz, early evening Thursday; the Orion Duo, classical guitar, early



"HEADBAND"

TUESDAY

WEDNESDAY Iced Tea \$1.25 from 8:30 pm-1:30 am

THURSDAY

ARITAS \$1.25 from 8:30 pm-1:30 am (drink specials valid in lounge only.) Present this ad in the lounge and receive 2 drinks for the price of 1.

Thurs: only: Coupon not valid on specials Offer expires 6/28/84 440-5757 690 Korth 2nd • El Cajon

OUR PLACE Friday & Saturday 9 pm-1 am **ART RESNICK** featuring Billy Mintz and Hank Dobbs LUNCH SPECIALS DAILY Fresh Yellowtail Chips \$3.95

FORWARD

MOTION

Jazz Jam every Sunday, 6:00-10:30 pm

Kahia-

2424 Fifth Ave. • 232-1773 (next to Mikisan Japanese Restaurant)

Bobby G's

Thursday-Saturday June 14-16 NETWORK





RANDOM



Serving food 7 days a wook. Baseball 7 days on our Satellite TV. legoers: Well drinks at Happy Hour prices with La Paloma ticket stub

485 FIRST ST., ENCINITAS 436-7397

Triton, 60H El Cajon Boulevard, East San Diego, 583-3240; Ella Ruth Pigges, jazz and blues, Thursday through Saturday.

Troian Horse, 6170 House

Tuba Man's, 2551 University Avenue, North Park. 295-9426 Family Bluegrass, bluegrass,

Boulevard, East San Diego, 698-6042; Charley's Goodlime Band, Jazz, Thursday, Cotton Mouth D'Arcy with Chris Norri, 50zz, Saturday

Viscount Hotel, 1960 Harbor Islan Jarrett, oldies and newies, early evening Tuesday through Sature

East County

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

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

Black Angus, 1000 Graves Avenu El Cajon. 440-5055: RPM, rock. Thursday through Saturday; In Colour, rock, Tuesday and Wednesday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Sean McVicker and Tom McMaster. Irish music, Wednesday through Saturday; the Hintons, Irish folk music, Sunday and Tuesday.

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

Bull and Bear, 690 North Second Street. El Cajon. 440-5757: The Headband, rock, Tuesday through Saturday.

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

Knoor, one-man variety, Friday and Saturday.

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

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

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

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

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

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

The Hungry Hunter, 402 Fletcher Pariway, El Cajon, 442-0517: Live music, Thursday through Saturday, call club for information.

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



Twisted Sister Rod Stewart — Ca Saccharine Trust - Surviving

Bat Cave — Compilation

Explorers—(Roxy Music w/o Ferry) Sexbeat—New 12" Fang—"Where Wild Things Are" 12"
Loudness—"Roadracer" 12"

CASH PAID FOR USED LPS & 45s.



** * * * * * * * * * * * * * *"Contestants Wanted" * Aerobic Dance Contest

\$2,000 IN CASH...PLUS PRIZES

DanceAerobics

LIMITED ENTRIES - CALL SOON! (619) 457-0509 or 453-9668

(619) 457-V3USU OF 453-V3DDB
The Contest begins June 28th running every
Thursday Night at 9:00 P.M. through July 28th with
the weekly winners competing for the Final Cash
Prize of 51:000 on July 28th. Call Nowl
SPROSORE & SPRESSETED & SUPPORT OF
The Association for Returded Cittarn San Diago
and The Speak Olympac

Crystal T's Emporium,

Ramblin' Fever, country, Friday and

Lorenzo's, 596 Broadway, El Cajon Woo, contemporary. Tuesday Preservation Band, Dixieland taz Sunday and Monday

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

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

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

THE JACKSON 5

SAVE NOW ON HUNDREDS

OF YOUR FAVORITE MCA &

THESE ARE JUST A FEW OF THE

100's OF TITLES

MOTOWN RZCORDING

ARTISTS NOW AT ALL

Moving Violation DIANA ROSS Touch Me In The

TOWER RECORD STORES

variety. Wednesday through Saturday: Steve Moris, comedy and contemporary, Sund, y; live entertainment, Tuesuay and Wednesday.

