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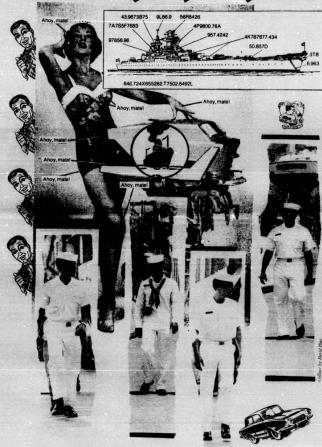
GARDEN CENTERS

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What's a poor sailor to do in a big, bad city like San Diego?



unlikely task of educating 500 can shout like a sailor's company commander, scold like his mother, of their first liberty. The Navy calls it "Liberty Letture," and Elkin, who is director of public affairs for the USO, si

By Steve Sorensen

Ink On Food All Over Town

What do the following local publications have in common with each other: the Pennysaver, a weekly "shopper" that consists almost exclusively of typewritten classified ads; the Arena News, a monthly publicity sheet for the San Diego Sports Arena; the Charger Football Weekly, a sports tabloid featuring stories about the San Diego Chargers and the Heritage, a weekly newspaper for the Jewish

community? They've all got restaurant They we all got restaurant critics, as do more than thirty other publications (and two television stations, Channel 8 and Channel 10) ranging from large dailies such as the San Diego Union and the Tribune to small community weeklies, magazines, and various magazines, and various specialty publications, such as the San Diego Gayzette and ranks in just the last year - the



Arena News, the Hill Courier, the Holistic Living News, La Prensa San Diego, the Pennysuser, and Senior Life-while all but a handful of the others began reviewing local eating establishments within the last five years. In some cases, the publications pay for the meals and their critics dine and review, under the cover of anonymity; that's the way it is at nearly all the larger journals, including the Copley pair, the

Los Angeles Times, the San Diego Business Journal, San Diego Magazine, and the Reader. In other cases, the reviewer makes his presence known and the restaurant ends up taking care of the tab (the Heritage, La Prensa San Diego); in others still, the reviews are part of a prearranged advertising deal (the Charger Football Weekly and the Chula Vista Star News). Some publications

cover any type of restaurant within their circulation area: others tend to restrict reviews to fit in with their readership. The *Holistic Living News*, for example, limits reviews to "health food" (and preferably meatless) restaurants, while the San Diego Gayzette tries to cover eateries owned or requented by gays and

lesbians.
Regardless of their method of operation or their specialty,

"fairly good-size" wholesale operation in Los Angeles and has been to the last fifteen auctions. "People in the bird

business are pretty strange," she says. "They're individualists. They don't like

to talk about who they are and what they're doing because it could be potentially dangerous. This is a cash-based business.

There's a lot of tax dodging and

a lot of theft. Four years ago three masked men broke into

my home with sawed-off shotguns while my husband and I were out to dinner. They tied my children up and threatened to shoot them if they moved. They made off with \$3000 worth of birds that I

keep at home.
"You can get some good

continues, "but even a professional can get stung. Last year I bought three redheaded

Amazon parrots. They seemed healthy, but they had a

deals at the auction," she

food critics are the fastestgrowing breed of journalist in town, and even the publications in which you'd least expect to read about your favorite restaurant can come up with reasons to justify their inclusion. Van Smith, critic for the Pennysaver, has a ready raison d'être for his column. "We did it to get more readen to give people one more reason to browse through the Pennysaver."—T.K.A.

We're Talking Parrets

A couple of redheads and a few bleached blondes (the customs officers call them "Lady Clairols") fidget in their wire enclosures as an armed officer keeps an eye on the eager crowd of onlookers. Funny, the blondes and redheads don't look like the kind to do sixty to ninety days in isolation at the San Ysidro border crossing, but they do look tough; they 're real Amazons. Every now and then a couple of the blondes start to scream at each other, and the guard with the gun tells the crowd to move back. "This inn't a particularly good bunch," says Jeannie Lorang of the United States Department of Agriculture, "but some of the ones we ve got in quarantine right now are real beauties. They just need a little love." Love scems to be the farthest thing from the serious of the crowd's murruured chatter, revolves around cash. A static-distorted voice from a loudspeaker on top of an old scream at each other, and the

a loudspeaker on top of an old trailer in the Virginia Street truck compound parking lot welcomes the crowd to the monthly U.S. Customs Service auction. The announcer says that the thirty or so Amazon parrots that everyone has beer eyeing so closely will be the first items up for bid. A few of the smart buyers, most of then exotic bird wholesalers, already have their lawn chairs parked in front of the trailer that serves as the auctioning block. It will take a little unde half an hour to sell all thirty of the birds. Since 1982 the U.S.

Customs Service has been auctioning off the birds that it



nabs from big-time smugglers with elaborate schemes and from nervous bousewives who wrap the birds in newspaper and stuff them in their purses. Prior to 1982, customs officials killed the birds that they found. As a means to add a little money to the agency's general fund, the customs service set up an operation with the U.S. up an operation with the U.S. Department of Agriculture to quarantine and screen the birds for Newcastle disease. At their best auction last year, when more than fifty birds were sold, customs grossed more than \$15,000, and from that the USDA took \$6000 for

Jeannie Lorang, a USDA has been with the local auction since its inception, is known to local exotic bird wholesalers as one of the most skilled and compassionate individuals involved in the bird industry. She bristles when describing smugglers' inhumane techniques to get the birds across the border. "Two months ago customs caught a guy who had twenty birds concealed in the door panel of the car. He'd fed the part tequila to keep them quiet.
First he had wrapped them in
newspaper, dan bound them
with wire. The birds couldn't got them, nearly half of them were dead. Often the smugglers will bleach the parrots' feathers to make them resemble the more expensive. rarer varieties. It's pretty

Few of the people at the auction are actually looking for pets, and even those wholesalers who come are reluctant to give out their names and discuss their business. Patty Brown (not her real name) runs what she calls a

respiratory infection. One of them has died and the other two still have it. I won't be able to Brown says that there is a

Brown says that there is a glut of exoric birds right now in the U.S. despite the fact that Mexico will no longer allow any of its birds to be exported. The oversupply is the result of legal importations from Honduras and other Latin American countries, and from smuggling, Brown explains. She says that she knows of a San Diego smuggler who two San Diego smuggler who two weeks ago brought 400 parrots into the U.S. through the hills east of San Ysidro. "San Diego is known by exotic bird dealers all over the country as being the center of illegal bird trafficking," she says.

The prices that customs lists for the birds range from 575 for a half-moon Conure, to \$1000 for a yellow-naped Amazon. (These figures are what the agency feels the animals would bring at pet stores.) As the auction progresses, the bidding is fairly slow, until the three yellow-naped Amazons come up for bid. The yellow-napes are known for their gentle disposition and are very easy to from \$75 for a half. disposition and are very easy to train, and therefore are highly desirable. A couple of buyers at the back of the crowd push the bids up to \$400, "They're the bids up to \$400. "They 're dealers," remarks Brown. The gavel swings down at the winning price of \$450 for one of the yellow-napes and the proud owner trots up to the stand to complete his transaction. "Well, well," chuckles Brown. "Four hundred and fifty dollars. I'm surprised. Last week I was at a commercial quarantine station commercial quarantine station in L.A. where they bring the birds in from South America

_R.O

City Lights A Bottle Of

Old Dad Little Equity is one of those small bars that rest on the 3500 block of that seemingly interminable stretch of concrete and neon called El Cajon Boulevard, inside it's clean but dim. At 10:00 a.m. the morning regulars make their way in for a cold, tall glass of Miller draft, and they find Pat Blakely sitting at the counter patting out cakes of ground beef for the Little Equity staple - quarter-pound cheeseburgers. She chats as she works, now and then glancing at the shelves that surround the inside of the bar filled with row after row of beer bottles and cans. There are more than 2000 visible on display, and packed

away in boxes in the storage room are an additional 6000 or so. Blakely is now recounting the life of her father. Jack Blakely, whose life and times are recorded by the cans and bottles. Her brother Jim looks bottles. Her brother Jim looks up from his Miller and says, "To get all the stories about them (the bottles and cans), you'd have to talk to my dad." He wistfully gazes at a clay 1939 Coors bottle. "And that's a long-distance call now." Jack Blakely died last September. Bob and Pat have been running

the bar since.
The Coors bottle that caught Bob's eye was originally manufactured for the Colorado State Fair in 1939. Two years ago Coors offered Jack Blakely \$2000 for it, but Jack turned them down. That bottle, along with his 8000 others, had too much sentimental value. The Pabst Blue Ribbon can from 1949 is one example. It was the container responsible for the entire collection, which began when Blakely was ejected unharmed from the passenger side of a fraternity brother's car

pottle from 1915 that was found

in a dumpster outside the Dulzura Cafe, and empty cans of Old Frothingslosh, and

Dulzura Cafe, and empty cans of Old Frothingslosh, and Volga Beer with Volga boatmen on the label.

Pat, who formerly worked as a secretary for the Convention and Performing Arts Center, says that she thinks that she's says that she thinks that she's going to stay on at the bar as manager. She says that Little Equity has a nice, quality clientele. An elderly regular named Virginia sidles up to the bar, and Pat drops an order of crinikle-cut fires into the fiyer for her. "You're going to think! The rarry," Pat Confides, "but the pat the pat

Positioned at right and center field, respectively, a ball comes between them. They both go for it, but instead run into each other, head-on.
Neither one shows up for future

games.Captain Worden, as usual isn't having much luck up at bat. So Cowan bribes the opposing team's shortstop with two beers to allow the captain

at least to make it to first base
And so the season goes for
the team whose motto is
"Where the debris meets the sea." and whose dismal playing record — one win and five losses, with never more than three runs against scores of eleven, fifteen, and twenty runs by opposing teams — has ranked them dead last among teams in the Friday Night Grab-Ass League. The league consists of sixteen teams, one each from the seven police substations and the rest from police divisions such as traffic special investigations, and administration, as well as other law enforcement agencies including the FBI and the Narcotics Task Force. The games are played every Friday at 4:30 and 6:00 p.m. on four

A Woman's Place

It's easy to forget that the local transient population i made up of both men and women. What few experts there are in this field say transient women are generally a less evident — but sizable population. And a recently opened drop-in center for homeless women downtown is making that population both Rachel's Women's Center on

Eighth Avenue near the post office has been open only since February 8. Operated by Catholic Community Services mostly through money from the county alcohol program, the center offers a place where skid-row women (men are not allowed entrance) can spend the day off the street in relative the day off the street in relative four o'clock the center closes, and many of the women return to the street to forage for a place to sleep. By that time they may be less conspicuous, after showering at Rachel's and perhaps receiving a fresh set of clothes from a supply donated to the center. On the other hand, as of last week, when a fairly comprehensive study of these women was published by the county, the statistical four o'clock the center closes, the county, the statistical profile of San Diego's

The study was conducted by Jeff Wynne, chief of research for the county health service's alcohol program. Eighty-two women who came into Rachel's over the past few months filled out some ways surprising. For

instance. Wynne found that skid-row women here tend to be much older than their male counterparts. Almost half of the women are between forty and fifty-nine years old, while only twenty-four percent of skid-row men (based on another survey completed by Wynne) are in that age category. One of the more alarming figures presented by the study showed that sixteen percent of the women had dependent children with them on skid row. Thirteen women in the study had a total of

twenty-three children in tow Another interesting statistic of the women lived not alone but with others. A substantial nomeless, sleeping in the park in abandoned buildings, and lsewhere downtown, with groups of other women.

Before Rachel's opened

downtown, homeless women could get a free lunch at the Catholic Worker soup kitchen at Eighth Avenue and J Street, or at the Rescue Mission south of Market on Fifth Avenue "But those places are male dominated," says Sister RayMonda DuVall, director of emergency services for Catholic Community Services and organizer of Rachel's. 'And while they welcome women, the women feel so outnumbered, and are subj to comments, gestures, and whistles from the transient men." So one of the goals of Rachel's was to offer a free lunch (supplied by the Catholic About thirty women a day come in to eat. "There's so much sexual harassment, you can't be non-gender

Cops In The

From the season diary of Scotty Cowan, manager of the softball team for the police

base. In his first attempt to catch a ball, he gets mowed catch a ball, he gets mowed down by an opposing team member, who proceeds to round the bases unhampered and scores a run. Following a visit to his doctor the next day, the captain decides that plang catcher isn't so bad after all. • Pete Madrid and Manny Smith, two beefy SWAT

San Diego Brewing Company

in an auto accident. Blakely

was holding the Pabst can in his hand at the time, and ever afterward called it his lucky

afterward called it his lucky can. Across from it sits the first version of the Budweiser can, and a bottle from Zagreb, Yugoslavia. Way up on the hack shelf above the counter sits a bottle that a O.I. smuggled back from Hanol for Jack, and next to it sits an extension of the state of the s





Cellar

· After complaining about always having to play catcher, Captain Dave Worden is finally allowed to switch to second

officers, are trained to leap over walls and outrun crooks

2 JUNE 21, 1984



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To Flee Foyer

After my having served the Reader staff from the receptionist

Reader staff from the receptionist to the publisher for more than seven years at Melvin Deli and then at Melvin 'is Restaurant, Eleanor Widmer has finally passed judgment ("Two for a Quarter." June 14). The food got a solid B, maybe even a B+, the plant a C, and the service a shiring A. Considering this critic's enormous capacity for disappointment, the review of the restaurant was, I, think, positive and held hope for

improvements we have already begun to effect: we now have true white year, we've hung some Rosenbloom ("Events Highlights," June 14), that there are many legitimate nonsexist substitutes for "manned" (as in "manned station") without resorting to the ridiculous 'personned.' Two of them would be 'staffed' or 'operated'. 'The property room is staffed/operated by civilians.' Warren Heyer San Diego

white veal, we've long some or replace the carpet. What, however, was most uncertainty on the was most uncertainty on the was not the first Street, the Fear of Fifth and the Gaff for the Gashamp, Eleanor, you've from New York, how could the Gashamp give you know could the Gashamp give you hourden'd of unsuity prings to make a special place for Sam Deley, Many years the district. Try us again in a few months and I'm sur you will see the district. Try us again in a few months and I'm sure you will see what many of us already feel, the historical Gaslamp Quarter is going to be the most exciting, vibrant area in San Diego. The arts will flourish, entertainment will abound, the restaurants will be gourmet, and the shops will be exquisite. Who knows, maybe we'll even be able to leave the

future improvement. There are

Thank you for your review.

Paul D. Metcalf
Melvin's Restaurant

The Lion In Widmer

As a businessman in downtown San Diego for more than twelve years, as an expert witness in food and beverage industry matters, as a former restaurant reviewer/writer, and as a mainly satisfied course of the Golden Lion, I must take exception to Eleanor Widmer's review and fatuous recommendations ("Two for a Quarter," June 14)

etters

We all know that downtown needs new and vibrant businesses. The course, We all know that a new restaurant or steven requires a break-in period to sert out all the bugs. Competent reviewers know this and either temper their judgment: a least try a place repeatedly pier to executing a sometimes well-deserved "hacked sometimes well-deserved "hacked businesses of the country of the

Yes. I have had excellent food as well as some that didn't measure up. But we are not talking Mr. AS, here, we are addressing a tavern Does Widmer know what the purpose of a tavern or old-time saloun really is? It is simple and that may be why it is beyond her limited comprehension. It is a sometimes not by place. It is a place to drink, and in this order of things, food is secondary if not things, food is secondary if not tertiary. And I can tell you this: the service has improved since the opening to a standard with which I, as a discriminating customer, am as a discriminating customer, am more than happy. The Golden Lion is packed for lunch and is becoming an end destination for those from the suburbs. The Golden Lion has my and my

Ves. I have had excellent food as

friends' support. Finally, Eleanor dear, if you establishments, why are you not doing just that instead of producing uneven and unfair assessments those who do put their money where their mouth is, to coin a

Joe's Reactions

One random reader's reaction to your excellent weekly:
Jonathan Saville: Hot damn.

Jonathan Saville: Hot damn. Opens up overy play he writes about. Front-page features: Consistently interesting and offbeat, up to and including Stephen Meyer's "Hard Times High School" (June 14). Matthew Alice: Where did you find this guy? Lin Jakary's "Off the Cuff": Welrd questions make this work

Lin Jakary's "Off the Cuff": Weird questions make this work better than most efforts in this journalistic subgener. ("When was your perception of time radically altered?"—yealt) The writing of Duncan Shepherd: I'm sure all of these sentences make sense and even sentences make sense and even moviegore it as each of an unconvoluted declarative statement or test. Ever read James.

statement or two. Ever read Jam M. Cain? The humor of Lynda J. Barry ("Emie Pook's Comeek"): Boring. Same gag every week. Aren't there enough classifieds? Joe Kelleher

Frog Man

For the first time in many months I picked up a copy of the Reader for an out-of-town visitor. This particular issue (May 24) had two items of special interest to me. tinued on page 34)



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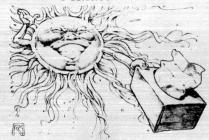
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Straight from the Hip

Why do we sneeze when we look at the sun? And how come when someone near us starts yawning, we feel like joining in? Aaachooo, please ahhh answer this perplexing Pavlovian puzzle. Mort Schwartz

Normal Heights.
"What's this 'we' business? I could look at the sun all day long and not sneeze once. Do you hear an endless chorus of sneezes when you take a stroll along the or course you don't. Admit it: you're dif-ferent from most people." Thus ran the little monologue in my mind when I first little monologue in my mind when I first read Mort's question. But then Stephen Peroutka set me straight. Many people exhibit what is called a "photte sneeze reflex," Peroutka told me — as much as one-third of the population — and the fact that I don't is perhaps attributable to my parents' thoughtfulness in providing me with the proper gene.

Especially important is when one sneezes, and how many times the phenomenon occurs. In India, for example, to sneeze first ting in mula, for example, on sneeze his thing in the morning is considered lucky; sneeze just before retiring at night, how-ever, and you're in for some tough times. Germans believe (some of them, anyway) that it is bad luck to sneeze while putting on your shoes. But should a German sneeze in the middle of a conversation on your shoes. But should a German sneeze in the middle of a conversation, then the last statement he uttered before saying "Aachoo!" was undeniably true. The ancient Greeks thought a sneeze war a divine omen. In Estonia, if two pregnant women sneeze together, they l'have girls. Elizabethans believed that if a man lease of twice too a lekts means a true in severe. sneezed twice two nights running, some-one in the house would die — or else something really great would happen



within that domicile. Apparently the Elizabethans found it difficult to interpret sneezes.

But we're rational, scientific neopleright? We don't believe such supersitions on the deeper meanings of 'God bless you' and 'Gesundheit' netwithstanding it's supprising, herefore, that he first in the supersitions of the supersitions was conducted only last year. Stephen Perousta, then a neurology resident at Johns Hopkins University, noticed that his four-week-old daughter exhibited the same tendency he did of sneezing wince when coming out of a dark place into the sun. His curiosity piqued, Peroutka polled twenty-five of his colleagues at the university and found that not of them had be same reaction to the sun. Further investigation revealed that about one-thrif of all those questioned sneezed when suddenly exposed to bright in the supersity of the sun for the proposed in the sun for the sun for the proposed in the pro Elizabethans found it difficult to interpret sineezes.

But we're rational, scientific neople-right? We don't believe such superstitions—the deeper meanings of "God bless you' and "Gesundheit" notwithstanding, it's supprising, therefore, that the first investigation by a scientist of the mysterious sineeze-sun relationship was conducted only last year. Stephen Perouths, then a neurology resident at Johns Hopkins University, noticed that his four week-old daughter exhibited the same tendency he did of sneezing twice when coming out of a

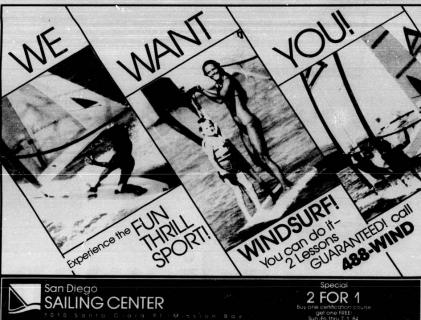
mechanism that protects us from staring at the sun. (The question then arises, are those who sneeze too dumb to realize that they shouldn't stare at the sun in the first they shouldn't stare at the sun in the first place?) But as he says, "There is a whole sneeze population out there that is un-tapped in terms of medical research." Fu-

tapped in terms of medical research. "Faure scientists of the world, go to it!

Budding researchers might also wish to study an equally mysterious phenomence, yawning. The physiological cause is apparent enough. Simply stated, it's an automatic response that seeks to correct in hablance of carbon disoide and oxygen in the blood. A portion of the brain is constantly monitoring the carbon disoide level in the blood, and when too much builds up, the brain sends a signal to the lungs to

statiny monitoring the carron discuss extension in the blood, and when too must build up. in the blood and when too must be carried to the carron discussion of the carron control of the carron control of the carron carr

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



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THE INSIDE STORY

SEVENTY-FIVE-YEAR-OLD HORTON PLAZA IS likely to be remodeled to oincide with the August, 1985 opening of the adjoining Horton Plaza shopping center, but the debate over the plaza's new look is an intense one: there are those who revere the original design by eminent architect Irving Gill, and those who insist that the traditional plaza design is outmoded and architecturally out of sync with

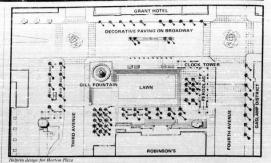
the new shopping center.
The city council will decide
Horton Plaza's future on July 25, and the result will probably be a compromise that retains the plaza's current layout and flavor while at the same time mixing in elements proposed by San Francisco architect Lawrence Halprin. The compromise will place most importance on cost, not sentiment or aesthetics, and expense will also provide a convenient excuse for politicians who don't want to

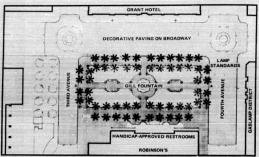
politicians who don't want to anger either side in the dispute The Centre City Development Corporation, public overlord of the new \$140 million shopping center and chief proponent of Halprin's radical redesign, admits that the Halprin plan will cost at least \$1.8 million. That covers new brickwork and curbs (\$902,000), moving and refitting the hallmark Gill fountain (\$405,000), building a new clock tower and adjoining pergolas (\$162,000), and constructing steps leading to the Robinson's department store (\$110,000). Add the \$99,000 already paid to same day, Caroi Caplan, newest member of the CCDC board, stunned her colleagues Halprin for the series of public by asking aloud if the informaseminars that resulted in his design, and at least \$100,000 more for his future services. conversation about the Halprin and Donaldson alternatives shouldn't be terminated and the cost climbs past two
million dollars. (CCDC says
the project could cost up to
\$2.5 million.) because she saw no future for

Halprin design was presented last month by local architect Wayne Donaldson, whose proposal adheres to Gill's original 1910 specifications but includes some improvements Donaldson would add more palm trees, restore the fountain to its precise original form, install twelve refurbished old lamp standards, and include plans for underground bathrooms (which the Halprin plan does not). In common with Halprin, the Donaldson proposal features decorative paving on the streets immediately around the plaza, and a formal entrance to the

Robinson's store.
The estimated cost of
Donaldson's design is about \$650,000, a figure that has helped him to win some allies. Among those endorsing the restoration of Gill's original plan are the local chapter of the American Institute of Architects, the Save Our Architects, the Save Our Heritage Organisation, and the San Diego Historical Society. Another Donaldson ally is Walt Smyk, whose \$70 million Meridian condominium Meridian condominium high-rise adjoining the new shopping center makes him an important downtown player. Smyk, who complains that the Halprin plan "would give the transients a fountain, pergola, and a clock tower to hide behind." last Friday called in representatives from the Control of the

the Halprin plan.
The most influential individual in the controversy may be Councilman Uval-lo





Halprin price tag. "I gotta tell you." he says. "I'm building an eight-acre park in South Bay for \$440,000, and this is \$1.8

million or more for one-third of

an acre. It's a big concern

Martinez's equivocation, in addition to a strictly neutral stance by the influential and usually outspoken Gaslamp Quarter Council, plus the

Donaldson allies, may dampen CCDC chief Jerry Trimble's lobbying on behalf of Halprin.

Martinez. Because the plaza lies within his district, his opinion carries special weight with council colleagues, who can be expected to listen closely to his analysis of the competing proposals. Martinez compliments the Halprin plan as "aesthetically" the preferred choice because it "integrates" well with the shopping center. He criticis the Donaldson design for keeping the plaza as an "isolated park." That said.

All of which makes a compromise solution more likely. Such an agreement might keep the Gill fountain in its present location but drop plans for public restrooms, cut back on Donaidson's wish for more palm trees, and incorporate Halprin's design for decorative paving. A compromise would also disar an otherwise pasts fight in an otherwise nasty fight in which Halprin could be accused of shilling for CCDC and shopping center bui

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Ernest Hahn, who, it might be alleged, are only concerned that the fountain be positioned in such a way as to draw customers past the plaza and into the shopping center's new

Mayor Roger Hedgecock's staff can barely open their campaign accounting books without confronting another minor crisis. The latest folly of

financial reporting is a "donation" by jeweler George Carter Jessop and his family of 'Roger '84' lapel pins.

Jessop, a long-time Hedgecock supporter, had the pins made for Hedgecock backers who paid \$250 each to attend th mayor's lavish re-election campaign kickoff in December, 1983. Those were the carefree days before

3. David, and Jessop says he

intended the \$613 worth of jewelry as a gift to the mayor. No such "gifts" are allowed

under the campaign ordinances, which dictate that all products and services must be accounted for. The Jessop iewelry wasn't listed on the appropriate campaign statement for the period that included the December party but it appeared last month in Hedgecock's latest statement Jessop said last week that

\$213

456-0880

although the pins were his gift. they were listed on last month's statement because Hedgecock advisers were concerned about another tussle over incomplete

bookkeeping. Nancy MacHutchin, a Hedgecock fundraiser, says she had all along intended to disclose the lapel pins as a contribution but that the manufacturer's invoices didn't arrive until this spring. Dick Carlson's staff isn't satisfied

They argue that the pins aren't an in-kind donation from the lessops, but from the family jewelry company, and note that such corporate gifts are forbidden by the campaign code. Hedgecock's advisers insist the lapel pins were Jessop's personal contribution Regardless. Carlson so likes the flashy pins that his aides talked with Jessop about making a "Carlson '84" version for his campaign.



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when standing in front of a bunch of homy young men was not the easiest thing for me to do," her lecture begins. But now that I'm a little older, it's the best part of my week."

The young sailors don't know whether to laugh or blush. They aren't the swaggering, foul-mouthed, tat-tooed swabbies that legends are made of. At least not yet. They haven't torn up a Singapore bar at dawn, or knocked up a brown-skinned native girl, or spent a week in the brig for telling their CO where to stick it. If Elkin has her way, they never will. After eight weeks of boot camp

these sailors may have earned the right to call themselves "bluejackets," but they're still green as a new field of ebraska wheat. For most of them, the closest they've ever been to a ship is vatching The Love Boat on TV. When they say "drunk," they mean the past tense of "drink," as in: "I drunk a half-gallon of milk this mornin"." And a tattoo was the last thing they prom-

sed their mothers they wouldn't do. They look tired and hungry and sun-jurned and bored senseless from having stocky little men with bull necks ling at them for so long. But Elkir has a way of getting their attention and keeping it. "You guys don't know it keeping it. "You guys don't know it yet, but liberty weekend can cause you a lot of trouble," she says. "I'm old enough to be your mother, and I'd like to give you a little advice I've watched you guys leave here on Saturday morning in your packs of three and

your unique tan lines, and I'll be



damned if you don't march in step all the way downtown just like you've been doing here for eight weeks. I know you're proud, and you want everybody to know you're Navy now, but you make it to easy for all the sleaze bags around town to pick you out. You're easy marks! They come up to you on the street and say, 'Hey sailor! Where you from? . . . Texas Me too! What town? . . . Galveston! Well I grew up in G diveston! 'And the next thing you know, you've got a social disease you couldn't even spell until you started taking penicillin for

last year. If all 500 recruits left the base
Elkin isn't jokin; when she tells with \$150 in their wallets, that would

them they are easy marks. The previous weekend a recruit who had just graduated from the Naval Training Center — just as these recruits are about to do — was lured into a dark alley outside the base on Rosecrans Street by a young woman using a ploy similar to the example Elkin gave. There were two men with baseball bats waiting for him. Fortunately he escaped with his life and his money, but he might have easily been killed for the \$150 or so he had in his wallet. There

have been thirty-nine robberies com-mitted against NTC personnel in the

be \$75,000 hitting the streets every weekend. There are people out there who make it their job to get some of it, one way or another.

Elkin's advice for the recruits is to stay off Broadway, stay out of the bars National City, and don't try to live up to the worst image of a sailor. And it's good advice. Ninety-five percent of the recruits who were robbed were so intoxicated they had trouble walk ing. Sixty-five percent were robbed een the hours of ten and twelve o'clock at night. Eighty-five percent of

But what's a young sailor full of fire supposed to do on liberty weekend? Elkin suggests they come to the USO. 'I want to do away with that image you all have of the USO as a bunch of fat old ladies. Bob Hope, and do Now, I can guarantee you that on liberty weekend the USO won't have everything you're looking " She pauses to let the suggestion sink in, and some of the recruits begin cheering, whistling, and footstomping. "However, I can guarantee you will be pleasantly surprised if you come in and look around. If you don't like what you see, we have seven doors

in the building and they all go out." She talks about some of the services the USO can offer at their new building on the downtown corner of Fifth Av enue and Harbor Drive: game rooms, music rooms, TV, showers, free din ners every Tuesday - all of which have their appeal. But what young men really want, she realizes, is to meet young women. "We have the most extraordinary group of women volunteers in the world and we happen to have two of them in the back of the auditorium right now if you'd like to turn around and look."

At first the two girls look shocked

by all the whooping and clapping, like deer frozen in headlights, but then they relax, giggling and blushing, and they bask in the fervid attention of 500 men who haven't seen a woman who wasn't in uniform for the last eight weeks.

"I would like to remind you that you will be getting paid before you go on liberty weekend," Elkin says, "but try not to blow your wad all in one night. Keep your feet on the guys. . . . Keep your feet on the ground this weekend and take care of yourselves. I like my men to come to me all in one piece. See you tonight."

The auditorium breaks up into a frenzy of two-fingered whistling, high-fiving, and raised-fist salutes. Even the grizzled company commander, who looks just the way a company commander is supposed to look,

smiles in spite of himself.

Later, Cathy Elkin denies any knowledge of the liberty lecture.
"That wasn't me," she laughs. "That was somebody else. . . . Sometimes guys come up to me two or three years later and say, 'I recognize you, you're the woman who spoke to us at boot camp,' and I tell them, 'Oh, no. I would never talk like that.' We've tried so many different methods of getough to those kids after they've been locked up inside the training center for so long, and that's the one method that seems to work the best. But I get so embarrassed I have to deny

"Nobody in my life is more important to me than active-duty military personnel. I've spent every holiday for the last twelve years with them. I've cooked their Thanksgiving turkey and their Christmas dinner; there's nobody who knows them better than I do, and let me tell you, they're a lot different than most people think," she says.

"A lot of people expect sailors to be

the swarthy, disurken, tattooed guy who are just looking to get laid. The truth is that in the younger age group there is a great deal of naiveté. After the excitement of boot camp wears off. they begin to realize they have left everything familiar in their lives behind them "

San Diego, Elkin says in a roundabout way, has not been particularly kind to servicemen, even though it is what she calls "the most heavily impacted military community in the country" and its economy is supported by servicemen's dollars. Sailors are second-class citizens here, to be either exploited or ignored. They haven' been invited to participate in the California dream because in a way they don't live in California — they are only stationed here.
"Ask any sailor what it's like to pull

into Perth, Australia," Elkin says, her voice trembling with emotion.
"They'll tell you how the people there come running down to the docks wanting to take them out to dinner or buy them a beer. They'll tell you they'd rather be there than in an American port because the people love American servicemen there. They really care about them. We haven't cared about our servicemen in this country since before Vietnam. You should hear the snide remarks I get from the mothers of girls who want to volunteer for the USO: 'No daughter of mine is going to date a serviceman!' It breaks my heart to see people so critical of sailors and then not do a goddamn thing to give them an alternative. Nobody cares about servicemen in this country until we have to depend on them. Then we all tell them how much we're counting on them. But if a sailor's just lonely or depressed, everybody tells them, well, try calling home.

owntown on lower Broadway everybody has something for a sailor: a cheap room, a greasy breakfast, a quick loan, a tattoo. a test of skill, drugs, salvation, flesh. The onaries in black suits who roam the sidewalks in pairs handing out leaflets to anyone who will accept them call it "Hell's Half Acre." Nervous shop proprietors stand at their door-ways watching the sailors stroll by as if they want to leap out and drag them inside their thresholds, where they can rifle their pockets for a fair share of that famous military budget that never

knows a recession.

The Navy warns its younger sailors to stay off Broadway, that it's a rough, tough neighborhood after the sun goes down. A lot of the sailors — maybe most of them — have never been in a city as large as San Diego before. They're intimidated by it, and they take the Navy's warnings seriously, by refusing to venture out into it. The other sailors call them "barracks rats" because they're too timid to leave. They're vulnerable, and they know it, so they confine themselves to the one place where they feel in control. You'll never see them out on the street.

But the young sailors out on Broad-way aren't the timid type. They're determined to live up to the legend of a sailor in port, even though most of them haven't even been to sea yet. After the rigors of boot camp, their civilian clothes fit them poorly, being either too large or too small. Their first military haircuts haven't grown out yet. On their faces they wear a look of careless adventure, which is so close to the look of a sucker that you can hardly tell the two apart. They are too young to know what their older counterparts learned a long time ago — that there's nothing on Broadway for a sailor, that

it's all cheap flash and illusion. But it seems to be one of those things they have to learn for themselves. A night on Broadway is one of many brutal rituals they must endure before they can truly call themselves sailors

In the early afternoon the hookers start to bloom, looking pale and puffy, already wilting in the bright sun, their skirts fluttering in the ocean breeze.
"Kissing one of those girls down on Broadway is like kissing your whole company," the company commanders tell the young sailors, but the warning never put a hooker out of business. Prostitution may be less visible on Broadway these days, but the experienced sailors just laugh at the no-tion that the police are running the hookers out of town. "They come and go in cycles," one sailor says. "When I graduated from boot camp, the bookers pulled up right outside the gates of the training center in their convertibles. Now you have to play a little cat-and-mouse game with them to find out if they're undercover police: 'Are you a cop? 'Do I look like a cop?'
That sort of thing. I guarantee you when the ships pull in, the hookers will be there. They read the papers just like

everybody else."

Outside one of the topless joints a sign flashes in yellow lights: "Nude Girls! Nude Girls! Nude Girls!" The bouncer at the door says there's no cover charge, so a group of sailors wanders in to check it out. It's dark inside, and they bump into each other helplessly before their eyes adjust. The music is so loud and raucous they can feel the bass line coming through the soles of their shoes. They sit down at the bar and order draft beer, each guy paying for his own; when they slap paying for his own; when they slap down two dollars they each get a quar-

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torin change. They turn around and look at the woman dancing on the stage. She is nude, all right, but one glance is enough to make them wish she weren't. Her days as a sailor's fantasy are long past. She bumps and grinds her way through a series of gyrations that can only be described as obscene, and when she notices the lors flagging attention she steps up tempo in a frantic attempt to regain at she has lost. She only succeeds tooking more desperate more sad a horrible vision, the kind of thing ing at all. When the music mercifully comes to an end, the woman slides down off the stage and shouts, to no one in particular. 'Gimme a drink, I wanna get drink, I'm sicka this shit'

Down the street at Master Tattoo, a oung sailor, naked to the waist. slouches low in his chair and stares up dreamily into the eyes of his girlfriend. while Lefty Al, the tattooist, shave the blond fuzz from the sailor's chest with a straight razor and swabs the patch of smooth skin with a cotton hall oaked in alcohol. This is going to

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The old enough to die for my coun-try, but not old enough to walk into a bar and order a beer." Russ says, repeating the standard young sailor's complaint. You can drink at the club on base if you're eighteen, but I went to a dance there once, and there were about 200 guys for eight girls. I was

already drunk by the time it was my

turn to dance with one of them."
Russ comes from a small tobacco town in North Carolina, and he had never been to the West Coast, or anywhere else, before he joined the Navy and was sent to San Diego for boot camp. The tean sailor is deeply tanned, smiles a lot, and looks as though he could be from California, until he opens his mouth and his thick Southern accent gives him away. "I never been sense? in trouble in my life," he says. "Never had the chance. Hell, I'm nineteen; I got to find out what getting into trouble

is all about." After graduating from boot camp. After graduating from boot camp, he and his buddies went to have a look at Broadway. They decided im-mediately that it wasn't for them. "Our company commander told us to stay away from Tijuana, but he said it with a smile on his face. So of course that's exactly where we went. We stopped off at the bus station in downtown San Diego, stashed our uniforms in a locker, and caught a bus going south. I heard there were a lot of muggings in TJ, and I had \$300 on me, so I put twenty dollars in my pocket, twenty dollars in my wailet, and the rest in my shoe. There were a lot of sailors there that night, but it didn't take me long to find what I was looking for. She was a Mexican girl - real nice — who could only speak two words of English: Ten dollars. That

was all she needed to know

He says that for him, liberty weekend in Tijuana was everything liberty weekend was supposed to be, but that he probably won't go back. Since then he has looked around San Diego some. but figures it will be a while before he seems to have some place to go, something to do. . . Sometimes I feel like I'm at a party where everybody's dancing except me. Does that make any

an Diego is situated where it is because San Diego Bay happens to be one of the finest natural harbors in the world. The U.S. Navy is here for exactly the same reason, and even though the interests of the two are sometimes conflicting. they are forever inseparable. It is a simple matter of geography. For better - celibate as priests

Sometimes San Diego and the U.S. Navy act like two old married people who have been together for a long, long time, but never quite got used to life more tolerable. Now most of the each other's annoying habits. The honeymoon was over a hundred years ships dock at the pier when they are in port, and the men are free to come and ago, so they quarrel and exchange in-sults, secure in the knowledge that working at an eight-hour job

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tire Naval fleet - docked at the Thirty-second Street installation, their jumbled network of towers silhouetted against the skyline. During World War II, the older sailors say, there weren't enough docks in the harbor for all the Navy ships, and most of them had to anchor out in the bay and run smaller liberty ships back and forth to give the men their infrequent weekend on the town. Liberty became an exercise in indulgence, an orginstic forty-eight hours of relief from all the pent-up cravings men can accumulate on board a cramped ship, and the sailors earned their famous reputation as being insatiable drunks with superhuman lusts It didn't matter that for the other eleven months and twenty-nine days the were at sea, they were as sober and

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LIBERTY

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playboy now. The sailor slips on his white shirt, and almost instantly a patch of blood the size of a quarter oozes through "That blood's one thing that never comes out," he says.

Later that night, after the sun goes down, Broadway begins to resemble a carnival more than anything else, with the restless crowds roaming back and forth, the gaudy neon colors, the noisy arcades, the clash of music coming from several different directions, the reckless pursuit of cheap thrills. It's

mostly sailors on the street — some of them from other countries - mixed with bikers, con artists, hookers and pimps, refugees from mental institutions, and anybody else desperate enough to ignore the obvious signs of danger

The younger sailors stay away from the bars on Broadway and in National City — not so much because of the Navy's warnings, but because they're too young to get in. I.D.'s are checked for anybody who looks under forty, and at some of the places, the sailors say, the bouncers will confiscate phony I.D.'s, and will handcuff and hold young sailors until the shore patrol arrives to take them away. The only alternative for a young sailor looking for a raucous celebration is Tijuana, and there are plenty of them who choose to take that route

"I'm old enough to die for my country, but not old enough to walk into a bar and order a beer," Russ says, repeating the standard young sailor's complaint. "You can drink at the club on base if you're eighteen, but I went to a dance there once, and there were about 200 guys for eight girls. I was already drunk by the time it was my

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ing except me. Does that make any

If San Diego and the U.S. Navy are married, then National City is the bed they lie in. Driving south on Harbor Drive, you can see the gray ships -America's muscle, one-fifth of the en-

tire Naval fleet - docked at the Thirty-second Street installation, their jumbled network of towers silhouetted against the skyline. During World War II, the older sailors say, there weren't enough docks in the harbor for all the Navy ships, and most of them had to anchor cut in the bay and run smaller liberty ships back and forth to give the men their infrequent weekend on the town. Liberty became an exercise in indulgence, an orgiastic forty-eight hours of relief from all the pent-up cravings men can accumulate on board a cramped ship, and the sailors earned their famous reputation as being in-satiable drunks with superhuman lusts. It didn't matter that for the other eleven months and twenty-nine days they were at sea, they were as sober and celibate as priests.

Today life aboard ship isn't quite the hardship it once was. Roomier accommodations, better food, more and varied forms of recreation, and even an occasional beer on extended cruises, have all helped to make ship life more tolerable. Now most of the ships dock at the pier when they are in port, and the men are free to come and go after hours, just like anybody else working at an eight-hour job.

Every evening you can see them strolling out the gates of the Thirtysecond Street installation in packs of three or four. They walk along Harbon Drive to Eighth Street, where they turn





12 JUNE 21, 1964



LIBERT

inland, cross the railroad tracks, and duck under the freeway overpass, sometimes stopping to jot down the hookers' phone numbers scribbled on the concrete abutments. When they reach National City Boulevard, they are in the middle of what is known as

There are all the businesses you would expect in a Navy town: the checks-cashed-fast, the rent-a-carcheap, the pawnbroker who promises to buy "anything of value," the credit furniture store where you can pick up a three-room group for \$37.50 a month. the Pussycat Theatre featuring Dirty Dixie and Fever, the Filipino restaurants, the adult bookstores, and, of

It's an ugly place, the block, about as seedy as a neighborhood can get. But if you talk to the sailors about it, a surprising number of them will tell you they love it for that very reason — not because it's ugly, but because it's a neighborhood, a place where you live and spend your time, a community with its own friends and enemies, a place where you feel comfortable and

in control, where you can share the closeness of your own circle, have traditions, tell stories, and pass on the legends that were passed on to you; it's a place where you don't have to salute anybody, there is no chain of com-mand, and everything isn't painted

navy gray or baby-shit brown. The block was so ugly the sailors were sure nobody else would want it. It was theirs by default. It was the one corner in a strange town where they could go and almost feel as though they had a home. Until the bulldozers started knocking it all down.

The sailors sulking in the shadows behind the P&L Club, staring into the pile of rubble that used to be Brandy's and the Town Club, are in an angry mood. It's Friday night, just past dusk, and somebody has already been over to the liquor store to pick up the tradi-tional Friday-night bottle of peppermint schnapps. A smog-tinted moon rises over the Filipino restaurant across the street, while the sailors squat on their haunches, or lean back against the cyclone fence, and pass their bottle

around the darkening circle.

Nobody says much at first. These things happen to them, knowing there isn't much they can do about it. That's what military life is all about — you take whatever comes down and keep

your mouth shut. At least until you get to the block. Then you can scoff at your officers, rail against the government in all its blind stupidity, mock the ignorant civilians, and by the time the schnapps is gone, you are about half-way toward finding some kind of

peace.
Now National City has more ambitious plans for these three square blocks of dilapidated buildings. The city's redevelopment plan has been approved by the voters, funded by municipal bonds, and supported by the courts. The waterfront honky-tonks, once a sailor's only refuge, will soon be motels, restaurants, and banks; and even though the sailors huddled behind the P&L Club knew it was coming, they can't quite get over the shock of seeing the bulldozers standing where their favorite hangouts used to be. "I don't understand this shit," John

Gallgher says. "I feel bad. I feel sorry. They wanna tear down a piece of my life and put up a high-rise motel." The lean bosun's mate in baseball can and cowboy boots is a leader of sorts, and his comments bring grunts of approval from the other sailors. Gallgher is a nine-year veteran of the block, and met his wife when she was tending bar at the P&L Club. Originally from a small town in Ohio that has one church one

understands and appreciates the people on the block. "They call it a 'blighted area," he says. "What's blight? Look around, we're a family here on the block. We got no hookers, no hypes. When I walk down the street, I know everybody. They re good people, the kind of people who are there when you need help. . . . Blight? That's just an opinion. The opinion of somebody who doesn't understand.

The trouble is that National City is having an identity crisis," a sailor with a gruff voice says bitterly, stroking his blond beard. "They don't wanna be National City. They wanna be San Di-ego. They wanna push out all the locals and bring in outsiders. They think they're gonna attract tourists. Christ, if you were a tourist, would you come to National City?"

He gets a round of obscenities in

response.

"We got a petting zoo behind the police station here," another sailor says with a tone of wonder in his voice. I guess that's about it. . . . The only tourist dollars that get this far south are on their way to Mexico. Sometimes people like to drive by and look at all the ships in the harbor . . . but then they keep right on driving."

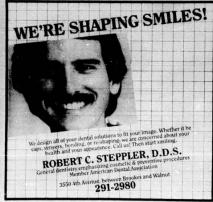
"Sailors don't get paid enough to go to the kind of places they wanna put up here." the sailor with the beard com-'They wanna put in restaurants where I can afford to eat once every time I re-enlist. . . . I'll be god-damned if I'll come to some cocktail lounge in National City and pay four dollars for a drink."

"The old-time sailors used to say that National City was one of the best places in the world to pull liberty." Gallgher says. "Look at it now. The only places left are the Westerner and the P&L Club. See that grocery store?" he says, pointing south down National City Boulevard. "They're

going to tear it down clear to there."

He picks his way across the rubble of bricks and glass, growing more and more angry by what he sees. Then, inspired by his memories, and perhaps a little by the liquor in his belly, he delivers a moonlight eulogy to the neighborhood he loves: "Where I'm standing right now is where Brandy's used to be. It was a topless bar, and it had the ugliest broads you ever saw. I don't know why they were so ugly, but there's no use denying it; they were. Right next to Brandy's there was a passageway that went behind the P&L Club, where we always drink our bot-





tle of schnapps. There was a crack in the wall of Brandy's where the light would shine through, and when the bottle of schnapps was empty, who-ever finished it off would throw it against the wall and try to hit that crack. It was a tradition. I know it sounds silly now, but that's what we

Where that bulldozer is standing right now is where the Town Club used to be," he continues. "It was owned by Mama Boat. We called her that because she was retired Navy — a bo-sun's mate, like me. Mama Boat was like a mother to us, and if you were a sailor, you could do no wrong in her bar. She had a knot board that made in the Navy hanging on her wall, and when you walked in and saw it, you knew you were in a sailor's bar. If a fight broke out, Mama Boat could turn her back and walk away from it because she knew the rest of us would take care of it for her. When you got hungry at Mama Boat's place you could order a sandwich from Mario's across the street, and they'd bring it over to you because they knew if you were in the Town Club you had to be a . That's how it was here on the block; people were so used to dealing with sailors that we were accepted

Everywhere else, sailors are only

One of the sailors heaves the empty schnapps bottle against the side of the bulldozer and it shatters and falls among the other debris. "If they tear down the rest of the block," Gallgher swears, "I'll never set foot in National

Very Friday, Saturday, or military payday, there's a white shore patrol van parked across the street from the Westerner bar, and inside are two MP's slumped down in their seats, looking tired and bored by the tedious job of watching other sail-ors having fun. At first it would seem as though their presence would be in-timidating to the sailors who frequent the bars on the block, but that isn't the case. The sailors even say they like having them there, for two reasons: one, the most violent crimes in the area have been committed not by sailors. but against sailors, and the shore patrol's presence helps prevent that; and, two, the shore patrol's primary duty is to take "courtesy turnovers" — in-toxicated sailors picked up by the local police — back to their military staions, which prevents the sailors from being punished twice, once by civil, and once by military law.

The owner of the Westerner, which

is the largest and most popular bar on the block, is Harold Dodds. Besides the Westerner, which he has owned since 1958, he also owns Harold's Club, the Golden Barrel, the Western Steak House, and part of the E-Z 8 Motel — all of them on the block. Dodds is a scrappy little guy with the moxie of a street fighter who is being rat-packed by two bigger street fight-

ers: National City and the U.S. Navy. In September of 1983 the Navy placed the Westerner off-limits to Navy personnel, and placed several other establishments on the block Navy's way of notifying business owners in the area that they wouldn't tolerate the increasing number of violent assaults and muggings that had been taking place against sailors on the

For eight weeks business at the Westerner dropped to almost nothing During that time, Dodds met with the Navy on several occasions, and finally agreed to install better lighting in the parking lot, to trim the shrubbery around the bar where muggers had been hiding, to improve security inside the bar by using bouncers and uni-formed guards, and to refuse to serve alcohol to sailors who are intoxicated.
The Navy then asked National City to

provide better lighting on the streets leading back to the Thirty second Street installation, which it did; and the Navy began providing free transportation from the block back to the base between the hours of 11:00 p.m. and 3:00 a.m.
To Dodds's relief the Westerner was

then removed from the off-limits cate gory. But he still had to deal with Na tional City and their redevelopment plans for the block. "Kile Morgan the mayor of National Cityl says he's gonna take a big bulldozer and snove me off into the bay." Dodds says 'Hell, I'm a respected citizen. I work hard, and run a good place. I don't run any dope places, no prostitutes, or any-thing like that. But he says he's gonna push me right into the bay."

Dodds says the redevelopment plans

can only hurt the area. "It'll take dol-lars away from National City. The sailors will just end up in Tijuana That's what's happening right now They're going down there getting into fights, crime, bringing back diseases. If we got them up here in this area, we can at least take care of them. They like being close to their base. We built motels for them to stay in, and they spend their weekends here. The city sees how lucrative the motels are, and









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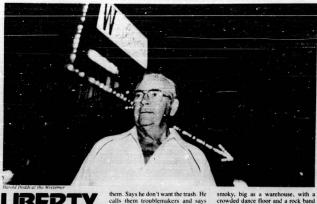
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LIBERT

up more motels; but what they don't inderstand is that the sailors staying in the motels are going to these nightclubs."

Dodds thinks National City won't

be satisfied until it changes its image as a sailor's town, and he considers that a mistake. "Sailors are great spenders," he says. "They don't bother nobody. They don't get in no trouble. Oh, I've seen them getting into fights out in the parking lot, but you're gonna have that. Kile Morgan says he don't like them. Says he don't want the trash. He calls them troublemakers and says they're what's caused all the blight in National City. Once a year he'll hold a Navy Day . . . then the other . 64 days he hates them." Even though Dodds thinks the re-

development plans are a bad idea, he says he won't be the one to stand in their way. "To this day nobody from the city has come down to talk to me about acquiring this place. I'm not against redevelopment. All you have to do with old Harold is bring your checkbook and come on down. I'll sell to anybody for fair market value. But they're not going to take it away from

They both say they come to the Westerner because they have a genuine fondness for sailors. "If you go to some of the nightclubs around San Diego, all you get are a bunch of snobs, a bunch of pretty surfer boys, Gina says. "But swabbies are different. They're nice. They'll spend their paycheck. They 'll buy you a drink and ask you to dance. They're good-time

"Yeah, but they're one-night stands," her friend Debbie warns. "And they'll never tell you if they're

The girls are avid pool players and usually show up with their own custom cues, ready to challenge a sailor at a sailor's game. Gina, the more experienced of the two, slides a quarter into the table's money slot and racks up the balls with a confidence that shows has racked up more than a few before. She enjoys baiting the sailors by calling them "swabbies," or "squids," knowing it makes them mad. "I can tell the difference between a sailor and a marine from across the room by the length of his hair," she says proudly.

Debbie, who is divorced and has a young son to support, says she envies a sailor's freedom. "They don't pay rent. They don't buy food. They don't buy gas. They live on a ship two blocks away and all their expenses are taken care of," she says. "They got it

'Yeah." Gina adds. "but they all say they hate the Navy, anyway. Most of them joined up to get away from their parents, or the law, or both. Out of all the swabbies I've known, only one re-enlisted."