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

Our Favorite Place, 8646 Miss Gorge Road, Santee 449 6240: Bob Sortillon and Key Largo, contemporary and oldies. Thursday through Saturday evening, and early evening Sunday.

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

Center Stage, country and music of the '40s and '50s. Tuesday through Thursday: Alton and the Ox Bow

TOWER RECORDS

MCA/MOTOWN RECORDS

Country Lads, country, Friday and

Park Place, 1280 Fletcher Parkway, El Caion, 448-4111, Diamond, rock Thursday through Saturday, Circles, rock, Sunday and Monday, New Language, rock, Tuesday and Webselby

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

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

LP/CASS

THESE ARE JUST A FEW OF THE 100's OF TITLES TO CHOOSE FROM

MCA RECORDS

THE WHO
The Who By Numbers

Imperial Beach, 429-5330: Some Girls, rock, Thursday through Saturday; France, rock, Wednesday. Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status, rock and roll, Tuesday through China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Lanny Prewitt, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

South Bay

Bavarian Inn, 1410 Broadway. Chufa Vista. 425-4000: The Gene Dewez Polka Band, polka music. Friday, live polka bands, Saturday.

Rhek Angus, 707 F Street, Chula

Vista. 426-9200: The Bizz, rock, Thursday through Saturday; Aria, contemporary, Tuesday and

Bull N' Stick, 608 Palm Avenue

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: The Rent, rock, Tuesday through Saturday; In Colour, rock, Sunday and Monday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Tito and Augustine, contemporary, Thursday through Saturday; Karen, contemporary, Sunday and Monday; Rick Lyons, contemporary, Tuesday

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953: Ed Cunningham, contemporary,

Thursday through Saturday.

Imperial Beach, 423-3479: Country Comfort, country, Friday and Safurday.

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

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

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

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Red Alert, rock. Thursday through Saturday.

Street), Chula Vista, 429-8045 Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Thursday through Saturday; Rapture, contemporary, Monday through Wednesday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537; Wayne Gire and Tony Irvine, and rock, Friday and Saturday.

Palomino Star, 3003 Main Street, Chula Vista. 427-5889: Ron Tabor. ountry, Wednesday, Thursday, and unday; the Goodall Boys, country,

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

PERFORMERS

Rock & Roll

Backbone: Belly Up Tavern The Bad Boys: Teguila Flats

The Beat Farmers: Bodie's Belair Boys: Valley Fort Resta

The Bizz: Black angus irrantu

Blind Dog Stares: Spirit
The Blitz Brothers: Trojan Fiorsi Bobby Chevrolet and the Shames with the King Biscuit Horns:

Jose Hurphy's The Ron Bolton Band: Doc

The Booze Brothers: La Joseph Bratz: Helly Up Tavern Circles: Park Place Crystal: Time Machine/Chez

Crystal Ball: Spirit Del Fuegos: Rodeo Destiny: Time Machine/Chez Orlonos

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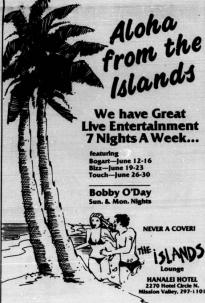
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spray-painter). There's a naturalistic texture to the environment, but the action goes by at such an unrelenting blur as to ende all the grif. Everything feels transitional — or transitory, anyway. The dance-off between rival typask tegms on the Box dance floor. way. The dance-off between rival torsal-tense or in the Boy, discrete food to consider the Boy discrete food the gate here. You's E. Or. Request asc at the Boy, is merely a show-ender Web. Rea Dawn Drong. Guy to the Boy of the Boy of the Boy of 'Ace Drive In Balony. Escondor Vive In Fashor valey, drossnort the Drive In Balony. Escondor Drive In Salony. Escondor Sante Valey & South Bay Drive In Sweetware 6. U.A. Glasshoue 6. Wegard Pacel.