A sailor comes up to ask Gina to dance, and watching her friend and the sailor walk away, Debbie says, "They're just a bunch of lonely boys a long way from home." Back at the USO in San Diego a

group of six or seven sailors is playing cards. These guys have already serv their time on Broadway and in the smoke-filled waterfront bars. They al-ready have their tattoos. Most of them are married men now, lifers, for whom San Diego has become more like a home than a place where you spend a liberty weekend. They say that things have changed since they went through boot camp, but not that much. "There's still a lot of ways for a young sailor to go wrong," one of them says, "especially if he's trying to live up to

the 'image' of a sailor.''
They tell about the sailors who get in vited to a "closed" card game — a setup — and lose their whole paycheck without even knowing they've been had. Or the sailors who get invited up to a prostitute's room and find three guys there waiting to beat him up and take his money. Or about the under-cover cops on Broadway who will go after a sailor because they know he has money in his pocket and is looking for action, while they won't even bother one of the street characters. Or the car dealers and loan sharks who prey on the kids who are too green to know

what they're doing.
"This kid wanted me to see a Camaro he'd just bought down on the Mile of Cars," one of the old-timers says.
"I took one look at it and could see it had been in a wreck. It was a piece of junk. It was the first car he'd ever bought, and he didn't know what he was doing. I asked him to show me the papers he'd signed, and I figured out he was paying 22.5% interest on the

They say there are lots of ways the local community makes them feel un-

welcome. They talk about walking down the street in their whites and hav-ing teenagers yell at them, "Where's your ice cream truck?" One of them tells about the time he had a date with a local girl, and the first time he showed up at her door her father thought he was just a clean-cut kid and shook his hand; the second time he went to her house, the father knew he was a sailor,

and told him he wasn't welcome there.

Some of them are bitter about their experiences here. "People are always talking about how great San Diego is," one of them says. "I've been all over the world and seen how other people live, and I don't think it's so great in San Diego. If this is the California dream, you can have it. I think it's a nightmare. People in this town live off of military money, but they don't give

of mutary money, but they don't give a damn about a sailor unless he's going to drop a dollar."

"Ah," one of his buddies scoffs, "you won't find too many sailors who don't like San Diego. What the young guys have to do is get away from downtown, get away from the rip-offs, go inland, go to the college communities — college students and sailors have similar financial problems."

"Get away from the beaches, too," another one adds. 'It's easy for sailors to get girls if they don't have to compete with the guys with the fancy hair-dos who live off of daddy's money and

dos who live of of daddy's money and don't have anythine "siter to do than pump iron all day." "A sailor has to take advantage of all the good things there are to do around San Diego," another sailor says. "The USO can help him do that. This place was a godsend for me—I don't smoke or drink, and never got to the best or drink, and never got the best of the sailor into the bar scene. It took me four months to find out about the USO, and I haven't left since.'

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that can be heard blocks away. Sailors roam restlessly among the tables

where women huddle together, pre-tending they don't want to be

There are almost always a lot of

women at the Westerner, which seems surprising, considering the area's dan-gerous reputation. But Gina and Deb-

bie, two blond cherubs from Lemon

Grove who go to the Westerner so

often the Navy should offer them

pension, say it isn't as bad as it seems.

that the bouncers on the block are very protective, and other than being mis-

taken for prostitutes from time to time.

they never have any trouble.

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STUCK ON THE BORDER

Customs inspectors really don't want to make your life difficult, but . . .

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Recently, however, Frank Musaraea sought to set me straight.

"People think we work slower when the traffic is longer. But the truth is, we work the same all the port of entry for eight years, who has servitinged border-crossers at this port of entry for eight years, when thousands of cars suddenly converge on the traffic lanes just south of San Ysidro. Musaraea says, the resultant logism is 'not our fault. It's their fault. They went to Mexico!"

Nothing about Musaraea would likely eatch the average border-crosser's attention—unless it would be the extraordinarily attentive look, he directs at the drivers and pedestrians who pass by him on their way into the United States. One recent Sunday morning he undertook show me how a line at the border could build despite the best efforts of the inspector at its head.

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Musaracis del me to gate number sixteen, at the western end of the line of twenty-four crossing gates. There he took the place of another inspector, then turned to face an old Country Squire station wagon carrying eleven Mexican passengers. The driver handed Musarace at fistful of border-crossing cards and passports. After eyeing each one, Musarace asked the man, in Spatish, or please open the back of Spatish, or please open the back of

the station wagon, "See this," he whispered to me, pointing at something visible through the car's back window; a wall panel inside the rear compartment obviously had been unbolted, "We get a lot of marijuana stuffed into compartments like the:"

This particular compartment, however, concaled nothing but a dusty word, so Musaraca gestured for the station wagon to move on. A sedan driven by a young Mexican woman pulled up in its wake. Musaraca asked her what she was bringing into the United States, then waved her through. The inspector put more questions to the next driver, a single young man in a skin was a house painter. "Would you mind opening the trunk for me?" Musaraca asked. When the opened distributed the state of the

At this time. Sunday morning, the majority of the crossers are Mexicans, one of the many Predictable partners of border traffic. In like fashion, the traffic swells to like fashion, the traffic swells overly weekfash morning between the hours of \$.00 a.m. and \$8.00 a.m. the staff when both Americans and Mexicans fring in Tijutana or it is subsubsticing in Tijutana or it is substicing in Tijutana or it is subsubsticing in Tijutana or it is subsubsticing in Tijutana or it is subsubsticing in Tijutana or

By Jeannette DeWyze



there is a radies game, we see a big traffic influx. There is a lot of baseball fans in Tijuana," says Tom Welsh, the chief customs inspector at the border. Welsh adds that at other times, traffic can thicken or drop off to nothing with a suddenness to baffle the most

a suddenness to baffle the most experienced border official. Although traffic volume alone

the sheer number of cars heading northward - may be the major reason lines form at the border. Welsh admits that some of those lines move more briskly than others Traffic on the eastern half of the border crossing, for example, tends to flow more smoothly, and for two major reasons. Welsh's second-story office commands an unobstructed view of the concrete roadway leading to the twenty-four inspection gates, and from that perspective both reasons are obvious. From there one can see how all northbound cars must feed through one of two apertures. One traffic stream goes underneath the building that houses Mexican customs offices, while the other flows east of that building, past a set of much-ignored traffic lights. The difference between the two traffic streams is that just north of the traffic lights, the eastern stream expands from seven lanes into twelve, while the westernmost cars receive no such supplementary

In addition to that physical difference severen the east and west sades of the crossing, different types of people, tand to congregate in officeron leaves, the only access to mar made leading to the castern the first paid of the crossing traverses the Tijuana River Valley, a traverse the Tijuana River Valley, a traverse the Tijuana River Valley, and frequent visitors to Tijuana but not frequent visitors to Tijuana River Valley visi



isaraca suspects tumpering in a gas lank

the border by following the main road out of the center of Tijuana - a route that deposits them on the western side of the crossing. From Welsh's window above the traffic lanes, one can see immediately that the greater concentration of campers and vans is on that western side. Welsh says the "commuters" who flock to the eastern side tend to move through the inspection process faster than the tourists and campers funneled into the western side for several reasons. "The commuters are familiar with our procedures. They'll usually have their windows down. The Mexicans will have their border-crossing passes ready." But the tourist-laden recreational vehicles often contain larger numbers of passengers, all of whom must at least be asked their citizenship in a time-consuming checkpoint tends to bejuddle newcomers to Tijuana. "It's not like being at an airport where people are fully aware that they've left the country and are coming back, and they 've filled out their little customs declaration while they're still on the

plane," says Welsh, "A lot of people think of Tijuana as just another of the tourist attractions. To them, going to Tijuana is like going to Disneyland, and so they're

surprised to be questioned about it." Welsh concedes that the inspector at the head of every line also can significantly affect that line's rate of progress. He doesn't directly oversee all those inspectors; about a third of the force consists of Immigration and Naturalization Service officers who wear lighter blue pants and wear a different shoulder patch than do the U.S Customs officers. Although both agencies have different responsibilities at the border, customs and immigration officer share the job of screening borderforces undergo the same training and are supposed to meet the same standards - but some officers from each group are simply faster than others. "In particular, your younger about missing something." he says Another veteran officer elaborates.

"When you're new out there, everyone looks like a crook." The work is extremely stressful, and consequently this port of entry has a high turnover rate among inspectors. Thus a significant percentage of inspectors is new at any given time. At the moment, for example, forty-two or 10 one hundred fifty-two customs workers are still in their condensations.

probationary period.

ut at gate sixteen. Musarrea dilluminates another reason veleran inspectors can process traffic more quickly. Before signaling for any car to pull up alongside, even inspector at the border must enter the car's ficense plate number into a special computer terminal whose screen is only large enough to display the numerals and one word. "MES" or "NO." The words will be impector if the car has been reported stolen or is wanted in confined in the confined in the confined in the car has been reported stolen or is wanted in confined in the confined in

"When you re new out here you might have to check the license three times to make sure you got the right numbers, saws Musaraca." But after a while you get a photographic



aspectors prepare the removal of gas tan

STUCK

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At this time, Sunday morning, the majority of the crossers are

Mexicans, one of the many predictable patterns of border traffic. In like fashion, the traffic swells every weekday morning between the hours of 5:00 a.m. and 8:00 a.m. when both Americans and Mexicans living in Tijuana or its suburbs commute to jobs north of the border. Customs officials say other common causes of traffic gluts are less obvious. "Every night [when]

there's a Padres game, we see a big traffic influx. There's a lot of baseball fans in Tijuana," says Tom Welsh, the chief customs inspector at the border. Welsh adds that at at the border. Welsh adds that at other times, traffic can thicken or drop off to nothing with a suddenness to baffle the most experienced border official.

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In addition to that physical difference between the east and west sides of the crossing, different types of people tend to congregate in different lines. The only access to the roads leading to the eastern (faster-moving) half of the crossing traverses the Tijuana River Valley, a route well known to residents of and frequent visitors to Tijuana but not so obvious to newcomers. Instead tourists who have visited the shopping stalls along Revolución and campers coming back from the Baja back country usually return to



the border by following the main road out of the center of Tijuana —

route that deposits them on the western side of the crossing. From Welsh's window above the traffic lanes, one can see immediately that the greater concentration of campers and vans is on that western side. welsh says the "commuters" who flock to the eastern side tend to move through the inspection process faster than the tourists and compers funneled into the western side for several reasons. "The commuters are familiar with our procedures. They'll usually have their windows down. The Mexicans will have their border-crossing passes ready." But the tourist-laden recreational vehicles often contain larger numbers of passengers, all of whom must at least be asked their citizenship in a time-consuming process. Even the existence of a checkpoint tends to befuddle newcomers to Tijuana. "It's not like being at an airport where people are fully aware that they've left the country and are coming back, and they've filled out their little customs

declaration while they 're still on the

plane," says Welsh. "A lot of prane, says Weish. A lot of people think of Tijuana as just another of the tourist attractions. To them, going to Tijuana is like going to Disneyland, and so they're

to insergiand, and so they re surprised to be questioned about it.' Welsh concedes that the inspector at the head of every line also can significantly affect that line's rate of progress. He doesn't directly oversee all those inspectors; about a third of the force consists of Immigration and Naturalization Service officers who wear lighter blue pants and wear a different shoulder patch than do the U.S. Customs officers. Although both agencies have different responsibilities at the border. customs and immigration officers share the job of screening bordercrossers in order to streamline the entry procedure. Welsh says both forces undergo the same training and are supposed to meet the same standards — but some officers from each group are simply faster than others. "In particular, your younger people tend to be more concerned about missing something," he says Another veteran officer elaborates

"When you're new out there, everyone looks like a crook." The work is extremely stressful, and consequently this port of entry has a high turnover rate among inspectors. Thus a significant percentage of Inus a significant percentage of inspectors is new at any given time. At the moment, for example, forty-two out of one hundred fifty-two customs workers are still in their

ut at gate sixteen, Musaraca illuminates another reason veteran inspectors can process traffic more quickly. Before signaling for any car to pull up alongside, every inspector at the border must enter the car's license plate number into a special computer terminal whose screen is only large enough to display the numerals and one word: "YES" or "NO." The words tell the inspector if the car has been reported stolen or is wanted in conjunction with some crime. When you're new out here you might have to check the license three times to make sure you got the right numbers," says Musaraca. "But after a while you get a photographic







By Jeannette DeWyze

BORDER

memory when it comes to plates. Effortlessly, he enters one string of numbers after another. Waving a van through the gate, he turns and asks, "Now how long did that take? Ten seconds? See, you can ask a few questions and check the people out and still keep things moving. . . . 1 like to work fast. I like to get a cadence to it." Only when one watches a large variety of people do the telltale behavioral anomalies in a few suspicious individuals stand out,

Musaraca asserts.
In the course of his career, Musaraca says he's seen smugglers in every imaginable guise. "I personally have caught little kids -nine, ten years old — with their pockets full of jewelry. Another time I got a guy who was over seventyfive years old carrying gems from Colombia." Such smuggling of merchandise is at least as common as drug running, he says. "People will say they're going to wash their clothes on the other side of the border. And they'll have a sack of dirty laundry. But under the laundry you'll find a bunch of [brand-new] soccer uniforms. Now that's a commercial item. The duty rate on soccer uniforms is over fort percent. . . . Or you'll find \$200 worth of baby clothes, and it'll turn out they're going to L.A. to sell it in

the swap meet. A Mexican in a beat-up white Monarch has pulled up and Musaraca puts his routine questions to the man. When the inspector asks if the driver has anything in the trunk, the driver says no and moves to get out of his car to demonstrate but Musaraca stops him with a gentle invitation to proceed on his wa

ones who slow things down, as the next car demonstrates. It's a large cream-colored Chevrolet Caprice in good condition, and it's occupied by two Mexican men, one middle aged the other younger, and a woman in



'Did you see that? The guy had his keys out and was ready to open the trunk. I'll bet you if he had, there wouldn't have been anything in it. I really don't want to look." A few moments later, Musaraca clears a young Mexican couple in an orange Volkswagen bug. It takes them four or five seconds to stow their border. crossing documents, put their car in gear, and pull away. "The biggest problem with the lines being slow is just the people, not us," Musaraca claims. "You'd be surprised how many people come all the way up to the primary and still don't have their ID card out."

But the dawdlers are not the only

Musaraca's question, the driver explains that he and his companions live in Los Angeles and have driven down to take a friend to the Tijuana airport. "Okay," Musaraca mutters to me as he heads for their trunk. "If that's true, they shouldn't have any luggage. I'm gonna see." The trunk contains no luggage, but then Musaraca squats down to peer under the back of the vehicle. Hastily he straightens up, hurries to the front of the car, and places a bright yellow marker cone on the Chevrolet's hood. He has noticed suspicious scratch marks on the gas tank underneath the car; he suspects a

drug cache. "I have personally found maybe fifteen to twenty gas tanks full of marijuana." he tells me.
In this case, Musaraca opts to

accompany the Chevrolet and its occupants to the secondary inspection station. Whenever any inspector does this, it means that all the remaining cars in his or her line must sit, unmoving, until a replacement inspector can be alerted and make it to the gate to restart the procession. Because of this delay. nspectors sending cars to the stricte screening area often simply trust the drivers to proceed as directed, unescorted. But Musaraca thinks that if drugs are hidden in the Chevrolet's gas tank, the driver may be desperate enough to try to bolt. Once inside the secondary

inspection area, Musaraca first calls for a replacement inspector to take over his now-idle gate. He then instructs the three passengers to get out of their car and follow him to an interior office, where he pats down the males and searches the woman's pockets. While Musaraca is questioning the passengers more closely, a dog handler leads an alert-looking black Labrador retriever to the Chevrolet. The customs officers at the border routinely use a team of eleven different dogs, some of which are trained to sniff out drugs and others that search for explosives, and the Labrador gives an admirable demonstration of the canine techniques. First the dog circles the car, carefully sniffi around each wheel well: then he hops inside and noses under the back seats. Finally his trainer calls

him to leap into the trunk. If this dog had detected any suspicious scents he would immediately have bitten and torn at whatever was concealing the cache, but in the Chevrolet he gives no sign of anything being amiss. "The dogs can check out in a few minutes something which would take a person an hour or two to inspect as thoroughly." the handler

explains.
Still, Musaraca isn't satisfied when he emerges from the interrogation chambers, even though the Chevrolet's occupants showed virtually no sign of nervousness upon being questioned. "Although these people don't look like crooks and they don't act like crooks, good inspector says. He also has vered the driver to be carrying \$220 in crisp twenty-dollar bills. Musaraca decides to place the vehicle on a hoist at the far end of the secondary inspection term provide a better view of the estionable tank. "Even though the dog said 'no,' that particular dog might have a cold today. Those dogs are not foolproof. They're just a tool

you use," he explains.

Near the hoist, a pile of rusting gas tanks used by unsuccessful smugglers in the past gives some weight to Musaraca's concerns. Each reveals ingenious chambers built into the central cavities; some leave room for only a gallon or two of gas — "Enough to get across the border," Musaraca says. Once the mechanical lifting device has raised the Chevrolet five feet off the ground, Musaraca sees more vidence of the tank's removal. But the container reverberates hollowly

when Musaraca taps it with his flashlight. "This tank's only full of gas," he finally admits. "The guy said he bought the car just two months ago and had never had the

tank out. Maybe there was





something wrong with the gas gauge and the previous owner had it fixed."

Unabashed, Musaraca drives the car back and summarily releases the occupants. A moment later the inspector explains to me, "If I had a reason to do so, I would continue the inspection until I cleared my mind. I could cut the tank apart. . . . I do it all the time." (In those uncommon cases when customs officers damage the car of an innocent party, the innocent party can file a claim for customs officers say that all their activities fall under a special section of United States law which

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anything entering the country. "It's

espite that latitude, only a small percentage of the people who enter the United States through this port actually are subjected to a search of any degree

of thoroughness. On the Sunday of the recent Memorial Day weekend

for example. Welsh says that 13,746 pedestrians and 34,364 vehicles passed through the port of entry, but only 107 individuals were physically

patted down. The number of cars

goods serious enough to warrant

criminal prosecution; one of them involved 284 grams of marijuana,

searches yielded only two seizures of

sent for secondary customs inspections totaled 714. Those

In an additional fifty-five instances, the inspectors chose to deal with the malfeasances "administratively either by exacting a penalty fee or by confiscating the offending material (such as excess bottles of alcohol). Even though the number of seizures on any given day may not sound very significant, Welsh claims that his people are currently finding a higher percentage of infractions than at any time in the past — despite the fact that the customs service for the past few years also

while the other involved less than a

gram each of marriuana and cocaine

has been trying various measures to cut the waiting time at the border. Those measures have met with mixed results. One attempt instituted four years ago was called the 'queuing method' and involved the use of an elaborate computer model of border traffic. The model was supposed to tell the border officials exactly when to open various inspection lanes; by using such scientific guidelines the wait was never supposed to exceed fifteen minutes, according to the model builders. Alas, it didn't work. according to Welsh, who says that the border officials lacked the manpower to staff the inspection lanes exactly as the model dictated. On top of that. Welsh says that the model simply didn't account for all the complex variables affecting border traffic, so by the height of the 1980 summer season, it became

Another program which was instituted last summer seems to be faring somewhat better. This involves the use of inspectors who

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BORDER

rove through the lines of waiting cars and spot-check some of them before the vehicles actually reach the inspection gate. These teams of 'rovers' then place a note on the windshield of every car thus inspected, indicating that the car should either be allowed through the gate without delay or sent immediately to secondary inspection. Musaraca, who occasionally works as such a rover, says the technique seems to increase the speed of the traffic flow by about ten to twenty percent but is being used only sporadically. "The

program is still in its infancy."
Welsh says another measure that has shortened the border lines is the application of pressure upon inspectors to meet a certain standard in terms of the rate at which they process cars. "We're trying to shoot for between 80 and 125 cars per hour per lane," the chief says. He says an automatic traffic counter records the flow through every gate

checked periodically by supervisors Welsh says that only two years ago no one was paying any attention to inspectors' processing rates. As one proof of the importance of such attention, he points to this past Memorial Day, when few people had to wait more than an hour. "In the past, two- to three-hour waits have not been uncommon.

Eight years ago when I was in training, they told me to open one trunk out of every three that went by. You wouldn't hear that anymore." says Musaraca. He has returned to gate sixteen after his abortive search for marijuana in the gas tank. The day has warmed and the lengthening lines of waiting motorists are beginning to stew in exhaust fumes, but the shaded inspection gates are surprisingly pleasant, ventilated by a natural breeze that blows through the former river bottom where the port of entry is located. If the searching of cars has become more selective in recent years, Musaraca says that's because all the inspectors are receiving more training in scientific methods for spotting smugglers training Musaraca helped to develop.

Recently be wrote a four-hour training course (now in use at the

national training center for customs officers in Georgia) that teaches inspectors how to spot the signs of stress that so often tip them off to illegality. "When your body is under stress it goes into an involuntary fight-or-flight pattern. It's an animal response." he says. Inspectors thus can watch for elements in that pattern; a pumping of the carotid artery in the neck, increased respiration. "The arteries leading to the surface of the skin restrict and the stomach stops digesting food.

Saliva stops flowing so the mouth gets dry and the voice cracks. The skin gets dry — and so it becomes itchy. You're a human lie detector out there!" Musaraca says. Vehicle after vehicle comes under his eager surveillance; economy cars with cutesy license plates in holders that proclaim their owners' hobbies, and Mexican pickups with ornaments bobbling from the rearview mirrors. Quickly reestablishing his rhythm, he peers at dirty clothing niled into the back seats and at chear abloids tucked onto the dashboards. When a dark blue Camaro containing two young Mexican men pulls up, the inspector asks the driver to remove his footwear — brand-new tennis shoes. Musaraca is

interested in these shoes because similar shoes have been used to smuggle five or six loads of heroin within the last few months. The Camaro driver's shoes, however, are concealing nothing but his feet.

A few minutes later, an old

turquoise Impala rolls into the gate, a single male at the wheel. Musaraca thumps his flashlight lightly on the door, listening for an aberrant sound. He walks around the rear of the car and opens the right rear door, then probes along the length of the rear seat. "Now, people sitting in line there probably are thinking to themselves, 'Why d he check that guy?' Look at this,' Musaraca instructs me, pointing to a pile of empty plastic water bottles stacked up around the left rear seat and floor. "I think to myself, 'Maybe he doesn't want me to open this [the left rear door.' So I go and check." It adds twenty more seconds to the wait of the passengers behind the Impala, but Musaraca isn't apologetic. 'I gotta know when I go home at night that I didn't let anybody go through with a load of dope." If there are drugs in the Impala, Musaraca doesn't find them He waves the driver northward, and turns again to face the line.





JOHN D'AGOSTINO

Like a woman whose veiled flirtations send oblique signals to would-be suitors, the techno-pop band Simple Minds makes music that is alluring but unclear in its intentions. As a result, rock critics have intentions. As a result, nock critics have not known exactly how to approach the Scottish band. While nearly all have praised the quintet's fush sound, dhere has been a great deal of disagreement as to what that sound represents. Is it, as some critics have claimed, merely pretty-sounding veneer music with no substance? Is Simple Minds, in another frequent put-down archite more than a sound close of down, nothing more than a young clone of

THE 60-MINUTE VACATION

that seminal techno-romantic, art-rock group, Roxy Music? Or, at the other ex-treme, is Simple Minds a talented and orig-inal aggregate that is practiced at the "fine art of being serious" In truth, the group is a little of each of those things, yet in any equation of the band's success one must also consider an x-factor, an unknown, that accounts for Simple Minds" appeal. that accounts for Simple Minds' appeal.

Certainly that element of mystery must be given some of the credit for attracting several hundred vocal fans to the Fox Theatre last weekend for Simple Minds' second San Diege appearance.

By definition, technologies at danceoriented form in which virtually every instrumental sound is generated or modification (electronically.) The predominance of

computers, sequencers, and assorted electronic keyboards makes for a music that is tronic keyboards makes for a music that is at once alien and disembedied in its re-liance upon mechanized, futuristic sounds, yet faithful to the tradition of danceable rock in its emphasis of a steady, bottom-heavy pulse. Where techno-pop makes its most significant divergence from traditional pop is in the relative low priorwhereas in most pop music a songs. Whereas in most pop music a song's distinguishing characteristics are its vocal melody, chords (harmony), and/or instrumentation, in techno-pop these are secondary considerations. Of primary im-portance is the establishment of atmosphere, of an otherwordly context that is achieved by means of a seamless, hypnotic network of synthesized sounds anchored by the constant throb of an electronic drum beat. With so much attention paid to setting such an intricate web of intercon-nected sounds in motion, there is left little space for a dominant melody, and that complex body of sounds, once mobilized, is too unwieldy to accommodate the fre-quent shifting of tonalities that would pro-duce interesting chord changes. When combined with the fact that all techno-pop artists have access to essentially the same artists have access to essentially the same array of electronic doodads (and few techno-poppers are imaginative enough to utilize them in a unique manner), those limitations can be blamed for the generally

Adhering strictly to that definition, one could argue with some validity that Simple Minds is no longer a techno-pop band. Over the course of the band's five-year Over the course of the band's five-year accere, during which time they 're released a half dozen abtums (only the last two in his country). Simple Minds has continually shuffled its instrumental deck in an ongoing search for a suitable and stable stylistic identity. With the release carlter this year of Sparkle in the Rain, the group seems finally to have found its legs. On that album, and especially with the aid of producer Steve Lilly white (Peter Gabriel, Joan Armatrafing, XTC, Big Country, UZ), Simple Minds effects a rapprochement between the splash velectronics of between the splashy electronics of techno-pop and the colliding guitars and Armageddon drumming of new-rock. This new toughness promises to protect Simple Minds from new-rock's current backlash against the flaccidness of much technopop, but more importantly, the quarter now being given guitarist Charles Burchill and terrific new drummer Mel Gaynor has opened up the band's sound by depro-

vapid sameness that plagues much of this

gramming it and allowing for more

Where Simple Minds remains true to its techno-pop roots — and what makes the band an engrossing concert experience is in its retainment of and improvement upon that genre's consistently appealing components. Within the framework of a typical Simple Minds tune, elastic synthesizer lines hang suspended in midair like party streamers, kaleidoscopic sound pat-terns whirl like a neon carousel on the axis of Gaynor's galley-slave beat, Burchill's glassy guitar arpeggios ripple across Michael MacNeil's translucent keyboard riffs like water over diamonds. It is trance-dance music at its best, mesmerizing in its shimmering symmetry and seduc-tive in its sensuous textures and rhythms. Kerr catalyzes this transcendental mash with cryptic, quasi-mystical lyrics intoned in a chantlike croon that is equal parts Bryan Ferry and Billy Idol. There is no way that Simple Minds' fans can pretend way that Simple Minds 'fans can pretend to know what he hell Ker is singing about (who could possibly decipher a line such as "People walking hand in handnore ships are moving south it will be East at Easter"?), but comprehension is not the goal here. This is musical sleight of hand, the suff of imagination, and implied meaning — the mere suggestion that something is happening — is sufficient. In concert, Kerr dream-walks through a tune while the music crashes and sloshes around him, and his show-motion theatri-cality autements the music 's sense of won-cality autements the music 's sense of won-cality autements the music 's sense of won-cality autements the music 's sense of won-

cality augments the music's sense of won-der and mystery. Like that of Roxy Music, Simple Minds' music imparts a feeling of unfocused romanticism, a vague awareness of the struggle between the innocent and the sinister, and the wistful conviction that the former will emerge the victor. At the Fox, Kerr milked the group's nearly two-hour set (comprising mostly material two-nour set (comprising mostly material from the American releases, New Gold Dream and Sparkle in the Rain) for every drop of imagined drama and irony, and the audience responded with the fervor of pil-grims at a shrine.

grims at a shrine. Kerr could have been reciting from an auto parts catalogue, of course, and it wouldn't have mattered a whit to those in attendance. For if, as some critics contend, Simple Minds' musics its adzaliga to behold but hollow at its center, it is nevertheless the Fabergé ego if techno-pop—brilliant in its ornateness and attention to colorful detail. And the hand's mastery of the form

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Something About Much Ado



JONATHAN SAVILLE

It is easier to write about a very had theatrical production than about a very good one. The defects of a bad production stand out, like warts and wens and wounds; you can spot them immediately dissolve into a unified experience of truth, beauty, and pleasure. In fact, to be overly that the production as a whole is not fully integrated. The proper immediate reaction

to a well-staged play is not "What beautiful sets!" or "What terrific acting!" but "What a wonderful show!" The dissection can come only later, and it remains a difficult operation. It is easy to remove and examine a blemish; it is not so easy to lay bare the structure of an exquisitely funconing, living organism.

The Royal Shakespeare Company's

Much Ado About Nothing, which was pre-sented at Royce Hall in Los Angeles as part of the Olympic Arts Festival, is just such an organism. Its effect on an audience is so comprehensively gratifying that one's first impulse is to say that the entire production. along with every component of it, is per-fect. The actors are refined masters of their art. They speak their lines with inimitable

and Detek Jacobi as the witty, quarrelsome Beatrice and Benedick, and Christopher Benjamin as the asinine Dogberry — add to these universal virtues a delectable to mese universal virtues a detectable sense of humor, flawless timing, and ex-ceptionally vivid stage personalities. Ralph Koltai has surrounded them with a set of great loveliness and ingenuity: a silvery, reflective box articulated by transparent plastic drops painted with stylized trees. Under the consummately imagina-tive lighting of Clive Morris and the production's director. Terry Hands, this set variously offers the audience a cheerful aristocratic pleasure garden, a lushly romantic night (complete with twinkling stars and glittering fireflies), and a radiant sunrise that makes the play's dénouement seem a representation of cosmic har-monies. Mr. Hands has made full use of his actors' superb mimetic abilities; he has devised just the proper business to bring out character and situation, now subtly, now with a nicely calculated bit of farcical invention; and he has turned the set into a characters acting within it. And music di-rector Nigel Hess has devised a score art-fully combining charming Elizabethan pastiche, a heart-touching, melodious melancholy, and some truly magical efthe transfer of their lines with inimitable spec, ease, clairly, and music. The comic are, ease, clairly, and music. The comic of this production — Sinead Cusack it — fidelity to the script, to human na-

ture, and to the creative potential of the disciplined theatrical imagination. Underneath all this impressionistic per-

fection, however, there is a firm structure fection, however, there is a firm structure of thought and intention, the result of some hard choices. Much dob is by no means an easy play to stage satisfactority. The subplot of Beatrice and Benedick, warring lovers who have to be cajeled into revealing their true mutual affection, is supported by the control of the c audiences always love it. But they do not always feel so comfortable with the main story; the romance of headstrong Claudio and innocent Hero, the cunning intrigue designed by the maleficent Don John to make Claudio believe Hero is sexually impure, Claudio's virulent denunciation of his bride-to-be at the wedding ceremony, and the equally cunning intringe of their and the equally cunning intrigue of their mutual friends which eventually brings the young couple together again. There is something uncomfortably dark about this comedy, and the darkness is centered in the comedy, and the darkness is centered in the character of Claudio. He leaps to conclusions in a way that is scarcely admirable, and having broken Hero's heart and disgraced her before her entire society, he slips easily back into lighthearted banter with his pals, as though nothing of moment had happened. When he is led to believe that Hero has died of grief and also learns that she was innocent of wrongdoing, he is appropriately repentent; but he accepts with alacrity the proposal by Hero's father that he should instead marry another young

woman of the family. This other young woman will of course turn out to be Hero herself, in disguise; the couple will be reunited; and all's well that ends well. Such are the demands of the story Shakespeare has based his comedy on; but in order to play his role in that thoroughly artificial plot, Claudio has necessarily been saddled with a character of the most unpleasant moral shallowness

This is no istake on Shakespeare's part. Claudio's willingness to judge people and situations by rumors and appearances, and situations by runnors and appearances, rather than by a true perception of character, is thematic in this play, whose title purs on "noting" "—that is, "observing, eavesdropping, noticing." In the society of Messina, as we are shown it, everyone is always spying on everyone else, and not a single private conversation can take place without some observer hidden in the place without some observer hidden in the bushes immediately carrying the tale to the marketplace. The visiting prince of Arra-gon judges Hero as falsely as Claudio does; even her own father, who is governor of Messina, believes the story of Hero's licentiousness. The moral shallowness of Claudio reflects that of the shallowness of Claudio reflects that of the whole world of the play. The problem presented by the staging of this play is therefore much broader than merely that of finding a suitable way to act the role of Claudio. It is the problem — found similarly (though with varying intensity) in *The Two Gentlemen*

process rooms a summary access process process and a summary access a summary access and a summary access a summary access and a summar

not be played for laughs, of course. But not be played for laughs, of course. But consider the scene that comes immediately afterward, in which Hero's cousin, Bea-trice, inveigles Claudio's friend Benedick, into promising that he will obey her in any request she makes.

Benedick: Come, bid me do anything for

Beatrice: Kill Claudio

It is a line that can cut like a sword blade, It is a line that can cut like a sword blade, with its sudden revelation that even these comic lovers have been caught up in the potentially tragic events of the Claudio-Hero plot. But in the Royal Shakespeare Company production, the comic atmosphere has been so strongly built up and so prevasively maintained that Beatrice's line gets a good laugh out of the audience. That is clearly what Mr. Hands wants. Derek Jacobi's reaction to the line is not that of a tragic figure confronted with a horrifying moral dilemma; it is that of a droll comedian nonplused by a reply he had not ex-pected. The comic tone is sustained pected. The comic tone is sustained throughout this scene, which could be so grim, and the result is that the audience's experience of Claudio's cruelty and Hero's suffering is efficiently prevented from boiling over and engulfing the comic decorum of the whole play. If we can laugh at "Kill Claudio," we can feel assured that

the problem is not such a great one, that Claudio will change his mind, and that things will turn out all right in the end, without any residual scars.
This Much Ado, then, remains a com-

with some serious episodes, rather than a comedy that has gone wrong. To achieve such an effect, Mr. Hands has had to work hard and cunningly, for it is so easy for the play to slip into the melodramatic mode or simply to seem confused and ill proportioned. But while insisting on the overall comic structure, the director has not neglected the script's darker implications. They are there, but they have been cations. They are there, but they have been shifted from the plane of character and action to that of spectacle. The reprehensible spying and misprisioning in Messina is represented by the glassy surfaces of the set in which every action is multiply re-flected and distorted, and the transparent drops behind which eavesdroppers think they are hiding themselves even though they remain perfectly visible. The dark-ness of a world so riddled with envious malice, erotic ambivalence, and unearned suffering is converted into the opulent, star-studded darkness cast over the set comedy, the sadness of knowing that

jokes, good times, and happy endings are more a product of the comic imagination than of the real world, is conveyed in the nusic, with its enchanting transformations of the most poignant melancholy. All the serious and grim aspects of life implied by the script are present, but they are present as an encompassing environment of sights and sounds, an environment so sensually beautiful and so aesthetically nuanced that the sardonic gloom, the problematic quality inherent in parts of the script, is thoroughly deprived of its stirg.

This approach entails certain losses. At the end of Much Ado, the disguised Hero

removes her veil and reveals to Claudio that she is not dead, as he had thought, but that she loves him in spite of everything and still wishes to be his bride. This scene anticipates the ending of The Winter's Tale, in which Hermione reveals herself in a similar circumstance. That moment in the latter play is of stunning dramatic power, for it comes as a miraculous re-demption after a period of darkness and suffering so inspissated that no devices of staging could possibly make it seem like merely a passing episode in an otherwise lighthearted comedy. Hero's unveiling can have some of that same power on stage, but only in a production where Claudio's guilt and grief have been allowed to inundate the play, as Leontes's sufferings do in The Winter's Tale. By his resolution to keen Much Ada a comedy Mr Hands seems to have had to renounce the power of this coup de théâtre. Since we have never taken Claudio too seriously, since he has never seemed anything really like a tragic Leontes (Christopher Bowen plays him as a headstrong, callow youth), we

him as a headstrong, callow youth), we cannot feel that explosive lightening of the spirit at his discovery that the "dead" Hero is in fact alive.

Consequently, this moment passes in the RSC production with no more emotional effect than any such plot-resolving revelation at the end of a comedy. In The Winter's Tale, we are shown death and resurrection; in stagings of Much Ado less pervasively comic than this one, we en-counter the parallel (though less grandly dramatic) Christian message of repentance and forgiveness; while here the chief ex-perience is merely of an error corrected and a problem solved. The loss of this moment is the price Mr. Hands pays for the particular way he has approached Shake-speare's richly suggestive script. A pity — but considering the great unity, decorum, and beauty of the production as a whole.

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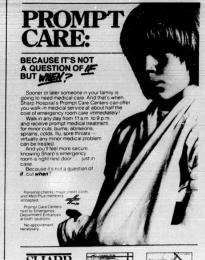
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J. Kenneth Campbell Anthony DeLoueis

JEFF SMITH

In the Old Globe Theatre's fine produc-tion of Rashomon, which opened last week at the theater's main stage, the audia court trial. At first the assignment doesn't seem all that difficult, since the bare facts of the case are simple. A local bandit assaulted the wife of a samurai warrior, and the warrior's bloody corpse was discovered in a wood near the Rashomon Temple of Kyoto, Japan. Both are crimes common to the area, and it is clear that some rudimentary logic is all that is needed to discern the truth and dispense the proper justice. After all, this is no ordinary bandit. He's Tajamaru, whose legendary brutalities have plagued the country for years. The case looks cut and dried. Taja-maru murdered the man. He has even con-fessed to the crime — under oath. So A plus B equals C. Simple. No Solomon needed here. Hang Tajamaru from the Rashomon Gate! Next case . . . But wait. The handit also said he mur

dered the warrior in a fair fight — and that he didn't want to kill the man at all. Coming from an arrogant thug, this is a strange admission. He sounds more noble than the admission. He sounds more noble than the samurai. And the odd nuances of his con-fession. so unlike his typical behavior, suggest that there may be some truth to what he is saying. Then the warrior's wife takes the stand. She contends that the hand the same should be a superior to the husband, she sawe nascionately he cause. husband, she says passionately, because he refused to defend her soiled honor by he refused to defend her soiled honor by fighting the bandf. She may be right. The murder weapon, which hasn't been found yet, was allegedly her dagger. Now things are getting a bit puzzling. It's too bad the dead husband in'n around to clear up the confusion once and for all. But wait. Here comes a flame-eyed spirit-medium who claims she can conjure up the husband's voice from the grave. She whirls into a trance out of which the warrior tells a sorry tale of infidelity and dishonor. His wife ne daughter of a lowly kitchen strumpet. the daughter of a lowly kitchen studied, he says — encouraged the bandit and con-sented to his wishes. Her act ruined his reputation, the warrior admits with shame. All he could do was commit hara-kiri, gen tlemanly suicide, to save what little honor remained. Now surely the fatten noble-man must be telling the truth. The dead don't lie do they? But wait. Was that really his voice? And who believes the silly mumbo jumbo of mediums in the first In Rashomon the truth is divided by

In Rashomon the truth is divided by hree—five different ways. Eager to pro-tect their own images, each of the witness-es places himself or herself far above the others. Each has been the victim of an insidious collaboration, and each boasts an honorable purity that the others lack com pletely. After they have told their sides of the story in court, and after these version have been reenacted three different way on the stage, all that one can take fo granted are the bare facts of the case; a rape and a death. The rest is now mired in a competition among highly subjective points of view, a fierce battle of the living. and even the dead, that promises to cloud the truth in an endless conundrum of conflicting verities. Fortunately, it would seem, we have

guides to help us find the answer. In the script used for the Old Globe production — written by Fay and Michael Kanin and based on two stories. Rashomon and In a Grove, by Ryunosuke Akutagawa—three men assemble at Rashomon Gate and at-tempt to unravel the different versions of the event. One is a young, baldheaded priest about to make a long pilgrimage to sort out the confusions of his calling. Another is a humble woodcutter who was at the trial and who has taken a special interest in the case, even though the inci-dent is hardly unique to the area. The third man is an embittered wigmaker who lives off the dead by plucking their scalps for his creations. He looks two hundred years old and is such a rabid cynic that he makes Diogenes seem like a jovial human being by comparison. These men wait out a rain-storm and, in the frame-tale of the play, probe the testimony of the witnesses. They also subdivide the truth by three.

One of the fascinating features of Rasho-mon, a source of both its abundant humor and perplexity, is that the three men at the gate also filter the truth through their own gate also filter the truth through their own perceptions and outlooks. It is obvious, in the recreated versions, that the participants are frantically be fing the story to pre-serve their reputations. What is less obvi-ous at first is that the seemingly objective men commenting on the action are doing the same thing. Instead of getting at the whole truth, each chooses to see only those parts of the story that confirm his particular

viewpoint. Thus the apparently sincere priest treats the tale as another sign of moral confusion in the world. Convinced that such idiocy is the way things are, the wigmaker delights at the sham and hypoc-risy of the witnesses and prides himself that their actions libe easily with his longheld, acerbic point of view. And the woodcutter has a personal motive for editing the tale selectively as well. Thus far, shomon has run what actually took place in the wood through six subjective rinses. The three tellers and the three interpreters bite off only that portion of the

preters the off only that portion of the story that will serve their own ends. One of the truths of Rashomon lies in this formal pattern; both the teller and the listener are equally capable of distorting the tale. And most productions of the play entangle themselves in similar contortions, with the results being either a mud-dle of relativism or a show that has the sophomoric naïveté of a first-year philosophy student eager to solve the universal ons of mankind immediately. There are many ways in fact to convert the play into a trite, pretentious bore - or to slant it in favor of a dominant point of view. At the Old Globe Theatre, however, director Craig Noel has avoided them all. Noel's Rashomon is a crisp, funny, and intriguing piece of theater, at once a farcical whodunit and a thoughtful speculation on the paradoxical nature of truth. Noel achieves this balance by treating each character and situation democratically. No single perspective intrudes on the others, and all have their day in court. This shared concentration, the opposite of what each individual is trying to do, creates a har-

monious, multidimensional production out of the play's discordant voices. Richard Seger's set supports this har-mony by segregating the stage into three playing areas: the tall and crumbling Rashomon Gate, stage right, where the three men huddle to protect themselves from the rain; the police court, created by a mechanical platform that rises before the stage proper; and the wood, concealed be-hind two large bamboo walls. While this physical separation keeps the three realms from overlapping, Seger's set, along with Lewis Brown's costumes and Kent Dor-sey's lighting designs, affords stark (and comical) contrasts between the gray actu ality of the present and the sparkling fic-tions about the past. The men at the gate and the witnesses at court wear unappealing costumes, for the most part. They are also lit sparingly, with only small shafts of light preventing the darkness from engulf-ing them. But when the bamboo walls slide apart, the production moves into the past and like Dorothy from Kansas to Oz. The drabness of the present gives way to a charming wood, lovely clothing, and even to a white horse, all engulfed in sunshine. The shift effectively enhances the play's

The clothes of the warrior and his wife are

Rashomon requires ensemble acting, and three of the performers play ensemble parts within the same role. J. Kenneth parts within the same role. J. Renneth Campbell as the bandit, Anthony De Lon-gis as the husband, and Roberta Maxwell as the wife all play decentered characters. When each tells his or her version of the story, the character is played not realisti-cally but heightened and overstated, as the cheracter wishes to be seen. When the character is part of another's version, the role becomes refocused through the eyes of the new teller. At no point, in other words, do these three actors play the real character. And while it mirrors the play's penchant for doing things in triplicate, the task must cause the actors to wonder where the centers of their characters actually are

Of the three, Campbell is the most ver-satile. Depending on who is narrating the story, his bandit is either a frothing maniac, a swashbuckling Robin Hood, or a cowardly oaf, and Campbell swings into each variation with impressive energy. Robertz Maxwell is less effective as the Susan Shepard, and Mariangela Pino play

wife, a role she plays far more stridently and centered - than need be. Since the husband is bound and gagged. De Longis has fewer opportunities for diverse charac has fewer opportunities for diverse characterizations. But in the play's two fight Longis lets his expert swordsmanship de-fine the heroic and comic ranges of his role. The second fight is one of the gems of the show. This is the woodcutter's version. He was in the wood that day and, he con-fesses, saw everything. Well, maybe. If what he says is true, the epic confrontation the others describe was actually a slapstick tea party between two hesitant buffoons, each apparently wielding his weapon for the first time. According to the woodcutter (and performed wonderfully by De Longis and Campbell), the men did more stum-bling than parrying. It's a terrifically funny scene, one that mocks the self-proclaimed powers of the two men at every turn. It is so comical in fact that one forgets that the woodcutter, a "have-not," might be quite biased in his depiction of the "haves."

In minor roles, Andrew J

a deputy, the wife's mother, and the medium. All three make important cor tributions to the court scenes, where they speak on behalf of the bandit, the wife, and the husband. Thus far we have counted six different claims for the truth - at the gate and in the wood. But these minor charac-ters add three more. They defend their respective clients vehemently at the court, singing praises and registering astonishment that the person could be considered guilty. Traister, Shepard, and Pino are convincing in their roles, thus masking the

truth of the story even more.

We began the play with two simple facts. Counting the woodcutter's story, the three versions in the wood, the three advocates at the court, and the three interpretaget closer to what really happened if we pay attention to those characters who seem to be relatively centered and consistent. We know that the three men at the gate are modifying the story, but at least their points of view don't change. How about them? Does any hold the key?

In this regard, the Old Globe's produ tion adds another ironic twist. The woodcutter, played good-naturedly by Mitchell Edmunds, does change in the end from the apparent disinterest of a spectator to the self-protecting evasiveness of someone involved deeply in the action. The other two men at the gate don't change, but our views of them do. Jonathan McMurtry's views of them do. Jonathan McMurry's vividly portrayed wigmaker is consum-nately off-puting, a seavenging vermin whote deathly odor precedes him everywhere. And yet, in the end, it is McMurry's unsympathetic character who coaxes a confession out of the woodcuter. But the wigmaker is so repalisive—surely he can't be noto the truth. So how about Jeffrey Alan Chandler's sensitive and seemingly trustworthy priest? His actions are consistent and be's the least likely per-son to have a personal stake in the story but if the evinical wirmaker is correct, the But if the cynical wigmaker is correct, the priest is going on a pilgrimage not to seek the truth but rather to run from it. Is the wigmaker right? Are any of them? I recommend that you see this fine production of Rashomon and judge for yourself.

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OUARTER NOTES

GEORGE BALANCHINE

rigors of the Balanchine style where a continuous section of the music accompanied precisely dovetailed intercuttings from George Balanchine died last year, after what is generally recognized as the most performances of the same brilliantly creative and steps, the same moments, by Martins, D'Amboise, Baryshnikov, Violette Verdy, Patricia McBride, and Melissa influential career of any ballet choreographer in this century In tribute to the man and the career, KPBS-TV presented last week a two-part documentary on Balanchine's life and work. It was an Hayden. There were, in addition, some rare examples of Balanchine's own dancing (in character roles of *The* exceptionally good program of its type. Interviews with the Nuteracker, Don Quixote, and choreographer were interspersed with filmed excerpts from his ballets. Pulcinella), as well as a fascinating glimpse into the way Balanchine rehearsed spanning his entire career and Baryshnikov for that dancer's not only showing us the wide range of his choreographic stunningly dramatic portrayal in Prodigal Son. imagination (from the Balanchine's comments on Son, Don Quixoe, and The Nuteracker, to the pure, abstract neo-Classicism of his life and art, in the several interviews included in the program, were of great crest. There were comments Serenade, Symphony in C, and Tchaikovsky Pas de Deiex, to on the training of dancers, on the superiority of female dancers (Balanchine thought

reminding us of the many glorious dancers who have been trained by Balanchine or who have worked under his In this latter respect, the editing of the film clips was

the experimental, modern-dance-influenced

settings of Stravinsky's Agon

and Movements for Piano and Orchestra and Ives's The

Unanswered Question) but also

purely physical — "We don't often spectacular in its dance spiritual feelings." It is not a reflection of life, but a eleverness and precision. Seeing in succession excerpts from Apollo (arguably the greatest of the Stravinsky-Balanchine collaborations) purely abstract art. The choreogr, oher's job is to prepare dances to entertain a danced by Peter Martins paying public. And so forth (1969), Jacques D'Amboise (1960), André Eglevsky This was perhaps the most fascinating aspect of the Balanchine documentary, for it 1946), Lew Christenso revealed once again now little (1937), and Serge Lifar (still photos from 1928) was thrilling enough in its demonstration of artists' commentaries on their own work are to be trusted. For some reason, Balanchine the enduring beauty and power of the choreography and the way such different dancers adapted themselves so wished to give the impression of being a practical materialist a man of affairs, an entertainer a mechanic of bodies, a maker uccessfully to the eloquent of stage pictures having But even more astonishing was the sequence devoted to the Tchaikovsky Pas de Deux. nothing to do with the life experiences of himself, his audience, or humanity in general. In fact, as the film chips of his ballets themselves decisively showed, his choreography (like all great art) was a way of presenting us to ourselves, of revealing the spiritual basis of the physical, and of creating truth and beauty out of human emotions and human actions. A mere paid entertainer indeed! In these interviews. Balanchine was evidently displaying a public self and keeping his inner artistic life a secret. In that secret inner room, eleverly defended against incursion by journalists but visible to any ensitive viewer of the choreographer's creations Balanchine was himself Apollo, leading the muses to the height of Olympus: the mar

SIEGFRIED

A wag once described the third act of Wagner's Siegfried, in the "abstract" posts war production at Bayreuth, as "two great cows bellowing at each other in a submarine base." What a way to talk about that great lowed duet between the innocent

who awakes to his godhood.

and who trains and directs the

bodies and spirits of women in the service of a divine truth.

young dragon-killer and his former-Valkyrie aunt! But so silly. Nor is there any soci historical message of the sort

many productions of *The Ring* call up comments of this sort: having been subjected to hour after hour of theatrical absurdity, with wretched acting, deadly sets. preposterous costumes, and (often enough) nerve-wracking singing, our battered feelings naturally take refuge in an outburst of ferocious wit

The San Francisco Opera's Siegiried, the latest installment in their new production of The Ring which will be completed in 1985, was unveiled recently as part of the company's summer season. It is a magnificent achievement, and even the most confirmed Wagner-hater might find himself drawn by it into the heroic fairy-tale world of the opera's action. There are no great cows here to poke fun at, great cows nere to poke run at, no submarine bases with their geometric platforms and blank backdrops, no unintentional suggestions that Wagner's imagination was essentially that inspired the next-to-last Bayreuth Ring, Patrice Chéreau's Marxist opera fans saw last year on public television. The staging does not distract us from character, action, and music with covert references to capitalism, class conflict, the exploitation of workers in factories, or the need for social revolution.