Blame It on Rio — Ours being a drooting travelegue and other enough and living enough to be a drooting six and living enough to be a drooting six take their full grown daughters on toke their full grown daughters on the living travelegue and with one of the daughters. If during the droot the daughters of the daughter of the proper six th

The Bounty — Mutiny thereon. You might presume that it someone were going to bother to make a third version of the famous and infamous events.

abbard H.M.S. Bounty, they must have thought of something to do with the product of something to do with it has their produces asked had not been designed to the produces and the produces of the produces of

Breakin*—The only, and ample rea-son to see this is the diamong. And even that as directed by Jeel Siberg-is often badly framed and pacefield to the properties of the properties of the council of the properties of the pro-tried sequenties. One such se-quence, in which a diamone disentance with a broom froit the first terpai-ties of the properties of the pro-tried as a diamone partner), captures perfectly the effect of *fop-motion ment as a dance patinell, captures perfectly the effect of #10p motion animation that united break dancers became a management of the effect of #10p motion animation that united break dancers Kong, George Palls Puppelson character, Jasper, Art Cickey's Gurmp, and nothing quite human Presundation of actual frames seen tenoved flow normations framework is basically a terrible embarrassment designed to accommodate a submining white grid to the sidewarks, would seemingly to the sidewarks, would seemingly have been an excellent chance to into the sidewalks would seemingly have been as excellent chance to mistate the audience in perfect step have been as excellent chance to mistate the audience in perfect step the subschume. Not now, though a their chance allowed to up past, but the girls actual danning after het matriculation scarcely clarifes the elevien of the at form Will Luchda Culmones 1984. "Danibbit door Culmones 1984." (Claremont Mira Mesa Chemia. Oceanside S. Plaza Tiwin, Sports Arena 6.5 Spirig Valley, from 6.15. Shudio 3. Cinema 8, toom 6.15. UK Cinema 9.

Christine Haunted car thriller, from a novel by Stephen King. It's love at brist sight when a kluzy high-school kid lays eyes on a 1958 Plymouth Fury, with a history of wolent deaths behind it. The feeling is reciprocated, the

hero's enemies become the car's hero's enemies become the car's enemes, and his frends become is rivals But after all, they would seem to be made for couch other the car radio plays only goldee-oldes, and the hero in a bit of a Buddy Holly lookslike, ors. anyway, until he inexplicably directalls in thick-immed glasses. Itades a personality turn for the worse and becomes rather more of a Bobby Dein lookalike. One of the best movie possibilities — the transformation of the icolable. One of the best movie pos-philises — The transformation of the car from pile of jurk to like new — Its leaps. The possibilities for automotibile ferroram, on the other hand, are explored disjointly, but are severely amided to begin with radio furning on deres mending the reserves, and the depressing headlights coming on, deres mending themselves. This last effect, as if the car were made of an flatable rubber, sort basic of an flatable rubber, sort basic of an flatable rubber, sort basic of an flatable rubber so

Confidentially Yours — François Truffaut's hommage to the Hollywood film noir, photographed in black-and-white, with Fanny Ardant and Dawn of the Dead - George A.

Romero's companion piece to his NIGHT OF THE LIVING DEAD, set Remero's comparison piece to his NOSH OF THE LIVING DEAD, as to NOSH OF THE LIVING DEAD. As NOSH OF THE LIVING DEAD, as NOSH OF THE LIVING DEAD, as NOSH OF THE LIVING DEAD OF THE LIVIN

Dirty Harry — Clint Eastwood and his favorite director, Don Singel, took over this project from Frank Sinatra and Irvin Kershner, and the result is yet another halfway sharp halfway barely connected dashing around, punching and gouging, shooting and

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Bijou, 5th and G (236-6084) Enter the Three Chagons, King of Kung Fu, and Karate Aster, from 6-15.

Valley Circle, Mission Valley Center West STATE UNIVERSITY

Century Twin, 64th and El Cajon Blvr. (582-Theodo: 1. Torns of Engelement Theodor 2: Frestand and Christine Cinerama, 5889 University Ave. (583-6201) Star Tree III. The Search for Spock

Frostier Drive In, 3601 Midway Dr. (223-5535)
Theater 1 Grentins and Never Say Never
Age:
Theater 2 Say Trik III The Search for Spock
and Staying Alve
Theater 3. Ghostiquaters and The Survivors College, 6303 El Capon Bird (286-1465)
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Theater 2. Greening
Theater 3. Shreets of Fire and Footbogs
Theater 4. Pacce Academy and Surfeer
Candles ome, 3150 Rosecrans (224-3344) Indiana Jones and the Temple of Doom

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Ken. 3031 Adams Avia (283-5909)
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Gentleman. 6:16
Who and The Calves and Invadent from
Mars, 6:19
Opnious Exp.