Another aspect of the Chéreau production that is manifestly eschewed in Nikolaus Lehnhoff's San Francisco staging is self-conscious theatricality Chereau, when confronted with one of the intractable fairy-tale elements of the story, coped with his embarrassment at it by staging it so as to reveal all its playful artificiality; he told us (in effect), "This is not a dragon (any child of the modern, rationalist, industri age knows that there are no dragons) but an awkward

wooden machine, rolled around on a wheeled platform by undisguised stagehands Mr. Lehnhoff gives us a dragon out of the world of myth fantasy, imagination, and illusionistic stagecraft, rather than an illustration of a social or theatrical thesis. Its head like the craggy fossil of a tyrannosaurus rex, is sixteen feet long; it rises some twenty feet in the air as it emerges enraged from its leath-one cave; and while it does not evoke the shock of horror aimed at by monster movies with their extreme, convincing realism, it is sufficiently scary to awaken childhood memorie of tales about noble-born orphans, maidens in distress, threatening forests, and battles

This kind of thing can be mere kitsch, but that is not the case in San Francisco. Mr. Lehnhoff realizes that Wagner uses the trappings of fairy tales not for childish purposes but to pull us away from our middle-class rationalism into the world of fundamental mythical experience his music is designed to re-create. What we see in this production is not

Walt Disney, but an art much characters and their deeper, more evocative, and on much higher level of style The inspiration for John Conklin's gorgeous sets and Thomas Munn's poetic lighting design is the art of the Romantic painter Caspar David Friedrich, with its scenes of wild, gloomy nature, its vast atmospheric spaces, its gnarled tree trunks and steaming rocks. its sense of a primeval world pulsating with mystical energies, its Northern loneliness, sadness, and fecundity. It was sets like this that the composer had in mind as we know from Wagner's own Bayreoth productions, and it is amazing to discover in San Francisco how much the visual elements in such a staging contribute to the richness and power of the music, which here seems to express itself in sight as well as in sound

The acting in such a neo-Romantic production need not have detailed realism or great psychological depth (these would in fact be out of place), but it must be strong plausible, and sufficiently natural for the audience to be able to empathize with the

experiences. The acting in the San Francisco Siegfried is precisely of this kind, and in all cases it is inseparable from singing of the highest dramatic and musical quality. I have never been a great fan of tenor René Kollo, whose numerou-Wagner recordings have left me with the impression of a voice less than pleasurable in timbre and a rather stiff. academic appreach to phrasing and expression. But I had never scen and heard him in an opera The San Francisco house, and that apparently makes all the difference. His portrayal of the young Siegfried, both in action and in singing, has an engaging charm and a mixture of boyishness and heroism so potent that one is quite willing to overlook the weakness of his highest notes or the fact that for sheer vocal power and brilliance Rene Kollo will never thrill us the way Lauritz Melchior did. As Wagner's naive young hero. Mr. Kollo is anything but the typical Siegfried described by Ernest Newman as "some amphora Heldentenor or other who looks and behaves like an

overgrown Boy Scout, and

gives the spectator the impression of a man whose ental development was arrested at the age of twelve and who has been in custody ever since." This Siegfried is real, touching, sensitive, noble—and one can hear it in the expressiveness and shapliness of the singing as believably as one can see it in Mr. Kollo's exceptionally accomplished

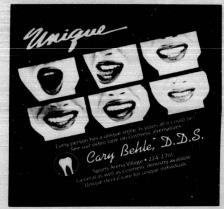
The San Francisco production offers similarly impressive characterizations from Helmut Paropuch as Mime (replaced in later performances by Francis Egerton, whom I did not hear). Helga Derpesch as a stimulus Helga Dernesch as a stunning Erda Stanley Weyler as Alberich, and Thomas Stewar in his familiar role of Wotan. Great interest attaches to the Brünhilde in this production Hungarian soprano Eva Marton, singing the role for the first time in her career. Is Miss Marton the Wagnerian soprand of tomorrow? It is hard to be sure yet. She is a beautiful woman, and a good actress in the large, impassioned styl required by this opera. Her

warm, golden timbre of great attractiveness. She underst Brinhilde's music thoroughly and her control is such that she is capable of the most exquisite effects of phrasing and expression. But in the performance I heard there was an overwide vibrato in the voice whenever it was pushed above a mezzoforte, the sort of vibrato which, if not nipped in the bud early in a career almost invariably grows into a judder and then into a wobble Miss Marton is splendid this season in San Francisco, there can be no doubt about that. Bu will she be singing so excellent a Brünhilde five, ten, or twent years from now?

The San Francisco Steeffried is an opulent, imaginative production, innovative in its bold return to a past whose theatrical potential is by no means exhausted. It is a tribut to the artists involved and to the financial sponsors of this new Ring, the Sells Foundation and the Bank America Foundation, organizations whose generosity is contributing to a true and perhaps revolutionary renewal of Wagner's masterpiece

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of them as the ideal material for

his art, and married many of them), on the necessity for

rechoreographing roles to suit the abilities of individual

dancers. But there were also remarkable statements of a general nature about the

purpose and meaning of dance, many of which came as a considerable surprise. Dance, according to Balanchine, is



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The best thing about all this seduction-of-the-innocent, betrayal-of-the-sacred-trust sort of talk that has welled up around trust sort of talk that has welled up around fundana Jones and the Temple of Doom is that it has at least cut down on all the former sort of talk about director Seven Spielberg's (and, to a lesser extent, executive producer Googe Luces's) special affinity for children. This change in the critical wind may leave individual butters-and-puff'rs open to the charge of beautiful and the control of the charge of

Credit Where Due or Giving the Devil His Due or some such, that at any rate they are less content merely to repeat themselves than Spielberg and Lucas are. The direc-tion in which the weathercock is now tion in which the weathercock is now pointing, however, may be a little off the mark. It certainly can 't be maintained that Spielberg is no longer willing to get down on the rug and roll around with the little nors, nor that he has forgotten to bring them presents. He offers them, in the first place, a storyline to do with the deliverance of an entire Indian village of abducted and enslaved children (the nec-Dug abductors and enslavers had no interest, or rather Spielberg had none, in the ablebodied men and women of the village).

bribe or back-scratch than as a character to identify with, that dauntless and resource-ful Chinese sidekick named Short Round ful Chinese sidekick named Short Round a kind of Boy Friday to Indian Jones's Crusec, or Robin to his Batman. And the 'harrowing's sequence in the under-ground horror chamber, with its child-labor chain gan and its mind-possessing drugs, is firmly in the tradition of, though nowhere near as imaginative as, the Pleas-ure Island locale in Placochio where fun-sceking little boys are turned into jackasses and shipped off as chantel. For me, the more serious betrayal of childhood, here as before (and I am afraid hat, unlike the critics cited above. If

Spielberg is going to make the same movie all over again, I am going to have to regisfor the same response to it), is the infernal factiousness of the thing. I can't presume to speak for actual children, no longer being one of them myself and not having any of them around the house with whom to consult. But I take as my authority in these matters a man I found occasion to mention only last week: Robert Louis Steve: on, than whom no story-weaver in all history has had stronger attachments to childhood, and who could be called on now to testify to the total seriousness and commitment with which a child at play will transmute an ordinary armchair into a galloping horse or a bowl of porridge into an imaginary continent, the sugar into a blizzard, the milk into a flood. The same sort of conviction is not too much to ask of the professional fabulist, and if such a one expects to enrapture a one other than the easily led child, if he gopes to bring out in his adult contemporarie, the wide-eyed re-sponses of childhood and not just the cold-eyed or closed-eyed (or, at best, twinkly-eyed) responses of adulthood, he is going to have to do more than throw at them exactly what appealed to them as children. The latest adventure of Indiana Jones, like the last one, is too unrelent-ingly secondhand, with its largest bits coming down from Gunga Din, to show that kind of conviction. Quite the opposite, it seems somehow almost distracted, as if looking over its shoulder rather than concontrating on the task at hand. Nostalgia, even of the frivolous and unreflective type indulged in by Spielberg, is not one of the

major entidenced emotions.

The note of campiness is sounded here
first thing, and with fall Bette Midleresque
force: the Paramount logo fades into a
bas-relief design on a Chinese gong (joke),
and the camera moves over from that to the
smoking mouth of a papier-makeh dragon
out of which emerges a blonde nightclub
interestinate of the properties of the properties of the properties. out of which emerges a blonde nightcub singer (joke, doing "Anything Goes" (joke) in Chinese (joke) and, at the same time, blocking out a couple of letters of the movie title (joke), as though it were situated behind her on stage instead of superimposed on the screen. This little song-and-dance expands into one of those Bush. Berkelson production numbers. song-and-dance expands into one of those Busby Berkeleyan production numbers (have we wandered into a Mel Brooks movie by mistake?) that shows no respect for the realistic boundaries of the stage nor for the point of view of the live audience. But that's all part of the joke, too. The inglitclub brawl and car chase that soon follow are in the ourtight slapstick viein of Spielberg's 19/1, and indeed much of the action to come is built on the chain-reaction principles in force there; inflataaction to come is built on the chain-reaction principles in force there: inflata-ble rubber raft serves as a parachute out of a crashing plane, then serves as a toboggan when it lands on a snowy mountain, then starts to serve as a raft again when it goes over a cliff into a river. The Kute Capshaw character, spoiled, pampered, a constant

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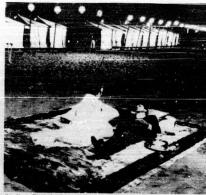
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much in contrast to the Karen Allen character in Raiders of the Lost Ark, sees to it that the tone of facetiousness never flags. In that sense, she seems much more than the contrast of the c the on-screen stand-in for the file than does the likable (thanks only to Harri-son Ford) hero. Indeed, there's a strong temptation to see her as their official temptation to see her as their official proxy, again, in her cupidity and in her senophobia, or at least parochialism, as regards any lifestyle (read "filmmaking style") that sinks below the comfort level of the Shanghai Hilton. As to whether the anti-feminism implicit in this character is also a value of the filmmakers. I will ven-ture only that whether expires, Seith, ture only that whatever points Spielberg/ Lucas chalked up with teminists in Raid-ers are herewith wiped off the slate. This time around, the only useful female fun tion is to serve as cheerleader, or rather screamleader, for the attending audience. But now, at last, to the big (but com-

pletely extra- or sub-aesthetic) issue of whether or not this is any more "intense," to use the current cant, than Indiana Jones's previous adventure. Perhaps 1, who would have thought that the proper distinction would be the more "tedious," will not toake the best witness. The only part of the action that I can truthfully say drew me into it was the pursuit through underground tunnels on runaway coal cars; but there is no great trick, as we've known since at least *This Is Cinerama*, to getting that sort of reaction with a camera st aboard a rollercoaster. No doubt the tends to be hectic, so much so that Spiel tends to be nectic, so much so that oper-berg is always mismanaging it in such ways as losing track of key people, miss-ing or mislaying the emotional climaxes, and so overrowding the schedule as to climinate the crucial element of "timing." It thus goes rather cold. And I can't quite see what it has done to earn, if Ruiders see what it has done to earn, it Rutlers didn't do enough to earn, the outpouring of Surgeon Genetal-type health warnings, newspaper editorials, proposed revisions of the MPAA rating system, and so forth. Of course here again we come upon the problem of my not being, or having, an actual child. To the best of my recollec-



tion, however, I think I would not have been bothered when I was ten years old or so, and would even have been rather in-ierested, to see a Kali holy man pluck the heart from a living human, and then to see the gaping chest wound seal itself up again in a twinkling. I am probably more bothered by such a thing now, and am certainly less interested in it. And if this isn't suitable for a ten-year-old, for whom

As sequels go, Star Trek III: The Search for Speek puts much more distance be-tween itself and its predecessor than most much more, for example, than the Spielberg movie does. But what is there at this point that need, or prudently can, be

said about it? The expected resurrection of Spock is ingenious in conception and sus-pensefully prolonged, with a brand-new baby Spock hatched out of his coffincocoon and aging at an alarmingly acceler-ated rate; and it even, within the estab-lished postulates about Project (and Planet) Genesis, makes a kind of sense. In there's another. technique, it is well handled, with the junior Spocks, or Spockettes, being very reasonable likenesses of the elder. The reasonable incresses of the clost. The court is eventual reappearance of Leonard Nimoy himself is somewhat muffed, but modesty may have prevented director Nimoy from granting actor Nimoy quite as grand a reintroduction as Robert Wise gave him in the first Trek movie. The climactic documen-tation of what we have heard alluded to as "Vulcan mysticism," with its incanted

chorus girls in white negligees, may have been modest to a fault; just a step or two above Plan Nine from Outer Space. And in truth, Nimoy, usually content to order up a mug shot of somebody or other, steers this third movie installment nearest the orbit of the old TV series. The beetle-browed villain of the piece, too, is not quite the Khan of the previous adventure, more like a mere Genghis Khan, but well equipped with a reptilian-looking green spaceship and an invisible-making shield for it. His mano a mano with Admiral Kirk on a rapidly decomposing planet is excit-ing, and William Shatner, who shows no signs of firing of his role, gives the villain a fine sendoff with a line, or rather a reading movie, unexpectedly enough, is the Star ship Enterprise, hastily patched up and still ship Enterprise, hastify patched up and still in need of repair after its last expedition, and ticketed for the junkyard. This old crate is enough of a source of anxiety and of exhilaration that its ultimate demise. a brief sad comet in the heavens, earns the full emotional response that Spock's de-mise, last time round, didn't quite. One doesn't foresee, granting the full ingenuity of the creators, a Star Trek IV: The Sal-vage of the Enterprise, but one does won-der what they would come up with as a replacement for it (already an outmoded steady decline in quality in the big-screen adventures, the loss of altitude is not so sharp as to suggest abandonment of the entire (lower-case) enterprise. I hope

In my excitement to see the first Sergio Leone movie in more than a decade, I tended to forget that I was never all that excited about his movies even when they were coming out with greater regularity. generally took a fair amount of interest in them, however, and, with expectations lowered almost daily by a very bad press, I



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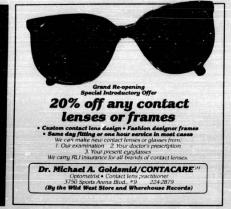
took what seemed a fair amount in Once Upon a Time in America, too. But the interest is more of the sort roused by seeing incomplete and unassembled rushes rather than a finished work — incomplete and unassembled in spite of the fact that the scenes follow along in straightforward chronological order, beginning, reasonably enough, in a state of passionate longing and, also reasonably, ending up four decades later in bitter regret. The movie is never less than handsome, thanks to its beautifully coordinated old golds and woody browns (10mno Delli Colli, clock, and you do not need a Chestertonian

niloguence had started to become one of the hallmarks of Leone (the showdown that doesn't get around to clearing leathe until after twenty sweaty closeups of the participants), and a sense of recognition in that department can be found here in individual scenes, the interminable fantasia of silver on china, as one of the characters stirs his coffee in a sort of pre-hurricane calm, and the mournful accompaniment of the ensuing conversation, once it erupts, by another of the characters on the sort of solo whistle that Ennio Morricone is cinematographer). It is the pace, however, appetite for paradox to believe that the that kills. An almost Wagnerian mag-

whatever it was) for Americae consump-, together with the "straightening out" of Leone's nonlinear narrative design could very well have made the movie seem longer. As a mere prologue, the youthgang scenes set in the Twenties go on far too long, although the child actors are quite good, and have clear-enough reemblances to their adult counterparts (Robert De Niro, James Woods, Elizabeth McGovern). But if these scenes were scat-tered throughout and juxtaposed to whoknows what? - well, one can only wonder. There has been much complaint about the ineptitudes of the portrayal of the New York Jewish community. But to the extent that this is, as Leone has described it, a "memory" movie, it is a memory of other

screen and not firsthand, and thus the nar row social view, blocking out family, cops, contemporary history, can perhaps be justified. It is easy to forget, in any event, that these gangsters are meant to be Jewish at all, and when you are reminded of the fact (by the stray "mazel tov" o so), you can only ask why they are mean that (iii) An Italian director shuffling off some of the Mafia guilt? Any speculation in that area, or indeed in any other, must at this point be highly provisional. It would be more sensible to withhold further comment, and for the public to withhold further ticket money, until the production company makes good on its promise to







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Picada Winner



ELEANOR WIDMER

The Restaurant: Espresso Internacional

Tijuana
The Location: 16 de Septiembre 212,
Tijuana (86-52-53)
Type of Food: Argentinian and Italian
Price Range: Approximately four dollars
to eight dollars
Hours: Open daily, 12:30 p.m. to

Every now and then when I'm at some ethnic restaurant thousands of miles from the scene of my childhood. I will bite into a the scene of my childhood, I will bite into a dish with an exotic name, and the tate, the texture, the combination of ingx-dientified or the state of the state o

This happened to me the other night in Tijuana, when I was at a restaurant called Espresso Internacional, a modest but fine establishment that serves both Argentinian and Italian specialties. Nellie Vazzana, who owns and operates Espresso Internacional, is from Argentina and she prepares food with a knowledge and love of her native land. But her outstanding em-panadas (pastry stuffed with meat. chicken, and cheese) reminded me of my grandmother's Russian piroshki.

Comparing empanadas to piroshki wasn't merely nostalgia or deja vu: em-panadas are thought to have originated in the Middle East and southern Russia from where they were disseminated to Spain, Portugal, and finally Latin America by Sephardic Jews. So while I was having an

separate lews. So white I was having an orgy with these empanadas, I was sud-denly aware of tasting a dish that may have come to us through many a Diaspora. This history aside, Espresso Interna-cional is a charming place with blue table-cloths, spotless chima, and immediate and swift service. (For each the resaurant, take Aventida Revolución south and follow it as it wers left and tures into Baulezard Avant it wers left and tures into Baulezard Avant it veers left and turns into Boulevard Agua Caliente; about a mile down Agua Caliente, about a mile down Agua Caliente, turn right where you see a Ken-tucky Fried Chicken. This street is 16 de Septiembre—it's also the old highway to Ensenada. Espresso Internacional is right opposite the Palacio Azteca hotel, about

two blocks down.)

Early on a Wednesday night we were the only diners, so we had Nellie Vazzana's undivided attention. For our main course she suggested not the huge steaks that Americans associate with Argentina, but a folk dish called parrillada Argentina. This is an Argentinian combination plate, pro-nounced parrijada with a hard j. It costs about six dollars (the peso that day was two hundred to the dollar). But first we had

picada, an appetizer for two (slightly more

The picada is brought on a wooden plat ter that holds individual dishes of the fol-lowing: marinated octopus, marinated beef and vegetables, marinated tongue eggplant, stuffed eggs. Argentinian cheese, and a twisted bread baked in the Rio district by an Argentinian. The marinated dishes, served cold, were excellent The picada was more than enough for two and could serve three. Since I had also under the could serve three since I had also undered the enpands a little over two dollars for two). I had to go easy on the appetize. But you'll find every separate dish of the picada unusual as well as natarable.

A sterling broccoli soup with croutons followed and I regretted finally having to push my bowl away. A light and inexpen-sive meal could consist of this marvelous broccoli soup and empanadas. The soup is

included with any other dish you order.

As for the combination plate called parrillada, it's somewhat similar to London broil. It features, among other meats, matambre, that literally translated means 'kill hunger.' Matambre is a rolled, stuffed flank steak with a hard-boiled egg at its center. The matambre proved tender and moist. You also receive a huge and meaty rib; sweetbreads pounded thin and served very dry; and chinchulines, or entrails, an acquired taste I have yet to culti-vate. Some of the zippier items were the spicy sausage and the batter-fried

Possibly because of the method of cooking, most of the parrillada was dry rather than succulent. This was particularly true of the rib that appeared to be roasted. Pa-rrillada costs six dollars, feeds two, offers samples of various meats, is authentic, but is not a gastronomic thrill. It's served with salsa criolla and a superb bread, different from the one served with the picada. Both the picada and the parrillada are splendid for those who want to try Argentinian specialties.

Ordinariy I would have quit right there, gone home and returned a week later; but because it's high tourist season, which means possibly going through long lines at customs. I look a deep breath and ordered two Italians specialties. Among the oddest meals I've ever consumed were a Chinese dinner prepared by with the control of the con in La Jolla prepared by the book but revealand know-how that comes with cooking one's native dishes that can't be reproduced by following recipes. I never knew

how to prepare an American ham until I was in graduate school and I was always certain that my hams didn't taste "American." The obverse of cross-cultural cooking is that it may produce unexpected and interesting results. The Italian food at Es-presso Internacional may not taste exactly like Italian dishes to which you are accustomed, but it's very good in its own hybrid way. Not only are these Italian dishes tasty, but they are about half the price of

tasty, but they are about hair the price of their counterparts in San Diego. The veal Marsala, for example, is eight dollars and the white veal, not readily available in Tijuana, is actually purchased in San Diego. Done with Marsala wine and mushrooms, it was fork tender and had a delightful flavor. But I was especially taken with the canelones (cannelloni), the tastier of which was filled with spinach and the other with cheese. The crepes were somewhat like omelets that were then stuffed and covered with a good homemade tomato sauce. Vegetarians might be especially interested in the broc coli soup and canelones costing slightly less than four dollars — there is no charge for the soup.

Because Espresso Internacional is basi-

cally a beef/veat/ his ken house. I did not try the fish or the nizza. But we did have one very good flan and the house specialty. bread pudding (\$1.40 each). It goes with bread pudding (\$1.40 each). It goes with-out saying that under ordinary cir-cumstances I would not have ordered as many dishes as I did. The most costly dishes (veal) were 1700 peess or a bit over eight dollars, and a New York cut steak, for example, about six dollars. All the cooking was stimulating and I had a good time sampline same of the more necessity. time sampling some of the more unusual

Since the peso is now worth half a penny, you will find extraordinary food value in Tijuana these days. At Espresso Internacional I enjoyed the picado with its marinated side dishes, as well as the yeal and canelones. As for the empanadas, I must confess that I took two home with me and ate them the next day. One was me and ate them the next day. One was filled with meat and olives, the other with corn and cheese. Next time I'm down there I intend to buy a half-dozen.

A last word of advice about dining in A last word of advice about dining in Tijuana this summer: try to go beginning to midweek, avoid weekends, and leave from San Diego as early as possible since the same menu is served from opening to clos-ing in most restaurants. We left San Diego at 4:30 p.m. and with a very leisurely meal and no side trips we were back at customs shortly after 7:15 p.m. Both corning and going we went through customs with no waiting and no strain. It was still light when we drove home, and it was delightful to see San Diego shimmering against a luminous day's-end sky.

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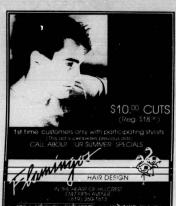


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Letters

On page two I was surprised to see an article regarding two publications in which I advertise, the La Jolla Report and the La Jolla Light. The words 'catty' and 'claw sharpening' demonstrate a sexist attitude on the part of the author. If the two publishers were men, those words publishers were men, those words certainly would not have been used. The atused. The photograph of Pat Dahlberg doesn't look anything like I have ever seen her; she normally looks like a person rather

normally looks like a person rather than a frog, but I suppose the gly picture makes for good emeratament.

I was not aware of the controversy over the auto-heriton controversity of the auto-heriton controversi

Butts Of Death

It strikes me as curious considering the negative feedback you have received over the Right To Life Council ads, that no equal response has been generated by the full-page eigarette promotions printed weekly. Are the 350,000 premature deaths a year in the United States that are directly related to tobacco products, as reported by the National Centers for Disease Control, of less concern? At least no one is being alamorawise, emircel into having a glamorawise, emircel into having a glamorously entited into having an Bernard Bowers San Diego

Crumbs Crack

Having lived in San Diego for four years now, and as a weekly reader of your paper, it amazes me that you have not been able to find someone who is able to write a someone who is able to write a decent movie review. The Los Angeles version of your paper has several writers on its staff, giving at least a bit of variety to its reviews instead of the stale crumbs served up by Mr. Saepherd, His latest offering on The Natural (May 31) was true to form, giving it his fairly predictable one-star ratine.

rating.

Duncan, save me the trouble next time by putting your star(s) where your mouth starts, right after your by-line.

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City Lights

Cops

(continued from page 3) gopher-hole-riddled fields at the Thirty-second Street Naval Station. And whenever the western division's team is playing, crowds are generally

playing, crowns are generally the largest.
The main problem, manager Cowan laments, is a league rule that states anyone who wants to play must be allowed to do so. On all the other teams. Cowan says.
prospective members recognize their limitations and let only the best players step forward, accounting for a manageable team size of about fifteen. "But on our team, they all think they can play, so we've got twenty-nine," Cowan says, adding that squabbling among team members for positions got so bat that two weeks ago be wrote them a memo telling them to "quit bliching" and admonishing them. "Play the position you are assigned and fyou play the best you know how, you just might win a game. The less capable more applicable of the play the pl "But on our team, they all undercover narzotics team. But last Friday things were back to normal and they were beaten by central division, 20-1.

Woman's Place

downtown," says Carol Roskos, the licensed clinical social worker who runs Rachel's. "A seventy-three-year-old woman who was living on the street told me one When the men start drinking, even I look good.'
That's one reason they come
here — it's a haven from sexual

Many of the women who end up at Rachel's are between checks and can't afford to stay Thomas K. Arnold. and Randy Opincar

Others are victims of rape and battering, who leave their mates and have no money, no home, and no resources. Roskos says probably more than half have moderate to

serious emotional disorders.
The center consists of one oblong room, with an arrangement of vinyl-covered couches at one end and some tables and chairs at the other, and a small back room containing bathroom and showers. One wall of the main room is paneled in wood, and the other wall is in the process of becoming a small gallery for women artists. "We feel it's important that the women have some sort of cultural exposure," says DuVall. So Roskos, who is married to a sculptor, is arranging for Roskos, who is married to a sculptor, is arranging for women to hang works at more than the control of the control of magazines and coffee svaliable, and a washer and dryer. The fifteen regulars and an equal number of first-time and occasional drop-ins gather on the couches every morning, and there seems to be a kind of social runal developing. They seems to be a limit of social runal developing. They seems to be a limit of social runal developing. They seems to be a limit of social runal developing. They see for local calls, and they also wait for the mail. Rachel' so ffees itself as a mailing address for women on the street. The place is kept remarkably tidy and filled with flowers by the transients themselves. There is almost one to seem of the seems of seems of the seems of seems of

can see these women slowly start interacting with each other, and sharing their stories of how they got here. The

consistency of this place gives them an order on which they

-NM

Neal Matthews.

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Off the Cuff

What have you saved for purely sentimental reasons



La Mesa

Photographs and memorabilia from shows I've done — posters, signed programs. Especially important are the thank-you notes and pictures from the kids at the school where I teach . Ms dad's watch is of sentiment value. I wear it. It's a gold watch they gave him when he watch they gave him when he retired. It always brings back memories: he was a good man. I managed to end up with my old baby shoes. They take up space in a drawer somewhere. My mother keeps managing to pass things along to me. One thing I've received that I love is a painting of two little puppies in a basket. It was done in 1892 by a French woman. It was my dad's favorite. I put it above the piano. It really makes me think of my parents when I see it.



I saved a Campbell's soup can — chicken noodle soup. I started going to this new school and Scott — he's a guy I really liked — came over. He got hungry, so I fixed him some soup. The relationship didn't really work out, but I kept the can, i wrote his initials on it and I keep pencils and stuff in it. I save beer labels and I write on the back who drank that particular bottle of beer people I like, of course, I also have a couple of boxes of letters under my bed, I save letters under my bed. I save them all. When I was little I was at an amusement park and my aunt won a teddy bear for me. The teddy's name is Amy and I've always kept her. She wears a dress I wore when I was little. She's old, the stuffing's falling out, but I can't get rid of her.