State, 4712 Et Cajon Boulevard (563-6050) Chinese movies EL CAJON-LA MESA

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) Beat Street and Tracing Places Aero Drive In, 3rd and Broadway El Cajon Aero Drive In, 3rd and Broadway El Cajon (444-8500) Star Trek III: The Search for Spook and Yor Grossmont, SSOC Grossmont Center Dr., La Missa (465-7100) Indiana Jones and the Temple of Doom

Grossmont was the temple of Doors
Grossmont Mall Theaters, Grossmont Shopping
Center, Le Mesa (465-3045)
Theater 1: Bear Store
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Lord of the Aleas and a second feature
Theater 3: The Bounty and Moscow on the
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Theater 1. Genelins
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(446-7427)
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Doors and Rocky in

Theater 2 (Prostbusies and Trading Place Seather Williage 5, ROSS Masson Gorge Road (ESC 7910). Theater 1 (Shoulds of Fire Theater 1 (Shoulds of Fire Theater 2 (Shoulds and Algorithm of Theater 2 (Shoulds and Algorithm of Theater 3 (Shoulds and Algorithm of Lord of the Algorithm of Theater 3 (Frestation).

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Sweetwater 6 Theatres, 1920 Sweetwater Road, National City, (474-79-65) Theater 1, Beat Street Theater 2, Beat Street Theater 2, Expedit of Fize and Missions on the Theater 4, Streets of Fize and Missions on the

Mudson
Theater 5: Star Trek III: The Search for Spock
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Village, 820 Crange Ave., Coronado (435-6161) Moscow on the Hudson and Tootse, from 6:15

NORTH COUNTY Avo, Visha Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave. Escondido (743-Spanish Tuvies

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Tineater 1, Simeen of Fire
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Bir Tineaters.
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Crest, 102 N. Freeman, Oceanside (722-6561) Spanish movies Escondido Drive In, 635 Wast Masson Ave. (745-2331) Beat Sever and Trading Places

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Spilesh and Scoten Candies

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Doors

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Theater 5 Committee
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Star, 402 N. Hill. Oceanside (722-2895) The Bounty and Splash from 6:15 Towne, 217 N. Hit. Oceanide (722-2155) Midd Dog Dregon, Fell of Finar, Touch of Deam, and Bruce Lee's Biggent Barris, through 6-16 Dry Harry, Magnum Force, and The Entorcer, 5-17 through 19

Wicgand Flaza 6, 250 Horm Er Camino Real. Enchase (942-55-44) Themser 1 Indiana Jones and the Temple of Door Theater 2 Indiana Jones and the Temple of Coord

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capatile of when she reaches adoles-cence nuclear exposon, global fis-sion. Armajo didon. Metaphorical translation. The Great American Novel perhaps, or at least a bigger, better, hotter sequel. With Drew Barrymore. David Keith, and Martin Sheen, directed by Mark L Lester. 1984. **Cammor, Cinema. 4. Carmissil.**

(Camino Cinema 4, Carousel Cinema 6, Century Twin: Mira Mesa Cinemas, Santee Village 8, Sweet-water 6)

Cindral e Cartiluty from Intera Seetal value (Cindral e Cartiluty Factor (Naga e 2 Seetal value (Cindral e Cartiluty Factor (Cindral e Cartilu

Ghostbueters — Supernatural cornedy with Bill Murray, Dan Aykroyd, and Siguruney Weaver, directed by Van Heguriney Weaver, directed by Van Genter 3 Chromas, Ginema Pieza 5, Flower Hill Cinemas, Frontier Drive In. New Yalley Drive In. Paraway, Pieza Bonia, Rancho Bernardo 6, Santee Drive In. Sports Arena 6, University Towin Certific Provinc Certific

Gremlina — Monster movie with Zach Galligan, Phoebe Cates, and Hoyt Ax-no, directed by Joe Danie (Cinema Plaza 5: College, Fashion Valley, Frontier Drive in, Parkway, Plaza Bonita, Rancho Bernardo 6: UA Gassibouce 6: University Towne Centre, Wiegand Plaza 6)

Greystoke: The Legend of Tarzan, Lord of the Apes — An abecedarian, biographical approach to Edgar Rice Burroughs's Jungle Man (never called