Robert L. McCarty II

Sales Representative Mission Valley I have a box in the closet filled with things from the fall of '69, when I backpacked through Europe. I bought a one-way ticket from Oakland to London for \$135 and from then on you might say I threw my fate to the winds. I saved museum tickets, railway tickets, ship tickets, bus tickets, maps, posters — all kinds of paraphernalia. I have bar coasters from Switzerland where I drank toasts to my brother's birthday even though brother's birthday even though he was thousands of miles away. I saved a black-and-white photo of myself with my arm around Pinocchio in Ancona, Italy; I was dirisking a bottle of wine. I was sure that someday 1'd make a collage of it all; probably a work of art that will end up in the garage — but maybe not.



Arleen Thompson Network Completion Clerk Mission Bay Heavens! I must have been

about ten the Christmas my parents gave me an oval-shape print of the Madonna and Child. It has an old metal frame, the kind that crinkles at the edges. It's hanging on my bedroom wall now. I guess it really is of sentimental value because it's one of the few things I have from my childhood. I saved all my daughter's dolls. I keep them in the basement. She'll be graduating from high school next year and maybe someday she'll want them. Definitely my car, it's a '66 candy-apple red Mustang. I bought it before I was married. I was in my midtwenties. There are a lot of memories associated with it I still drive it and I always run into people who want to buy it from me. I don't think I'll ever sell it. It's just one of those things. It's a part of me



I save rings. At the moment I'm wearing five of them. One of them belonged to a friend who died in Vietnam. It's a little piece of him I II always have. The other rings were given to me by friends who haven't had a chance to be their true selves: for whatever reasons, they're being held down. They give me rings and I wear them proudly. I can feel their energy in them. The medal around my neck was given to my mother fifty-three years ago. Now it's mine. The whole ensemble around my neck is of other entities. My personal destiny was foreseen and planned when I was in the seventh grade. So I'm conten-My capital gain is just growing older. Just being I will take off these rings when the people who gave them to me are content. Then I'll start the whole cycle all over again.

— Lin Jakary

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Section 2

Events, Theater, Music, Film

Shuttered Light

Photographer Ansel Adams died on April 22 at age 82, and it's probably safe to say that a majority of Americans never noticed. Can we also claim that noticed. Can we also claim to for the same group, the American wilderness seems a otherworldy and frightfully inconvenient place in which one prays the car will never break down? And black and white wilderness photographs? As germane as moonscapes. "So this guy Adam Ansel had a thing for boulders," says the man on the subway. "As far as I'm concerned, if I never see another picture of tree bark

see another picture of tree bark it'll be too scon."

Two other segments of the populace were more closely affected. The larger group knew Adama's name well, and it always spelled trouble. You find

this crowd in two parts also: a ruling, bloodless minority of suits and-ties who, when they view wilderness, hallucinate morey on the trees; and a supporting mass of strong-back drones, who require unpopulated land on which to alleviate sexual problems unpopulated land on which to alleviate sexual problems through internal-combustion toys — vehicles frequently bearing on their chromed bumpers gems of self-expression lake "Sierra Club, Go Hike To Hell." In general, the group sees in wildeness photos of the Adams variety only advertisements for unspoiled opportunity. The most prominent spokesman for these good folk is an elderly good tolk is an elderly millionaire who owns a huge spread in the mountains overlooking Santa Barbara and who cares little for any other wild, open space unless it can be lumbered, mined, farmed, paved, tract-housed, or



Native Art

A Papago Indian who lives in East San Diego weaves baskets made exclusively from the traditional materials of her. people: hore hair; bear grass from the Tucson area; yucca root and fiber, and devil's-claw cate, grown only on the Papago reservation in southern Arizona. In Pacific Beach, a Cochiti Indian produces necklaces from in produces necklaces fro

Indian corn and melon seed barvested each summer at her New Mexico homeland. Up in Santa Yasbel a Sicanga Sioux from South Dakora uses microscopic glass beads more increaseing single seed vears old; he sometimes sees up to half a million of the tiny ornaments on a single buckskin dress. This weekend, these three people and thirty-two other cardisment from various lain tribes will gather at the Museum Indian corn and melon seed

of Man in Balboa Park for one

locally.

Navajo and Cocopah. Tewa
and Yaqui. Mayo and Acoma
and Aspui. Mayo and Acoma
and Cherokee, the artists will be
shaping pots, carving kachina
dolls, sculpting the whimsical
figurines known as "storytellers'
that feature a matronly
raconteuse holding more than
raconteuse holding more than
the cardispopels will be
demonstrating and selling their
works in an open-air market to works in an open-air market to be set up in an inner courtyard adjoining the museum. There Hopi and Navajo women will bake and serve hot Indian "fry bread" drenched with honey or

dusted with sugar, and "piki bread" made out of blue corn

market, free performances by Hojes singer Clifford Lomabartees, the Inter-Iribal Duncers from Los Angeles, the Yagu Deer Dancers from Los Angeles, the Yagu Deer Dancer from Tucson, and the Kumeway Brd Singers will be staged sof the day on both Sarunday and Sunday in the large plaza in front of the main entrance to the misseum. The plaza also will be the site of pottery making and firming demonstrations by Lucy Lewis, one of the most protects. Born at Acoma Pueblis in New Mexico before the turn of the century, Lewis speaks the Keresan language, but her deaughters will interpret as the explaint the processes of clay (continued nage of call).



Spikes

The reports from the ticket-baying front at the 1984 Summer Olympics in Las Angeles are not encouraging. Southern Californiams who are bartling it out in the trenches hoping to secure tickets to the once-in-a-diffetime event, are limping away, bruised and battered. The place is lossy with

disgruntled fans, just now discovering that the good seats to the games are not to be had by the public. And the horror the public. And the horror stories are just beginning to surface — like the gentleman from Fallbrook who spent two arms and two legs to take his family to a track event, only to learn after receiving his tickers that three of the four seats purchased are in different sections of the arena.



In A Tailspin

It's hot. It's dusty. You've got that nasty, sinking feeling in your gut. You're wearing tight pants that are too long, a close-fitting jacket over your close-fitting shirt, a sombrero and a big, flouncy bow tie. In and a big, flourcy bow tie. In just seconds you're going to race down a dirt corridor sixty meter long on a horse to slap a bull on its ass, grab the 600 pounds of raging, roaring beef by its tail, and try to throw it to the ground. Imagine 600 pounds of bull. That's more than 2400 hamburous, that's 1000 raquitos, that's hundreds of thousands of little kosher cocktail weenies, and all of them — every single one of them — are angry at you. It doesn't sound pretry and it doesn't lest, would want to perform such a deed! La Asociación de Charros Cerro San Miguel would. They hink it's fun. And so you have been a sound to be a fun and the sound the sound to be a fun and the sound the sound to be a fun and the sound to be a fun and the sound the sound to be a fun and the sound t Mexican rodeo event. For many, it is in itself difficult to confront a rare steak. but the thought of tackling

neariy a half-ton of furious lunch-on-the-hoof is overwhelming. But these charos—these cowboss whose uniform and tradition are patterned after the soldiers of the Messican revolution—have the cognition of the Messican to dash off on horseback and contror balls in the heat and the dast. In the event sheduled on Sunday, cach charn will have contror the horse with the soldier hand the dash. In the event sheduled on Sunday, cach charn will have salare him, slap him on the nump, gath the ball by the rail, wrap his (the rider's) leg around it, and flip the ball to the ground. And this is just one of the skills that a man who whise lunch-on-the-hoof is the skills that a man who wishe

READER'S GUIDE

Contributions to REALHER
EVENTS must be received by mail
to slate than the Friday preceding the
Thursday issue in order to be
considered for publication. Please do,
not phone. The Events Editor
received the right to call all maternals
received to the held. The process
address of where it is to be held, and
contact phone manufor for publication



ew England Country Dancie

cial Travelers Hall, 4569 Thirtieth Street, North Park, 436-4031.

Scottish Country Dancing is held Fridays, 7:30 p.m. St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

"Dance Jam," create your own style in an evening of freeform, rec-restional dancing overs. Friday night, 9 p.m., 3255 Fifth Avenue, Hillerest, 239-1713.

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

Film

be shown Friday, June 22, 330 p.m., Chuld Vista Publik, Library, 1865 F. Street, Chulda Vista Fublik, Library, 1865 F. Street, Chulda Vista Free (2015/2003), Mary Engine acress (Care Publik, Library, 200 East Twelfih Street, National City, Free (1974-8211), more films for children may be seen. Thursday, fune 24, 3 pm., Cetronaldo Fublik, Library, 644 Uniting Avenue, Constitute Free, 435-486. "The 400 Blows," a Cannes Festival award winner, this 1959 François Truffaur film screens, Wednesday, June 27, 7:30 p.m., Sherwood Auditorium 1 as Iolla Moreum uf

Educational Pitms, The Fields of the Senses and The Sodar System will be shown, Sarurday, Jone 23 and Sunday, June 24. Land 2.30 p.m. au-Music Concerts International continues

"Paper Moon," Tatum O'Neal

O'Neal), Tuesday, June 26, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free-433, 4187 "Old Masters on the New," con-certi grossi will be performed on both traditional and experimental mstruments, Thursday, June 21, 8 p.m., Camino Theatre, USD, 291-6480 x4296 or 286-1002.

Folk Musicians and others will have a chance to be on stage and share their talent, every Thursday, 9:30 p.m., Greenwich Village Wart, 536 Fifth Avenue, John town, Free, 237-9351 or 233-4925.

Piano and Vocal Recital, pianist Plano and Vocai Recital, plantist Ruth Watson and metzo-soprano Dyanne Riley perform selections from Schumann, Ravel, Bach, and others, Friday, June 22, 7,30 p.m. Habitat Bookshop and Cate, 4711 Third Street, La Mesa, 697-7922.

COMMENCEMENT '84

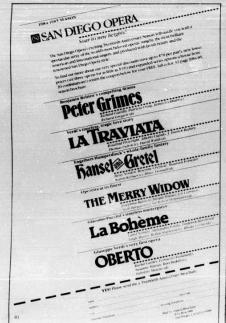


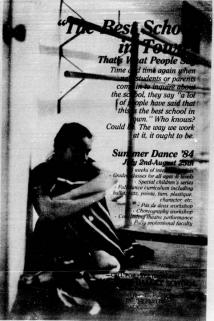
Please join us at our 1984 Commencement. Commencement speaker: Dennis Jaffe, Ph.D. President-elect of The Association for Humanistic Psychology, author, Healing from Within (Medical Self Care Book Award). Sunday, June 24, 1:00 p.m. Schroeder Hall



The University for Humanistic Studies 2445 San Diego Avenue San Diego, CA 92110-2889







TO LOCAL EVENTS

Baroque morets will be performed by the UCSD Madrigal Singers; Fred Benedetti will offer works by L.S. Bach for the solo gustrar, Fridas, June 22, 8 p.m., Congregational Church of La Jolla, 1216 Cave Street, La Jolla, 452-0394, 452-3643, or 456-1627.

"The Naked Gershwin." a cele-"The Naked Gershwin," a cele-bration of the composer's life and music will feature pramit Cecil Ly-tic, permissiones Duril Prati, los-sist Bim Strasberg, and Paul Saltman is natrator, Friday, June 22 chrough Smakel, June 24, 8 p. m. with a 2 p. m. Sunday matinee, San Dego Public Theatre, 311 Eighth, Avenue, downtown, 232-7378.

Argentine Music will be performed Argentine Music will be performed by the internationally renowned vocal group Lee Fronterizos, Friday, June 22, 8 p.m., Recital Hall (near the Aerospace Museum and the Pupper Theater), Balboa Park. 442-7247 or 277-8464.

House Concerts continue with

Viola Recital, music by Bach, Brahms, Bloch, and Hindemith will be performed by Thomas Ia-rton, viola, and Mary Jane Moore, piano, Finday, June 22, 8 p.m., Camino Theatre, USD, 291-6480 x4296 or 286-1002

Medleys and Show Tunes, the San Diego Choraleers will feature must. Degris horaleers will feature must-and choreography from the big band era. Broadway, and popular repertory. Sarurday, June 24, 7:30 p.m. and Sunday, June 24, 2 p.m., Casa Del Prado Theatre, Balboa Park, 230-2972.

Opera, Verdi's Stmom Boccanegra will be performed by the Sun Diego Opera with guest star Sherrill Milnes, Saturday, June 23, 8 p.m., Civic Theatre, 202 C Street, downtown, 232-7636.

Chamber Concert, the Allegro Quartet will perform sonatas by

Jazz Concert, classic and contemporars stra will be performed by the wenty-member Moss College Concert Jazz Band, Monday, June 25, 8 p.m. Educational Cultural Compilex, 4343. Ocean View Boulevand, Southeast San Diego. Prec. 230-2828. or 230-2827.

Jazz Concert, the New Orlear Preservation Hall Jazz Band return to San Diego for a performance Monday, June 25, 8-30 p.m., Sta light Bowl, Balboa Park. 234-STAR or Sears/Ticketron

Outdoor Concert, bring a picnic supper and listen to Flanagan's In-ternational Band, Tuesday, June 26, 630 p.m., Berry Street Park, located on Mt. Vermon Street, west of Massachusetts Avenue, Lemon

"Twilight in the Park" summer Twitight in the Park" sammer concerts continue with an hour of thythm and bloss by the Shide winders. Tuesday, June 26; the San Diego Navy Band, Weshussday, June 27, and the City Guard Band. Thursday, June 28, 6130 p.m., Spreckels Ogan Pavilion, Ballson Park Free.

Special

Pupper Show, the Kent family enacts Aesop's classic fable. The Tortous and the Hare daily. If a.m. 1 and 2.30 p.m., will exita shows on Saturdays and Sundays, 4 p.m., Pupper Theater, Presidents Way, B.dboa Park, 420-0794.

Poetry, Janice Tolman Rindge will read from Beadwork. Thursday, June 21, 7 p.m., sponsored by the San Diego Poetry Forum, Multicul-tural Arts Institute, 425 Market Street, downtown, 236-1521.

Cultural and Natural Resource, Center springers an evening bike and dees watch, Sunday, June 24, 6, pm., meet at the st gangaparing area across from Hussen, Children, The Company of the

Summer Solstice Celebration Summer Solstice Celebration, bring friends and a dish from your ethnic group to the shorrest (all-) might party of the year, sponsored by the Better World Workshop, Friday, June 22, 6 p.m., 2230 Mor-ley Street, Linda Vista, 569-2855.

A weekend retreat in the mountains for mothers and daughters.

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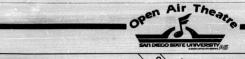
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READER'S GUIDE TO LOCAL EVENTS

exhibit "Heritage in Clay," Saturday, June 23 and Sunday, June 24, 10 a.m., Miseum of Man, Bullsus Park (the Laurel Street Bridge will be closed to automobile traffic during the Fair). 239-2001.



San Diego

Basketball • Tennis Volleyball • Water Polo Baseball • Fencing

91X

"Islamic Philippines: A Summer "Islamic Philippines: A Summer Celebration," dance, music, chants, folk tales, a martial arts demonstration, a daplay of fighter kites, costumes, and arts demonstrations inghight the celebration of the Islamic Philippines, Sunday, June 24, Filippino, American Vinetania Association Hall, 2926 Market Street, Southeast San Diego. 265-4295.

July I, with horse shows, contests, demonstrations, and entertainment. Del Mar Fairgrounds, west of Interstate 5 at the Via de la Valle exit. 755-1161 or 297-0338.

Sports.

Frishee Golf is played daily at Morley Field Disc Golf Course ometry riest Dasc Coll Course, lo-cated at the west end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free, 298,0920.

Soccer, the San Diego Sockers host Vancouver, Friday, June 22, and Tulsa, Wednesday, June 28, both games at 7 p.m. San Diego Stadium, 280-GOAL

Destruction Derby, super and street stock cars compete, Satur-day, June 23, 7:30 p.m., Cajon Speedway, El Cajon, 448-8900.

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Peruvian Novelist lose Maria Ar-guedas a featured on "Faces, Mir-rors, Marks, Twentieth-century Latin American Authors," Mon-day, June 25, 7,30 p.m., KPBS-FM (89-5).

"Low 'N Slow," a documentary examining the Mexican-American art of lowriding airs, Wcdnesday, June 27, 10 p.m., KPBS-TV, Channel 15.

Lectures

Anthropologist Shirley Strum, who has spent the better part of the National Geographic cover story, will present a discussion and film of her resperiences there, tonight, Thursday, 7p.m., Crest Hall, Oak Crest Junior High School, 675 Balour Street, Encinitas, Free, 753-6241.

"The Evolution of Space Technology," Larry Randall of UCSDs Center for Astrophysics and Space Sciences will speak, Saturday, June 23, 2p.m., Grayson, L. Boehm Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balbon Park, Free 566-0842.

Backpacking Tips will be offered by Bay Hospital Medical Center occupational therapist Carol Sampson, Saturday, June 23, 10

Coors

a.m., Bonita Room, San Diego Federal Savings and Loan, 4180 Bonita Road, Bonita, Free, 420-9820

"Renewed Turbulence in the Persian Gulf: How Serious Is the sian Gulf: How Serious Is the Crisis." The tormet ambassale to: Kuwait, Frank E. Maestrone, will address the annual dinner and membershap meeting of the World Affairs Council of San Diego, Tuesday, Pine 26, 73-Q. pm., Mis-sion Room, Baha Hotel, 998 West Mission Bo, Drive, Mission Boy, Reservations 231-Q111.

Bangkok and Singapore are the

Galleries

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 in a "Centro in Central," the first in a series of reciprocal exhibitions be-tween artists from Tijuana and Southern California will feature the work of Tijuana painter Ignacio Håbrika, on view through June 30, Installation Gallery, 447 Firth Av-enue, downtown, 232-9915.

Lapp Art, an exhibit of Siani art and craftsmanship will be on display through July 2. Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, University Towne Centre 453-5302.

Smith will exhibit paintings and sculpture through July 5, Multicul-tural Arts Center Gallery, 425 Market Street, downtown.

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 or view through July 7. Richard Peterson Studio, 711 Eighth Avenue, downtown, 236-0284.

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

New Constructions by Ron Williams are on exhibit through Jul-30, Patry Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.





READER'S GUIDE TO LOCAL EVENTS

(continued from page 4) portfolio and those of his close friends. (More clues to his identity, this wife is anorexic and he claims he never dyes his hair.) Despite official propaganda to the contrary, neither the old shepherd nor his flock, we may be sure, was sorry to see Adams go. And then there were the

And then there were the bereaved few who saw Adams's death as a passing of the kind of American hero this country can

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ro trese people, he was an evangelist for the preservation of the planet and a celebrator of its original, wild spirit. They saw him as a gentle artist who bowed to the inimitable artwork of Nature and who dedicated his life to framing and delivering faithful copies of natural masterpieces to an audience starved for such visions. Arthur Ollman, director of the Museum of Photographic Arts in Ballyo Park, is a man who might well number himself among the

planet, and as monuments to great goals fought for and won. The unspoken fear implicit here is that Adams's photos might eventually also serve as reminders of what we have not

have lovingly preserved on our

reminder of what we have not preserved Anyone daring to visit the metropolis of Yosemte Valley this summer, sixty-eight years after Adams began raking pictures there. Should gain some perspective on the problem, or form your own opinions of the work of the late Ansel Adams will arrive on Tuesday, June 26, when a major retrospective show of 125 prints opens at the Museum of Photographic Arts in Balboa Park. The pictures, taken between 1929 and 1983, rake the Property Served they will remain on display here through August 26. More

gathering, forming, and decorating. (Lewis also will give

- Stephen Heffner

brethren in a recent magazine article. "His contributions were special activities such as vast and permanent. They have painting Indian pinch-pots become a part of our perception of the wilderness. Adams has given us the finest image of the earth we inhabit. He hoped tha from an experienced storyteller.
The Indian fair is being held
in conjunction with the opening
of a major exhibition of Pueblo in the years ahead these would serve as reminders of what we

pottery which has not been pottery which has not been shown in its entirety since its acquisition and installation at the 1915 Panama-California Exposition. "Heritage in Clay tells the story of tells the story of inneteenth-century ceramic developments in the fifteen Pueblo cultures of the Rio Orande Valley, explaining how the pottery evolved from a limited number of regional styles to a state in 1900 where each

Indian craftsmen.
The fair will be open from 10:00 a.m. to 4:30 p.m.

Spikes

(continued from page 1 Americans own television sets

agents presently tied up in Nicaragua. However, Argentina is the reigning champion of

a pottery-making workshop oper to beginning potters at the museum on Friday.)

Shelter Islam 10 am-5 pm Call 24-hour

tape 297-2023

Native



creating sand paintings, and learning Indian lore and legends

to a state in 1900 where each purblo that was still producing pottery was making one or more of its own distinctive designs. Complementing this collection will be "In Beauty I Create," an exhibition of works by distinguished contemporary

this Saturday and
Sunday, June 23 and 24,
at the Museum of Man,
located in the California Tower
in Balboa Park. For more
information, call 239-2001. - leannette De Wyze

But please, let's be realistic. It still holds true that more

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than possess indoor plumbing, so why would anyone want to shell out muchos ducats to risk being killed by a South Korean sports

stilled by a South Korean sports journalist driving the wrong way on the Santa Monica Freeway during a stage-three smog alert? You can relax in your favorite comfy chair at home with your

riends and watch the same Edwin Moses hurdle on TV for free, and the only hardship incurred will be the task of sitting through 27,000 Budweiser Light commercials.

Yet for those who appreciate the immediacy and excitement of "being there when it happens," there is a middle

happens," there is a middle ground. As most of you probably know, the United States men's

their practices are open to the public, and exhibition games between the homeboys and

teams from other countries are often scheduled. This is a terrific

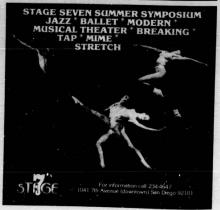
often scheduled. This is a terrific way to see Olympic teams compete in an Olympic sport, in person, without having to die on a Los Angeles freeway. Locally, the final competitive

Locally, the final competitive appearance for the U.S. guy's v-bullers before next month's Olympics will be in the first U.S.A. Cup International Volleyball Championship, to be beld Finday, June 22 through Sunday, June 24, at the San Dego Sports Arena. On tap for this four reain tourner, besides the U.S. soll-guard diggers, will the U.S. soll-guard All-Stars. The scouring report on the two foreign quada is somewhat sketchy, what with all our good agents presently tied up in

Cruise beautiful Mission Bay aboard the Mission Rose.

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EVENTS

U.S. team, has qualified for one of the ren spots at the '84 Summer Games. They are a big team, noted for their quick, Asian-style attack play. The national team from the People's Republic of China, now back in defense. The inclusion of the U.S. Collegiate All-Stars in this U.S. Collegiate All-Stars in this event will not only give Diegans an opportunity to get a glimpse of future Olympians, but will afford these top-ranked college players the chance to participate in some high-level international

competition.

The U.S. Olympic team is fast becoming unbeatable. In May they swept four games from the three-time gold medalist Soviet team — in Russia. Last Friday they stir-fried the aforementioned Chinese re Boca Raton, Florida: 15-0, 15-1. 17-15, for their nineteenth straight victory. And remember in March when they manhandled the visiting team manhandled the visiting team from Caccholovakia in straight sets at SDSUs Peterson gym? Their towel box, Jordek, when a straight of the control of the Caccho, replied. Young for the Caccho, replied. Young for the Caccho, replied. Young for the Caccho, replied. You for the first I thought the guts were deestrakted by those bega Amerikan beasts on your Amerikan beasts on your Amerikan beauting the control the work of the control of the control to the control of the control of the we would be playink for a we would be playink for a we would be playink for a Meekalob Light. It really bums

Meckalob Light. Ir really bunsMeckalob Light. Ir really bunsThe USA Cap will be 2.

Six-match, round-robin event.

2. match is the best three out of
five games, with each game
played to fitteen points. On
Friday and Satruday, June 22 and
23, the matches will commence
at 5:30 and 500 p.m. The first
at 5:30 and 500 p.m. The first
begin at 4:00 p.m. with the
championship at 6:30 p.m. All
games will be held at the San
Diego Sports Arena. For ticker
info call 224-4176.

— Greg Kahn

- Greg Kahn

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INDIAN

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Tailspin

(continued from page 1)
perform before gaining official
recognition from the
international charn association
based in Mexico Ciry. On
Sunday twenty to thirty of these
gentlemen will gather to test
themselves in this time-honored

bentemen will gother to read themselves in this time homore the themselves in this time homore many themselves and the state of many programs which the charms schedule each month. Locally, the Association de charms schedule each month. Locally, the Association are sufficient to the state of the state of

aggressive, uncooperative selves The coleadero will be held on The coleaders will be held on Sunday, June 24, at 1600 n.m. at the Lienzo Cerro San Mi, wel in Spring Valley, off Highway 94. For complete instructions on how to get to the Lienzo, please call Benny Acosta at 442-3529. — Randy Opincar The San Diego WILD ANIMAL PARK Next weekend: Sha Na Na

READER'S GUIDE TO THE THEATER

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

AMERICAN INIFFALO
The Bowery Theotre is staging David
Marnet's powerful darma about three
low-grade husbers who plan on
making a "big soone" Amind the
making a "big soone" Amind the
phaling a big soone "Amind the
they carefully consider all the details of
their scheme, the burse men lancy
themselves as no different from
legitimate burinessmen pursuing the
privilege of free enterprise. Knn
making and the privilege of free enterprise. Son
making and making and son Cast
members are John Mathers as Dorn Mathers McCallum directs the production Cast members are Jonn Mathers as Jonny, David Kombiuth as Bobby, and Michael Robbin as Teach The set is designed by Tom Perkins, the costumes are by Ingrid Helton, and the lighting is 5 Sean LaMotte (5m.) Bowery Theater. Thursday June 21 through July 29; Thursday through Sunday at 8:00 p.m.

ANGELS FALL.
The South Coast Repertory Theatre is staging Lanford Wilson's drama about six individuals, confined by Mexico church. Cut off from their respective destines, they confront their options at this unenticipated crossroads of their lives. May B. Robinson, associate artistic director of the Hardrost Stage Company, is guest-directing this production. Members of the cast include Villiam Cart, Jordan Chamey Pamela Dunlap. Tayly Schaller, and Patricia

2-30 p.m. THE BEST LITTLE WHOREHOUSE THE TOKAS
The Lyric Dinner Theatre is staging the musical — book by Larry L. King and Peter Masterson, music and lyrics the 1850s as one of the betts palaces in all of Texas. While palaces in all of Texas. While governors, senators, mayors, the sheriff, and the local college football team fight to keep Miss Mona's open, a crusading television watchdog tries to close it down. Ken Hill directs the and actor Tuck Mulligan is Huck Finn.
Other members of the cast include
John Anderson. Susan Berman.
Melanie Chardif, Rook Faber, Dann Jr.
Plestek, John Goodman, Ben Halfey, Jr.
Dee Hoty, Pad McCrane, and Jack
Murdock. The scenic design is by
Heidi Landesman (who designed last
season's set for Romeo and Julick).

mother, and Electra (his sister), who has goaded him on to this matricide, are proclaimed happy and triumphant, without remorse, guilt, or the prospect of being punished. There are a number of ways tills ending might be made intelligible to a modern audience. But director Diana Maddox



Lyric's production. Brad Flanagan is the choreographer, and Ken Cation is the musical director. (Sm.) Lyric Dinner Theatre, through July 15; Wednesday through Saturday, dinner at 600 pm. cuntain at 800 pm. cuntain at 800 pm. Sunday, dinner at 5700 pm. curtain at 645 pm. Matinee Sunday, lunch at noon, curtain at 1:45 pm.

The La Jolia Playhouse opens its second season with an original musical adapted from Mark Twain's Huckleberry Finn by playwright William Hauptman with a musical score by Roger ("Dang Me") Miller. Des Mc/nuff directs the production.

the costumes are by Patricia M-Clount, and the lighting is by resident composer for lest season, is orchestrating Roger Miller music and in musical director for the production. (Sm.) Performing Arts. Oldr. for the Performing Arts. (SCB) Sunday, June 24 through July 14, Tuesday Turough Sunday at 600 p.m. Mestice Saturday and Sanday (and Thursday, June 28) as 200 p.m.

Sophocles' treatment of the ancient story of intrafamilial revenge has a morally unsatisfactory ending:

has woulded interpretation, teaching her excellent storic to speak Sophode's lines with clarity and the document and bearing thing and the document and bearing thing and the reversal treatment of a classic, which never cause darmatically alled and which never succeeds in gipping the authentics before a threat to the authentics before a threat to princess, July in control of her princess, July in control of her princess, July in control of her princess, July in control of the princess, July in control of the princess, July in control of the princess subject to the authentics before the form of the princess of the subject to the princess of the control of the princess of the princess of the princess of the control of the princess of turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the blocking virtually never illuminates character, situation, or theme, and the grand dramatic moments Sophocles created pass by with little impact in Miss Maddox's unimaginative use of Miss Maddox's unimaginaths use of the infirmate Carter and its arena stage. This is neither Greek traged with so Supported the infirmate Carter and its arena stage. This is neither Greek traged with so Supported with the infirmate Carter of the Indiana Supported with the Indiana Supported with the Indiana Supported with the Indiana Supported With Indiana Supported weak, old-tashion school of compromise that has given the classical drama such a bad odor with theatergoers. (Sa.) Cassius Carter Centre Stage, Balboa Park, through September 2: Tuesday

The Broadway Mass Appeal On stage June 21-July 8 Thurs., Fri., Sat.—8 pm Sundays—7 pm

Sunday, July 8-2 pm only

formation & reservations 481-16 North Coast Repertory Theatr Plaza of the Four Flags—

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Theater Directoru

ADAMS AVENUE THEATRE 3325 Adams Avenue. Normal Heights 292-1984 THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

LYRIC DINNER THEATRE 7576 El Cajon Boulevard. La Mesa 464,1196 EAST COUNTY PERFORMING ARTS CENTER 2:10 E. Main Street. El Cajon 440-2277

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

LA JOLLA STAGE COMPANY
Parker Auditorium. La Jolla High School
750 Nautilus Street. La Jolla
459, 7773 POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x245

SAN DIEGO CITY COLLEGE THEATER

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 239-8355 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 230-6744

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, down-town 235-8025

SAN DIEGUITO PLAYHOUSE Del Mar Fargrounda, Del Mar 755, 7356 SCRIPPS RANCH COMMUNITY THEATRE Wangerheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SOUTH COAST REPERTORY THEATPE 655 Town Center Drive. Costa Mesa 714-957-4033

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200 p.m.
GOTS AND DOLLS
The Sen Dego Chic Light Opera
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with the propuler musical — music
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with the propuler musical — music
Association opera is a summer season
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LAST OF THE RED-HOT LOVERS
The Pine 18th Payers present the first
Smen conveyle you at maddle sign
Smen conveyle you at maddle sign
Smen conveyle you at maddle sign
Cathronn is a fish house proprietor
and a faithful hashand for beenty-field
youth. Now forty-seven, Benny
excits that sill is a passing jurn by
excits that sill is a passing jurn by
his mother's a gentment is conveniently
energy during the day, Barney
attempts a series of alternoon
subschools. Social Kinery directs
Other members of the use include
See Soliders, Lindle May, and Alore
See Soliders, Lindle May, and Alore Sue Solleder, Linda May, and Alice Green. A barbecue dinner precede the show. (Sm.)

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Pine Hills Lodge, through August 11; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

MAN OF LA MANCHA MAN OF LA MANCHA
Tom Rusch Productions presents Dale
Wasserman's musical about Miguel de
Wasserman's musical about Miguel de
Cervantes and the rate of a manuscript
he has written caffed Don Quizoole.
Having been sent to prison for
dubious crimes. Cervantes possesses
only the manuscript, and when his
fellow immattes question its value, he only the manuscript, and when his fellow immates question its value, the trigest them to act. It he manical which neckeds such asong as "The Impossible Dream," "Dukinera." "Its Althe Same," and "What Do You Want of "No" is discissed by Jumi Rasch, who also loggist the little role. Other principals are Judy Rock as Advance, and "Jumin Belod as Albance, and "Jumin

June 23, Saturday, June 30 and Sunday, July 1 at 8:00 p.m. For information call 231-4703.

MASS APPEAL. The North Coast Rep MASS APPEAL.
The North Coast Repentory Theatre
presents the consedy drama by Bill C.
Davis, Father Tim Farley, a lover of the
good things of life, is comfortably
ensconced as priest of a prosperous
Catholic church. Almost without

Catholic church. Almost without realizing it, he has resorted to flattering his parishioners and entertaining them with sermons that skirt disturbing issues — to preserve the comforts he enjoys. His well-oriented world is disrupted by the arrival of a young disrupted by the arrival of a young seminarian who challenges Father Tim is spherite ways. Merit Netz dieces the production. Herb Harson is Father Tim, and Keelin McDemmot is the joung seminarian. (Sm.) the joung seminarian. (

MASS APPEAL The Flesta Dinner Theatre is staging

THE MERRY WIVES OF WINDSOR

By Frank Dunlop & Jim Dale (adapted from Moliere's Les Fourberies de Scapin)

Cassius Carter Centre Stage ELEKTRA

SCAPINO!

the popular cornedy, by Bill C. Davis the popular correctly, by Bill C. Devision about a severage marrier sermination and his challenge to a confrontable obtained to the confrontable obtained to the

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

this end he employs a matchmaker, a woman who subsequently becomes involved with two of his menial clerks, assorted young women, and the headwater at an expensive restaurant the musical cornedy Hello Doblig! is based on Wilder's play). (Sm.) Pato Rehybouse, through July 1; Friday and Saturday at 8:00 p.m.

Findley and Statutory of 8:00 pm. THE MERRY WAYS OF WINDSOR The Cld Globe The Lasters production of the Shakesperson cortoxyly, has an interformally twelvy look. Dimel and interformally twelvy look. Dimel states the productions of the private has refused to "camelot" his stage, the way most productions of the pipe do, with bright colors, benth apparet, and an overall productions of the pipe do, with bright colors lawful and productions of the pipe do, with bright colors lawful and the pipe of the productions of the pipe do, with bright colors lawful and the productions of the pipe do with bright colors lawful and the pipe of the pipe

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READER'S GUIDE TO THE THEATER

Channell, and the members of the loung Globe Company, display a consistent relian for the play. But consistent relian for the play. But Channel Elabeth I, for whom Shakespeare write the comedy originally, wanted to see folly epitionised on the stage. For the most part, the Chil Globe's production has produced in a thesi, only

ortially. (Sm.) Old Globe Theatre. Festival Stage

THE MIDDLE AGES
This new remance by A.R. Gurney,
O. is a play for the Eighties. The
1290's And even the medieval
comancers of that hypone age, who
were never beyond warping the truth
in a characterist fables, would



Saturday at 8:00 p.m. Survivy at 3:00 p.m.

three decades, refuse to add up to a plausible, satisfying whole. In attempting to create centers for roles that lack them, the actors at the Gaslamp wrestle with the script in the process. As Garney, Bill Maass has toned down his character's annoying impoliness in ways that make him. ere believable — but more flectual as well. Splendidly dre

OKLAHOMA
The Lawerne Web Village Theatre is saling the musical — music by saling the musical — music by saling the musical — music by some fine the musical properties of the musical control of the saling by the saling th members for the production includ-lou Valenta is Curly. Chenyl Crandari as Laury, Cyrthia Pingree as Ado Antie Cames, and Michael DeVires as Will Parker, Sim.) Laurence Welk Village Theatre, through July 29, Tuesday, and Thrusday through Saturday at 8,00 p.m. Matinee Tuesday, Wednesday, Thursday, and Sunday at 1,45 p.m.

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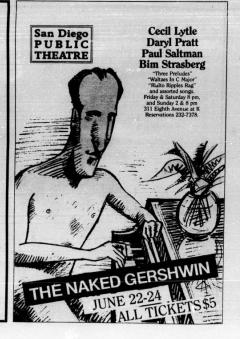
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READER'S GUIDE TO THE

ON GOLDEN POND

OH GOLDEN POND
The Correado S'aphouse is offering
Ernest Thompson's popular doma
about an elden's couple who return to
about an elden's couple who return to
years on Golden Pond in Marse. He is
years on Golden Pond in Marse. He is
years on Golden Pond in Marse. He is
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his life downing to a close. But he
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service of the cast include Robert J.
Merribers of the cast include Robert J.
Walter Trook, Rhimberly Learn, and

THE OVERCOAT

THE OVERCOAT
The Lamplighters Community
Theatre is hosting a command
performance of the Santee
Community Theatre is prediction of
the disma by Philosal Coppl, which the
year. The story is set in the 1850s in
Russia, and # combines mirror.
Bartasy, magical dreams. a
sympathetic phost, and — in the
Santee production — the music of
Tchalkowsky Merme Williams derects

the show. Lamplighters Community Theatre, Friday, June 29 through July 1; Friday and Saturday at 8:00 p.m. Matinee Friday, June 29 at 10:30 a.m., Saturday, June 30 at 2:00 p.m., and Sunday, July 1 at 2:00 p.m. For information call 464-4598.

PERFORMANCE HELL Philip-Dimitri Galas presents his award-waudonlie show, a three-person attack on the performing arts at their lowest etb. Among those doing the attacking are presidental candidate/burlesque queen Mora Rogers, dictator/child star Buty

Cromsell Purch and July, the Art Bally, the Criticale Seen Choic and the glove of Japen Mandelds Like Galans of Mandelds Like Galans of ther awart vaus-beels worths — Swelight Festivation, Edding D. in Programmer Like Galans of the Galans o

correctic 'Barns of the tasteless will present a brand new act composed of vocal parodes about current trends and lessyles. Songs will include "Dead Love Melody," Romy Reegan Land, "Inhate to Terrorim," Soused of the Border, "Equity, "Hopekessly Bland," and then withern, "Cod Bless the Piparoos, "Members of the group or BH Will Spiker Talsidat, Cube La Doo, and Willy Bippp, Miss Marta will accommany the group on plano.



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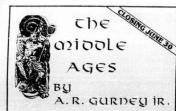
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RASHOMON

Reviewed this issue. Old Globe Theatre, throu September 2: Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

SEE HOW THEY RUN

The Lamb's Players Theatre is staging the Philip King comedy. Set in World War If England, an American solder (who is also an actor), his actress wife, a German spy, two priests, and a bishop are staying at an old vicarrage. to-shop are slaving at an old visconign-Armad vertices are officed to suitablely gathering and, in a comedy of gathering and, in a comedy of control of the company of the control and the groups (James Mer Faireran direct the production, Members of Mayer, La Mer Faireran, Trush Parker, Parinett Scrists, Trush Parinett, Parinett, Scrists, Trush Parker, Parinett Scrists, Marchael And Members, Parinett Scrists, Marchael And Members, Parinett, Members, Marchael And Members, Parinett, Members, Marchael And Members, Marchael Membe

SEXUAL PERVERSITY IN CHICAGO

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The Marquas Natio: These presents a double-bill of new chipple by two of America's most important.

America and Sam abspect in Marrier Social Processing, foor "modern" proposed fails and sheeped in Marrier Social Processing, foor "modern" proposed fails and sold onless with supposed fails and sold onless with supposed fails and sold onless with supposed fails and s

through Sonday at 8:00 pm. Sories N presents the registed Broad-Rep Reports Sories N presents the registed Broadway Francis Sories Sories

THE TOOTH OF CRIME Sam Shepard's mystical-existentialist masterpiece about rival rock stars is given an intense, intelligent, responsible staging at the Rep. Director Sam Woodhouse has

Influence that begin as on the responsibility of the complete and the comp



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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.

You've got to hand it to Lee Ritmour. The much-in-demand session guitaris thas recorded with a mind-numbing number of hig-name stars, has composed for and/or played on an impressive ist of televistion and film soundtracks, and continues to jurgle how solo careers — one as a jazz artist who releases instrumential albums and the other as the leader of a solf-funk. leader of a soft-funk, pop/rhythm and blues band that has placed Ritenour's music on the Top Forty charts. In short, it's been a nice life, one that finds the guitarist plotting that indicate plotting various musical projects from the spacious Malibu manse that serves as his home base.

Many musicians in Ritenour's position would lapse into complacency by recycling the

complacency by recycling the same formulais sounds that purchased such confort. But to his credit Riterour recently applied the brakes to a most of the same formulaist to be a possible of the same formulaist to be possible of the first two being Rill and Rill 23. Riterour already had written several songle for the new album when he decided to make a first two being the first two being the first two being Rill and Rill 23. Riterour already had written several songle for the new album when he decided to Chucking the finished tunes, Riterour began anew by

Smokey Robinson

Special one

Tonight, June 21, 8:00 p.m.



Veitch, producer Greg Mathieson, and vocalist John Massaro, as well as long-time collaborator Eric Tagg. The result is an album, Banded result is an anount, banked Together, that offers a wider variety of song styles than Ritenour's previous works, one which brandishes new-wave and techno-pop overtones that blend surprisingly well with Ritenour's patented, jazzy

In truth, Banded Together is not so radical a departure from Ritenour's other albums that it should engender a wholesale desertion on the part of his loyal audience. But it is a risk audience. But it is a risky enough venture to prove that Ritenour is not content to cushion his recognized niche for a long and restful stay. Ritenour and his current band will be at Humphrey's for two shows each on Friday and

shows each on Friday and Saturday nights. If I was impressed by leicle Works when they played at San Diego State a few months ago, and was equally delighted with their import EP. I am even more enamored of the Liverpudlian hand now that I've heard their debut Arista Records al'rum. Icicle Works. But not for the usual reasons. In addition to the lcicle Works. But not for the usual reasons. In addition to the track "Whisper to a Scream (Birds Fly)," which was also featured on the EP, the new album proffers nine tunes that effectively challenge the contention that "the song's the thing." These guys are not even close to being dreat sondwriters. close to being great songwriters, but their layered instrumental

one finds oneself responding favorably to songs that offer lavorably to songs that offer only marginally inventive melodies, harmonies, and rhythms. Although the trio doesn't stray from a basic mix of guitar, synthesizer, and drums, the cumulative effect of their stacked woicings creates a tonal thicket not unlike Phil Spector's famous "wall of sound," a sound that themselves the that themselves the that themselves the triangle of triangle triang that dazzles the listener into that dazzies the listener into believing that there is more substance to the music than there really is. The stronger cuts on *lcicle Works* (the above-mentioned song and "Love Is a Wonderful Colour") are in fact Wonderful Colour") are in fact well-crafted songs, but for the most part this group's material is little more than the musical equivalent of a carnival midway; a lot of colorful razzle-dazzle that offers pleasurable diversion. Sometimes, as in this diversion. Sometimes, as in tr case, that's enough. If Icicle Works play, as loudly at the Spirit on Friday night as they did at the Backdoor a while back, look for some furry creatures to check out of the pet motel acress the street from the nightclub. Also on the hill are Urban Umbrella and the

Urban Umbrella and the Seventh.

In other concerts this week, Tennessee Ernie Ford will perform two shows at the Del Mar Fairgrounds Grandstand tonight, Thursday (the first is an afternoon performance; while Smokey Robinson is holding court at Humphrey's; and Tower of Power and Sancho





Lee Ritenour Tomorrow and Saturday



Ronnie Laws

ALL SEATS RESERVED All Shows 6:30 and 9:00 p.m. Dinner Packages available call 283-SEAT

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Bill Gambles, Aztec Center Box Office and
all Teleseat outlets or charge on Seatline. Tickets available at Humphrey's day

Beginning with Ronnie Laws there will be new show times, 7:00 p.m. and 9:00 p.m. The 7:00 p m concerts will begin promptly at 7:00 p.m.

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Barmad are sharing the stage at the Belly Lip Americ.
Fielding sign include a rock and roll revue at the Del Mar Fairgrounds Grandstand featuring Fabian, the Lip America at the Common and the first show of a three-night engagement by America at the San Diego Wild Amirad Park's Mahala Amphitheater. On Common the Belly Common and the Tell-Tale Hearts will be at the Del Mar Pairgrounds Crandstand; and the Common and the Tell-Tale Hearts will be at the Adams America Theorem for the Martin Stage St Barnard are sharing the stage at concert features Lee Greenwood and Exile at the Del Mar

Fairgrounds Grandstand Sarah Vaughan and the Count Basic Orchestra will perform at the Del Mar Fairgrounds Grandstand on Monday night; while down in Monday night: while down in Spring Valley two of the Mills Brothers — Donald and John — will join Patti Page for the first of a two-night stand at the Fiesta Dinner Theatre. A busy Tuesday finds DeBarge at the Del Mar Fairgrounds Grandstand, Laurie Lehman at the See Diese City Schule

Grandstand, Laurie Lehman at the San Diego City College Theater in a continuation of the "Jazz Live" series; and the Violent Femmes and WWIII at the Rodeo in La Jolla Village. The week closes with a Wednesday-night performance by T.G. Sheppard and Atlanta at the Del Mar Fairgrounds.

Icicle Works, Urban Umbrella, and

CONCERTS

Tennessee Firste Fand: Del Mar Fairgrounds Grandstand, tonight, Thursday, 2 and 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Smokey Robinson: Humohrey's tonight, Thursday, 8 p.m., 2303 Shelter Island Drive, 283-SEAT.

Tower of Power and Sancho Barnard: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Fabian's Good-Time Rock and Roll featuring Fabian, the Diamonds, the Marvelettes, and Freddie Cannon: Del Mar Fairgrounds Grandstand, Freday, June 22, 7:30 p.m. V.u de la Valle turnoff from 1-5, Del Mar.

The Cramps, the Red-hot Chili Peppers, and the Tell-Tale Hearts: Adams Avenue Theatre. Saturday, June 23. 8 p.m., 3325 Adams Avenue, Normal Heights.

the Seventh: Spirit, Friday,

Lee Ritenour: Humphrev's, Friday and Saturday, June 22 and 23, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

America: San Diego Wild Animal Park's Mahala Amphitheater, Friday, June 22, 7:30 p.m.; and Saturday and Sunday, June 23 and 24, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

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

Elton J.R. and the Country Golds:

Old California Market Place, Sunday, June 24, 1:00 p.m., 1020 San Marcos Boulevard, San Marcos

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

Sarah Vaughan and the Count Basie Orchestra: Del Mar Fairgrounds Grandstand, Monday; June 25, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar.

John and Donald Mills and Patti Page: Piesta Dinner Theater, Monday and Tuesday, June 25 and 26, 6:45 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977,

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

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

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, Juric 27, 7:30 p.m., Via de la Valle turnoff from 1-5. Del Mar

New 4-Cirls-4 and the Harry James Orchestra: Del Mar Fairgrounds Grandstand, Thursday, June 28, 2 and 7:30 p.m., Via de la Valle

turnoff from I-5, Del Mar.

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

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

The Johnny Otis Show and the Mar 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.

Hammer Smith and the King Biscuit Blues Band: Belly Up Tavern, Friday, June 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Sha Na Na: San Diego Wild Animal Park's Mahala Amphitheater, Friday, June 29, 7:30 p.m.; and Saturday and Sunday, June 30 and July 1, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702

The Belair Boys' Tribute to Elvis Presley: O'Brien Stage, Del Mar Fairgrounds, Saturday, June 30, 7:00 p.m., Via de la Valle between 1-5 and Pacific Coast Highway, Del Mar.

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

Palsy Montana: Old Time Cafe, Saturday, June 30, 7 and 9 p.m., 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 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.

Alcatraz, Assassin, and Romeo Fox Theatre, Saturday, July 14, 8 p.m., 720 B Street, downlown 231.3554

Lionel Richie and Tina Turner: Sports Arena, Sunday, July 15, 8 p.m. 224-4176.



Club listings are compiled by Ron Jennings, if you wish to be included, please call 265-9092 Thursday oftermoon or Friday before 5:00 p.m. The listings





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North County

Acapulco Restaurant, 1020 Wes San Marcos Boulevard, San Marcos, 471-2150: Steven and Janva. contemporary, Wednesday through

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

Belly Up Tavern, 143 South Cedros Avenue, Solara Beach, 481-9922: Tower of Power, rock and rhythm and blues, and Sancho Bernardo, rock, Thursday, the Robel Rockers, rock and reggue, and the San Diego Trinidad Steel Band, reggue, Frisiay, the James Harmon Band, rhythm and blues, men peladiers and blues, and the Paladins, rockabilly, Saturday; King Biscuit Blues, blues and rhythm and blues, Sunday; the Mar Dels, vintage rock, Monday: Forward Motion, reggae, Tuesday: David Bradley's Surf and Ruesday, David Bradleys Suri and Destroy Band, contedy and rock, Wednesday, Afternoon Concerts: th Chicago Six, Disieland jazz, Friday the Chicago Fifteen, Disieland jazz Sunday; Stones Throw, vintage jazz, rock, and swing. Wednesday.

Bobby G's, 485 First Street. Encinitas. 436-7397: The Source, rock. Thursday through Saturday; P.J. Fog. contemporary, Sunday through Tuesday; Network, rock.

Bookworks/Pannikin Coffeehouss Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735; Joseph Angelestro and Company, jazz.

The Bridge, 1103 North Hill Street, Oceanside, 722-1904; Denny Tymer, country and contemporary, Tuesday through Schurday Don Termison, country and contemporary, Sunday and Monday.

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

Charlie's Niteclub, 680 West San 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, 725-8770: Outta Controll, rock, Tuesday through Saturday; the Echoes, '60s rock, Sunday and Monday.

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

The Del Mar Cattle Company. 12702 Via Corina, Del Mar. 259-8833: Stampede, country. Tuesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solaria Beach, 753-6733: Bratz, rock, Thursday through Saturday, Four Eyes, rock, the Reflectors, rock, and Automatics, rock, Sunday, Dirk Debonaire, rock, Monday, Purl, rock, Tuesday, Okicie to Appear, rock, Wednesday.

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

Pireside Lounge, 439 West Washington, Escondido, 745-1931: Bandit, rock, Thursday through Saturday; live rock, Tuesday, call club for information; Spectra, rock,

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Delene, contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Friendship. contemporary. Tuesday through Saturday; Gil and Linda, contemporary. Friday through



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

Hundry Hunter, 1221 Vista Way Oceanside, 433-2633: Steve Moris comedy and music, Wednesday through Saturday; John Barker, T 40 favorites, Sunday through

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Steve Hudson, comedy and music, Thursday through Saturday: Russ Kirkpatrick Trio. contemporary, Wednesd

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

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana John Roger/Solana Brach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Patrick Campbell, 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. 741-9935: Random Sample. rock. Thursday through Saturday. Tony Tarvin. contemporary, Sunday and Monday. Rich Hunt. contemporary, Toesday; the Reflectors, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722 4771: Freewill, rock, Tuesday through Saturday; Inta Wishin', rock, Sunday and Monday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Mar Dels, vintage rock, Thursday and Friday: Wheels, rock, Saturday; Random Sample, rock, Wednesday.

Old Time Cafe, 1648 North Highway 101, Leucadia, 436-4000. Jennifer-Jeffries, folk, Thursky, Phil and John Curningham, Scottah music, Frakay, the Iron Shountain music, Frakay, the Iron Shountain Saturulay, the All Night Faldlers, Kaller music, Sunday, Old Time Hoot Night, Tuesday, Open Poetry Reading, Wednesdy, Sunday Brunch Concert, Catherine Eaglmon, Iroh harp.

Pacific Espresso, 235 North El Camino Real, Encinitas. 436-1248: The Peter Sprague Trio, jazz, Priday and Saturday; Steve Strauss, jazz

Pancho's, 1309 Camino Del Mar. 481-0414: 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: Kicks, rock, Wednesday through

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

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

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Yabor rock, Friday and Saturday; Incognito Rockers, rock, Sunday. Ramada Inn, Scotty's Pub. 2500

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

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146. Jim Gates and Sound Investmen contemporary, Tuesday through Saturday; the Marley Days Quart



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500 pm-600 pm 255 dinks (when wells and drufts), 600 pm-900 pm 254 drafts, 500 Rodeo Castle Burgers, cheap wells, and that 91X cheese. Plus, T-shirts and buttons from the movie.
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pranist, Thursday through Saturday, Jim Malone, planist, Similay and Monday, Greg McGimis, planist, Tuesday and Worthesday

Reuben's, 2515 El Camino Real, Carlshad, 434-17oe; Clutch Cargo, contemporary, Tuesday through Sameto.