Cinemas. Studio 3 Cinemas. Voguno independence Day — Twelve or thriteen years garlier in the LASY RIDER. Alternarth, this sort of movie was coming out every time you keled up the factoring out every time you keled up the incatation movie. With the subsequent retreat to Hollywood situation can be presented to the property of the control of the contro unique brand of vibrancy is nice to see in any role, however, and is well suited to the requirements of the benet-wearing, plastic-tipped-cigar-smoking heroine. Why has this actress not gotten farther? With David Ketth, Frances Sternhagen, Dianne Wrest, and Ciff De Young, directed by the control of the co

Indiana Jorses and the Temple of Doom — Followup to RAIDERS OF THE LOST ARK, with Harrison For and Kafe Capshaw, directed by Ste-ven Spielberg (Grossmort, La Jolla Wildge; Lona. New Yalley Drive in: Oceanside 8, Plaza Bonita: Rancho Bernardo 6, Santeo Drive in: South Bay Drive In, Wilegand Plaza 6)

Kentucky Fried Movie — The Los Angeles-based Kentucky Fried Thea-ter ensemble makes its movie debut with strung-logether parodies of movies and television (included are an interminable take-off on Bruce Lee moves and selevision (included are an interminable take-oft on Bruce Lee and a reasonably amusing shorter on IV courtoon drams). These own the courtoon drams), these which is to say they are off target more than on. Doviously, this move is in the footsteps of THE GROOVE TUBE and TUNNEL VISION — its sense of humor is collegiate (i.e., barbanc) and it qual-fles as a move only by sethicality.

CURRENT MOVIES

Cameo appearances by Bill Bixby Donald Sutherland and George Lazenby, directed by John Lands (UA Glasshouse 6, 6/15 and 16

Magnum Farce — When not involved in ordunning up administron and chuddes for Clint Esistence, with gibt subjects and westernoon. He published the subjects and westernoon from the subjects are described to the subject as server death esistence to executions freed the subject as server death esistence to executions from the published sold professional and John Milliott as the tong the exealability policy out reach sub-magnitudes that all issues are forgetten, and all that matters is when the reach and all that matters is when the professional and the subject of the subject

The Man Who Knew Too Much — A vacationing couple in Switzerland is waited and search for the surface of the surface assessment or scheme and a search for their kidnepped child — and characteristic likehoods notion about heartheast of middle-class normality on characteristic in fact, that High-cock made the same movin again, consider the same movin again, compared as move of studied contrasts (the bright Alpine resort and data-bellevier Undort salms, the cheer-cock made the same moving and a move of studied contrasts (the bright Alpine resort and data-bellevier Undort salms, the cheer-cock made the same moving and a moving backBarreet Löndon skums, the cheer-lar ferce of an unraveling sweater and lightning-bott shock of a bullet hole in a picture window, and it is conder in most other ways, too, than the glossy remake Ferninists, at least, may pre-ter the cool, crack-shot Edna Best to the "Que Sera, Sera" Doris Day, 1934.

Moscow on the Niddan — Faul Mo

Sweetwater R. Vilage, from 6-15
The Natural - Commuts of course be willing to go a certain distance, however grumbling, with the move's chosen premise the mutual or Daster of the course of the cours

spirit, with an absurdist gag about a right fielder who, like a character in a cartoon, crashes through the outfield fence in pursuit of a fly ball, but who. conson, Crasters Brough the ordinels controlled any charactery for a fundamental controlled and controlled any charactery for a fundamental controlled and controlled any controlled any controlled and the golden property of the controlled and colonial controlled and colonial controlled any c

Never Say Never Again — With this, the opportunity existed for e-chart the Jeurs of the James Bond series, to re-think the mayor of the jumps of jumps

An Officer and a Gentleman — Your hastic basic chairming moves, with a hard record, dedicated with sergest hard record, dedicated with sergest hard record of the control o even, than Hichard Gere's acting style, which is early John Cassavetes With Debra Winger and David Keith, directed by Taylor Hackford, 1982. * (Ken, 618)

Otypia – This two-part focurrentary on the 1938 Bering, ... sex saying from straight increases and the 1938 Bering, ... sex saying from straight increases reportage to poetic montage on athletic grade, selbartic control of the 1938 Bering, ... sex saying the 1938 Bering selbartic set in sports move heatory. The gentus behind is a Least Redensard, better sevent the individual fields and the service sevent the individual field in the service sevent the service se

Pink Royd, the Wall — A sort of Viceo Jukeo's selection, but on a very large and large

G15 and 16 melongit)
Purple Nears. Bernance between
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the Vietnam War. Bernance between
Navy narse and doctor in the mist of
the Vietnam War. Bernance
and the Vietnam War.
Bernance Vietnam Vietnam
and Clee. I thought you were dead, too,
had not been seen on screen since
the last World War. or portuge the
a core and convictor for which the
noncrive or necessity, is not quite
clear. With Ken Wartl and Cheryl
Leadd. deceled by Sidney J. Fue
- (Fiests Twin, Vineyard Twin)

(Fiedat Twn, Vineyard Twn)
Racing with he Moon — Portliess
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age, comance under the cloud of
World War II, amed, apparently at the
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generation of leeragers who suit
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SY AD MCPNING, PARY BLUE
ANABLE, et al. the boy (Sean Penn,
with a pood haircul) is a bowling per
setter, son of a grave-digger, and a
trained classical pained with extens
in (Exabeth McCovern, with a better
learcul) is the daughter of a house
mad, mississes to be the daughter of
mediting a complying—and the chroncolor of the restriction of the property. of a pair of particular visits and the pair of particular visits of the pair of particular visits of the pair of pair

through 19)
Roday III — The problem for Sylvester Statione is how to preserve Rocky Balbao's a dotable underdog persona, now that he wears the case of the successful title defenses, and enjoys the good life amagazine cover boy, American Exequities of the successful title defenses, and enjoys the good life amagazine cover boy, American Exequities on The Mulper Stow, etc., etc. puses the substitution at Lact at in two Diody rounds. Re-enter Apollo Creed, desputies the substitution at Lact at in two Diody rounds. Re-enter Apollo Creed, desputies and the substitution and the su

Romancing the Stone — The sweaty Western action, for openers, is not everyone's mental image of a "ro-mance novel" — more suitable, one

might think, for Spicy Western ca. 1937. (The accompanying strains of Affred Newman's HOW THE WEST WAS WON awaken a thirst for some-thing other than a spoof — not to be slaked here.) Nor is the pale, frail. Katherine Mansfield-sh writer everyorang orate fram a spool — Tich to de Katherine Manafeldi oft writer every ones idea of a Tromance nevelst per name of Johan Wilder But she is just the person, or Katheren Turner is just the person, or Katheren Turner is John Wilder State of the Control of the Wilder's widoos Someting, but not changed and adventure widers than Wilder's widoos Someting, but not changed and adventure widers that wilder is widoos Someting, but not changed and adventure widoo made of the relationship to real-less adventure. The popularity these books in the mucho market is: none such thing permiss the books present such as present the pre

these books in the mucho nasket in consuchting perhaps the best such thing it gets her out of another; and cleaning the first of a substant and cocent get her out of another; and books and Darry De Vice writer Douglas and Darry De Vice writer Douglas and Darry De Vice writer (Carousel Cinema & Centra Paza 5, La John (Carousel Cinema & Centra Paza 6, La John (Maga, Sauth Lay Vice In Intern 915, Mayies 6, Wegnard Paza 6, Mayies 6, Wegnard Paza 6, Charles 1, Strand Carolina 1, Strand Ca

opportunity even than Sean Penn FAST TIMES AT RIDGEMONT HIGHE steals a flow screen at "the least. But the move belongs, as a only right, to Mothy Ringwald, playing straight, and the screen to all the cards shi of stigs, in a just sisten was the cards shi of the straight a just sisten year old whose bith day, is overslooder in all the hubbub over her big sictor's wedding or overslooder in all the hubbub over her big sictor's wedding only the wedding screen, as it also right). With Paul Dooley and Justiciality (With Paul Dooley and Justiciality) (1981.

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Splash - Reminds between man and members - and the table of the latter which gives way to a service able pair of large were day will obtain be pair of large were day will obtain somethings which none pathes in a somethings which none pathes in a talendary women table to be somethings which none pathes in a talendary women table to large day to large and large large and large large

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