Rogue Stills, 9850 Carmel Mt. Road, Penasquitos 578-2144; Peter Jav. contemporary, Monday through Saturday.

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

Stage Coach Inn, 1865 Vista Wa, Vista, 724-9090; Cocote, country, Wednesday through Sunday.

Teepee Room, 1270 Main Street, Ramona, 789-3735, Live country music, Friday and Saturday, call club for information.

Tequila Flats, 3206 Mission Avenue Oceanside, 757,7757. The Bad Bors, rock, Wichresday through Saturday, Hit N Run, rock, Sunday through Tuesday.

That Pizza Place, 2622 El Carmino Real, Carisbad, 434-3171; Brass Tax, jazz, Friday, Blucgrass Etc., bluegrass, Saturday.

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

Valley Center Inn Saloon, 27555 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.

West Entertainment Center, 435
West Vista Way, Vista, 941-1002;
Jockey Clab Permonition rock,
Thursday through Saturday, live
rock, Sunday and Wednesday, call
clab 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; Dirk Debonaire, rock, Thursday through Saturday; BBC, rock, Sunday and Monday; the London Brothers, rock, Tuesday and

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

Wooden Nickel, 13303 Poway Road, Poway, 748-6364; Ron Morin country, Thursday and Wednesday; live country music, Friday and Saturday, call club for information.

Beaches

Wernice La Jolla, 153-1001. Hermity Fontane, contemporary, Tuesday through Saturdao J J. Frank, contemporary and size piano. Monday through Friday happy bours.

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

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

Bahia Hotel, 998 West Mission Ba Drive, Mission Bay, 488-3551; March 188-3551;



FREE AFTERNOON CONCERTS

Wednesdays, 6-8 pm - STONE'S THROW Findays, 5:30.8 pm - CHICAGO SIX

FOR INFORMATION CALL 481-9022

SPUD BROS.



Top 40 dance music, Tuesday through Saturday, Cheatham's Jazz Quartet, jazz, Sunday, Piano Bar: Buddy Reed, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

Beach Club. 1921 Bacon Street Beach Calb, 1921 Bacon Street, Ocean Besch. 222-6822: The Blonde Bruce Band, blues and rhythm and blues, Thursday; Jagwire, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jotla Village Drive, La Jolla, 457-4170: Vinage Orive, La John, 457-4170: Forecast, contemporary, jazz, and rhythm and blues, Thursday through Saturday; the Music Machine, recorded music singalong, Sunday and Monday; L.A., rock, Tuesday and Wednesday

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081; Touch, contemporary. Thursday through Saturday; Supercolt, country, Sunday;

and Wednesday. Polynesian Lounge: Stevie Woods, contemporary, Monday through Friday happy hours, with Don Hertel's 1984 Friendly Follies, variety show with music, Monday evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Heaven and Earth, Jazz, Wednesday through Saturday; Zzaji, Jazz, Tuesday. Comedy Store, 916 Pearl Street, La

Jolla. 454-9178: Mattias Scmidtt, contemporary, early afternoon, Thursday and Saturday: Nancy Thursday and Saturday: Nancy Scarr, contemporary, early afternoon, Sunday, Monday, Wednesday, and Friday: Mark Meadows, jazz, Tuesday evering; cornedy shows, Wednesday and Thursday through Sunday, call club for information; Cornedy Amateur Night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Jesse

Davis, contemporary, Tuesday through Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday and Monday.

Halcyon, 4258 West Point Loma Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559; The London Brothers rock, Thursday through Saturday, with Circles, rock, Friday happy hour; live rock, Sunday and Monday, call club for information; New Language, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-400; People Movers. contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel dei Coronado, 1550 Orange Avenue, Coronado. 435-6611: One Plus One, contemporary, Tuesday through Saturday. Islandia Hotel, Circe Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Roulevard, Pacific Beach, 270-3220: The Reflectors, rock. Thursday through Saturday, Bobby Chervolet and the Shames with the King Bescuit Horns, rock and blues, Sunday and Monday, David Bradley and the Manie: Band, comedy and music. Tuesday: Bratz. rock, Wednesday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262; Moment's Notice, contemporary, Friday and Saturday

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 Echoes, 60s rock, Thursday through Saturday; the Hurricanes, blues and rhythm and blues, Sunday and Monday; the Predators. rock, Tuesday and Wednesday.

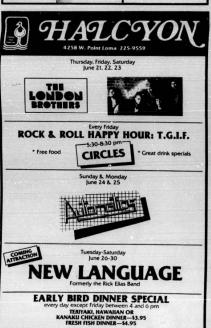
McP's. 1107 Orange Avenue. Gronado, 435-5280: The Booze Brothers, rock, oldies, comedy, and rhythm and blues, Thursday through Saturday; the Hintons, Irish music, Wednesday.

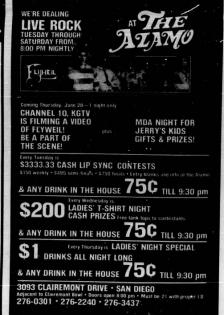
Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Live musical entertainment, Tuesday through Thursday, call club for information; Third Degree, contemporary, Friday and Saturday; Jim Moore, contemporary, Sunday Jim Moore, contemporary, Sunday

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









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

SWEETHEART NIGHT

For you players who missed out last Thursday here's y Night and the feeling's right! Everyone will be toasted with 75¢ wine & champagne Greek" will provide a luxurious limo to take a lucky-couple off to an exciting evening and dinner for two at. Humphrey's —contest at 10:00 pm. Also starting at 7:00 pm see Players' own gorgeous girls model sexy Elon swimwear

Friday & Saturday, June 22nd & 23rd

IT'S THE WEEKEND—CUT LOOSE!

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

STAY & PLAY!

Breakfast buffet served until wee hours of the morning exclusively at Play

Sunday, June 24th PLAYERS 1ST ANNUAL SALON OLYMPICS

Tonight see "Maxis", "Essence" & "Hot Locks" compete, Free Mastey products, special drink prices and concoctions guaranteed to curl your hair. Special thanks to Jean Alexander and Page 2 under the direction of Yannis for opening the Olympics with their exciting show.

RESTAURANT APPRECIATION NIGHT

Altoy mates! Welcome aboard . . . it's Captain Morgan's Buccaneer's Bash! Special rum drink prices contests and prizes. Monday's Happy Hour at Players never ends!

LADIES' & GENTS' NIGHT

The best hors d'oeuvres in the valley are right here at Players from 5:00 to 7:00 pm all week.

Tuesdays features all vodka well drinks and tasty margaritas for \$1.00 all night long!

Wednesday, June 27th

FIESTA NIGHT

Come enjoy your favorite South-of-the-Border dishes 5:00 to 8:00 pm. It's a fiesta all night long at Players with 75¢ margaritas.

Players presents for the first time in San Diego, the opportunity to appear in a soon-to-be released Major Motion Picture: "SHOWGIRL"

Winners of our weekly Pree-Style Dance Contest and our Beauty Contest will compete in the finals for a part in the movie. Come to Players and fill out an application Monday through Friday.

9-90 am to 3400 pm starting June 25th, Beauty Contest begins July 3rd and Free-Style Dance Contest begins July 5th.



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

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: 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; Crystal, rock, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, Jazz.
Thursday through Saturday: Ella
Ruth Piggee, Jazz and blues.
Sunday: the Features, rock, Monday
and Tuesday: the Mar Dels, vintage
rock, Wednesday.

Omelette House, 949 Orange Avenue, Coronado. 435-1867; Harvey and the 52nd Street Jive. jazz, Thursday.

Rodeo, 8980 Villa La Jolia Drive, La Jolia, 457-5590; Moving Targets, rock, Thursday through Saturday; the Penetrators, rock, Sunday; Violent Femmes, rock, W.W.III, rock, and Carming de Forest, rock. Tuesday: live rock, Wednesday, call club for information.

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

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190

Jimmy Nixon and Downborn country, Friday and Saturday

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, Tom "Cat" Courtney, blues, Thursday, Chuck Bolt, blues, ballads, and rock, Upstart Crow and Co., Seacoast

Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990 The Pacific Ensemble, light classical music, Sunday brunch. Vacation Village Hotel, Bay Loung Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Lorna, 226-1871: Upstary, Music Magic, contemporary, Thursday through Saturday, Norman Clifford, Sunday through Toesday, Plane Bart Louis Vacquez, carly evening, Monday through Saturday, with Norman Clifford and Frankie Ferlin, early evening Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-235: The Siers Brothers, rock, Wednesday through Saturday; the Ron Bolton Band, rock, Sunday and Monday; live rock, Tuesday, call club for information.



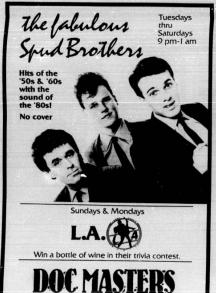
JOE STEWART



Monday & Tuesday MELISSA McCRACKEN

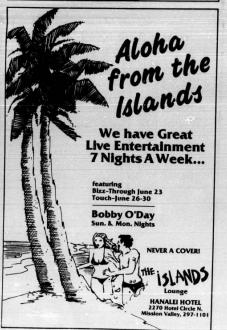
10787 CAMINO RUIZ MIRA MESA 605.146





2051 Shelter Island Drive.

in the Shelter Island Marina Inn.



San Diego North

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

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Devocean, Top 40 dance music, Thursday through Saturday with Charley's Goodtime Band, Dixieland jazz, Friday happy hour, Fortune, contemporary, Sunday, Ricky and the Jets, vintage rock, Wednesday happy hour.

Black Angus, 10370 Friars Road Mission Valley. 563-5862: Diamond. rock. Tuesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: A Nova, rock, Thursday through Saturday

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley. 296-6329: The Bryon Jackson Trio, jazz. Thursday through Saturday: Eric Foster,

classical guitar, early evening, Wednesday through Saturday; Waiter Clark, classical guitar, early evening Sunday, and Monday evening.

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, Tucsday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 560 Hotel Circle North, Mission Valley. 291-7131: Piano Bar: Sharon Skidgell.

Sunday, Monday, Wednesday, and Thursday; Kevan Melton, Tuesday. Friday and Saturday.

Hajji Baba, 104 Mission Valley Haji 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 Valic, . Cricket's, 595 Hotel Circle South. Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Fortune contemporary, Tuesday through Saturday.

Islands Lounge, Hanalci Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Bizz,

temporary. Thursday through Saturday: Bogart, contemporar Sunday and Monday; Touch, contemporary, Tuesday and Wednesday.

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

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Steppin' High, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Carnino del Rio South, Mission Valley.

SEXTON'S Restaurant & Nightclub

Tuesday-Saturday in the lounge

Chain Reaction

No cover. I.D.s required Tuesday Night

Ladies' Night 9:00 pm-1:00 am

Beer, wine & well drinks \$1.50

Wednesday Night
Hops & Schnapps Night
Beer & apple Schnapps \$2 25 9:00 pm-1:

Happy Hour Monday-Friday 11:00 am-6:00 pm SL00 well dinks, ber et wine Complimentary hors d'ouves \$400-600 pm Banquet Facilities Available 7353 El Cajon Bled., La Mess 460-1500

the =OLD==== pacific beach =CAFF==

Thursday-Saturday Bruce Cameron/Hollis Gentry

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

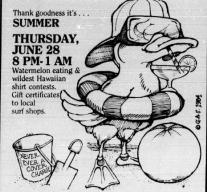
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Beginning 9:00 pm, Thursday and Friday, June 21, 22 & 28, 29





Steve Gates & Tony Stone



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Thursday-Saturday June 21-23



POCKETFUL

Sunday & Monday June 24 & 25 ZZYZX



NEW DAY! Every Wednesday Dr. James Downs, Ph.D.

Friday & Saturday

\$1.00

\$2.00

50¢ well drinks, draft beer & wine

July 3-7

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NO COVER Open Sunday \$1.00 **Drink Specials**

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\$1.00

Kamikazes Tuesday

\$1.00 well drinks all night

Wednesday \$1.00

Vodka drinks all night

\$1.00 Long Island Iced Teas

all night

299-2828; Ipso Facto, rock, Tuesday brough Saturday, with Toys, rock, Friday and Saturday, Toys, rock, sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Live contemporary music. Sunday and Monday, call club for information.

Monk's Saloon, 10475 San Diego Mission Road, Mission Valley, 563-000: Feelin', Top 40 dance music, Thursday through Sunday; Ella Ruth Piggee, jazz and blues, Monday; Cycles, Top 40 dance music, Tuesday and Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638; Phil Stumpo, comedy and music. Wednesday through Saturday, Parrett, oldies and nevies. Sunday and Monday; Steve Hudson, comedy and music, Tuesday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022; Justice, Top 40 and oldies, 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, Dixieland, swing, and oldies, Friday

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Southwind, contemporary, Tuesday through

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Bobby Adado Trio, jazz and contemporary, Thursday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: John Lewis. contemporary, Thursday; Rick Cosey, contemporary, Friday and Saturday; John Ingram. contemporary, Tuesday and Wednesday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Mitch Cornish and the Hell Hounds, rock, W.W.III, rock, and Born Crosseyed, music of the Grateful Dead. Thursday, Icicle the Grateful Dead, Thursday, Icicle Works, rock, Urban Umbrella, rock, and the Seventh, rock, Friday; Icon, rock, Bitch, rock, and Bible Black, rock, Saturday, "Peanut Butter and Bluss Jam Night," Tuesday; the Curbs, rock, Luna, rock, and the Splatters, rock, Wednesday.

Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar. Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461:
Joe Stewart. contemporary.
Thursday and Wednesday: Espresso,
contemporary, Friday and Saturday;
Denny Cannon, contemporary,
country, and rock, Sunday, Melissa
McCracken, contemporary, Monday
and Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9942; Costa V. contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

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

San Diego South

Anthony's Harborside, E355 North

music. Tuesday through Saturday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135. Fundi and Good Company, contemporary, Thursday through Saturday, live contemporary music. Wednesday, call club for information.

Barnacle Bill's, 1880 Harbor Island ive. Harbor Island. 297-1673.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Twotones, rock, Tuesday through Saturday: Cattails, contemporary,

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

Doc Marters 2051 Shalter Ishard



DANGING LIVE ENTERTAINMENT

7 NIGHTS A WEEK **NEW HAPPY HOUR** MONDAY-SATURDAY 5-7 pm

> \$1.35 Well doubles \$1.00 Domestic Beer

SATURDAY & SUNDAY Pool Tournament 2 pm



THE ECHOES

Thursday, Friday & Saturday June 21, 22 & 23. No cover.



HURRICANES

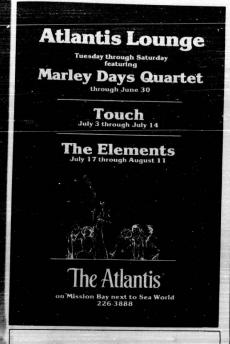
Rhythm & Blues Sunday & Monday June 24 & 25.



PREDATORS

Rock & Roll Tuesday, Wednesday & Thursday June 26, 27 & 28.

5046 Newport Ave. • Ocean Beach 222-5300



San Diego's Most Spectacular Happy Hours Happen Monday through Friday from 4:30 to 6:30 p.m. coking for a way to skip dinner beautiful people while you



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TUES: Peel Your Own Shramp
WED: Stuffed Pasta Night
THURS: Theo Bar with All
the Fooris
FRI: Alfrescois Pizza

ALFRESCOS

The Humphrey's Happy Hour Banquet

MON: Carved Roast Beef Sandwiches
TUES: Peel Your Own

THURS: FRE

HUMPHREY'S On Shelter Island (619) 224-3577

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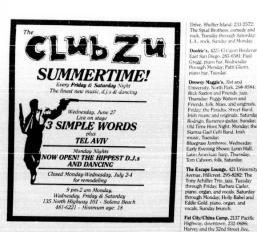
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T 365 DAYS OF THE YEAR







Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: Jeannie and Friends, jazz. Thursday through Saturday; Dean, contemporary, Monday

through Wednesday: Joe Azarelio, jazz, Monday through Friday happy hours. Continental Room: Ira Cobb's Jazzbo, jazz, Sunday

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Piano Bar: Bruce McKeithen, Wednesdiy through Saturday: Larry Moore, Sunday through Tuesday, Alicia Thomas, Monday through Friday happy hours.

"The Invader," at the dock at 1066

Jolly Roger, 807 West Harbor

Drive, Seaport Village, 233-4300: The Night Managers, contemporary, Tuesday through

Old Town Opera House, 4040 Twiggs, Old Town, 298-0082: Tobacco Road with Sue Palmer,

vintage jazz and boogie-woogie.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: The Larry Foster, Trice, 2022, Friday and Saturday







Coming attractions: July 13, Billy Griffith: August 11, Mr. Dramatics, LJ. Reynolds. Future shows to be announced. Tickets on sale at all Teleseat outlets. (Teleseat charge 283-SEAT). For information 263-2268.





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

SAY YOU DISCOVERED

Soon everyone will be talking about the new place to party. The happiest Happy Hour with half-priced drinks, hors d'oeuvres and live music from 5:00 o'clock and dancing after 9 00. Impress your friends. Take them to the Corniche tonight. Then you can say

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LOUNGE

Island Drive, Shelter Island, 224-8242: J.J. Frank and the **★LOOK-ALIKE CONTEST★** Coalition Orchestra, pop, the Zorgonian Jazz Quartet, jazz,

Come dressed as Sandee and the Ram Bar cartoon characters below ("50s style) on Wednesday, June 27, 9:00 pm.
Prizes & fun.



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Sunday sessions (1 pm-8 pm) for teenagers No beer or liquor served. SANS SOUCI & BAMBI CLUB (24 hours) Revolucion between 6th & 7th

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50¢ TACOS, SHREDDED BEEF OR FISH

\$1.25 MARGARITAS \$1.25 TECATE & DOS XX BEER



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The Trojan Horse 6179 University (College & University) 582-1070



Join us for Darlene's wedding at 2:00.

Join us in the celebration with the US Band and Strike Force. NIGHTLY SPECIALS

NIGHTLY SPECIALS
Sunday—Tequils Survise 51 25
Menday—Bourbon well \$1.25
Tuesday—West Trager Hoses 1-shart or hat—
Special and prink
Weethesday—Cong bland feel reas \$1.25
Menday—Pequils well chans \$6.25
Menday—Pequils well chans \$7.25
Menday \$6.30
Menday—All well chinis 7.25 & 10 pm
Orango Canal 86.6

Brigham's Preservation Jazz Band. brighants Preservation Jazz Band jazz, early evening Thursday: Nitetrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 Prophet Restaurant, 4461 University Aerune, East San Diego, 283.7448. Lori Bell and Friends, Jazz, early evening Thursday, the Orion Duo, classical guitar, early evening Wednesday and Friday, Walter Clark, classical guitar, early evening Saturday, Lori Bell and Shep Meyers, jazz, early evening Sunday.

Drive, Harbor Island. 291-1880: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Sakmo's, 3102 University Avenue.
North Park. 280-6163: The Shreeve
Brothers Quartet, jazz, Thursday
and Wednesday, Anna Bjarmson,
Herman Salerno, and guests, opera highlights, pop, and show tunes,
carly evening Friday and Saturday,
the Art Resnick Trio, jazz, Tuesday,

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

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

Soledad's, 425 West B Street, downtown. 232-7588; Freefall, j Thursday through Saturday.

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

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

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday; the Us Band, rock, and Strike Force, rock.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: The Three Stoogers, vintage rock.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Charley's Goodtime Band, Dixieland jazz, Thursday; Ira Cobb's Jazzbo, Dixieland jazz, Saturday. Tuba Man's No. 2, 7149 El Caion

Viscount Hotel, 1960 Harbor Island Jarrett, oldies and newies, early evening Tuesday through Saturday

East County

Baxter's, 1025 Fletcher Parkway, El Tuesday through Saturday.

Black Angus, 1000 Graves Avenue. El Cajon, 440-5055; In Colour, rock, Tuesday through Saturday.

Blarney Stone Too. 7059 El Cajon oulevard, La Mesa, 463-2263; ran McVicker and Tom McMaster Irish music. We friesday through Saturday; the Hintons, Irish folk music, Sunday and Tuesday.

The Boondocks Restaurant, 8320 Parkway Drive, La i4esa. 465-3660: Jim Edwards, contemporary. Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday, Jim Moore, contemporary, Tuesday and

ADVENTURES WITH PARADISE violent temmes CARMIAG DE FOREST W.W. III

TUESDAYS

PARADISE FREEDOM FEST featuring AND AND AND

Doors open at 8 pm at the **RODEO**21 & up • 50¢ draft beers
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485 FIRST ST., ENCINITAS 436-7397

Cabpso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526; Ron Morin, contemporary, Friday and

Chico Club, 7366 El Cajon Boulevard. La Mesa. 464-9555: Tim Knoor, one-man variety. Friday and

Dock's Landing, 1185 East Main

RODNEY

SUGAR BABIES

Street, El Cajon, 442-0258: Piano bar: Jim Allen, Thursday through Saturday: Dale Pearson, Sunday through Tuesday: Jerry Burchard

Horseshoe Tavern, 7664 Broadway. Lemon Grove. 469-6344: The Smith

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Avenue, Santee, 448-3402; Shadow Riders, country, Friday through George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Live contemporary entertainment, Thursday through Saturday, call club for information. Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Red Lane and Ramblin' Fever, country, Friday and

OLYMPICS '84

ALL PADRES GAMES EXCELLENT FIELD & PLAZA SEATS

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

Brothers, country rock, Friday and

Kentucky Stud, 11377 Woodside

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

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

Mama's Mink, 533 East Main

Street, El Caion, 442-5573

Rawhide, country and rock, Tuesday through Saturday.

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

Our Favorite Place, 8646 Missio Our Parente Pace, 8040 Misson 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.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Center Stage, country and music of the '40s and '50s, Tue-day through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Chain Reaction, contemporary. Tuesday through Saturday; live musical entertainment, Sunday and Monday, call club for information.

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

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

Van Winkle's, 10055 Mission Gorge Road, Santee, 449 0060, Crossfire contemporary and country rock, Friday and Saturday.

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday: live polka bands, Saturday.

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 Previtt, country, Tuesday through Saturday; live country

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ance Machine, 1862 Palm Avenue aperial Beach. 429-H61: The Rent ock, Tuesday through Saturday rock, Sunday and Monday, cal ub for information

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Tito and Augustine, contemporary, Thursday through Saturday, Karen, ontemporary, Sunday and Monday Rick Lyons, contemporary, Tuesday

Hungry Hunter, 1344 Palm Avenue, Imperial Beach 423 0053, Steve Reynoids, contemporary, Chursday through Saturday.

lutch's, 1463 Palm Avenue mperial Beach, 423-3479: Country comfort, country, Friday and

Joey's, 415 Broadway, Chula Vista, 420-4828; Louic, Piña, 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

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Sunday.

The New Trophy Lounge, 999
National City Boulevard, Nation
City. 477-5753: Vergie and the

Rapture, contemporary, Monday through Wednesday.

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, contemporary, country, comedy and rock, Friday and Saturday.

Palomino Star, 3008 Main Street. Chula Vista. 427-5889: Ron Tabor, country, Wednesday, Thursday, and Sunday: the Goodall Boys, country.

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

PERFORMERS

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

Rock & Roll

Ar Nova: Bunbury's Automatics: Time Machine/Chez

Automatics: Time Machine/Chez Orleans The Bad Boys: Toquila Flats Bandit: Fireside Lounge, Wild Turkey BBC: Navyo Irm, Whiskey Flats The Beat Farmers: Budle's Behair Boys: Valley Fort Restaurant Sancho Bernardo: Helly L's Tavern Sitch Sporie Bitch Sporie Travern Sitch Sporie The Bitch Royles

Beach The Blitz Brothers: Trojan Horse, Mom's Salcon

Bobby Chevrolet and the Shame

with the King Biscuit Horns Oasis Bar, 1121 Third Street, Jose Murphy's
The Ron Bolton Band, Himmiron

The Booze Brothers: McFs
Born Crosseyed: Spirit
Bratz: Jose Murphy's, Distillery
Nightchik Bratz: Jose Marphy's, Distillers Nightclub Carming de Forest: Spirit Circles: Purk Place, Halcyon Mitch Comish and the Hell Hounds: Spirit Crystal: Mustang Club The Curbs: Spirit Destiny: Time Machine/Chez

Orkans
Diamond: Black Angus/Mission
Valley
Dirk Debonaire: Whiskey Flats. Distillery Nightclub

Ducktail Revue: Sheraton Harbor

Island
The Echoes: Chopping Block, Le Chalet
The Features: Old Pacific Beach

The Features: Old Pacific Beach Cale Plywell: Marno Four Eyes: Distillery Nightclub France: Bull N Stick Preswill: Normandy Cocktal Lounge The Headband: Bull and Bear The Heroes: Magnolis Mulvaney's Hit N' Run: Tequila Flats Lone: Sair's Icon: Spirit Icicle Works: Spirit Incognito Rockers: Ra

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Murphy's The London Brothers: Whiskey Flats, Halcyon The Lone Riders: Hodie's Lena: Spirit The Mar Dels: Old Pacific Beach

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The Bobby Adado Trio: Peter D's

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Cattails: Bout House

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Bernardo Inn. Atlantis Dean: Poway Mine Company. Hotel San Diego
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Dusty and Melissa: Tom Ham's

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Rancho Bernardo Inn Gil and Linda: Gilbey's Cocktail

Restaurant Lee Henning: Mulrancy's/Coror ado Rich Hunt: Mulrancy's Escandido Hutson and Best with Dave Stranove: Mr. 18ll's Backroom

Image: Vista Entertainment Center Impulse: Catamaran Hotel John Ingram: Mulvaney's/Pacific

Beach, Smuggler's Inn The Invaders: "The Invader"

Tony Irvine: Old Bonita Store

Whaling Company Peter Jay: Rogue Stills

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Just Us: Ramada hm

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John Levis: Smuggler's Inn John Levis: Smuggler's Inn Louie and Piña and Mario: Joey's Rick Lyons: Dock's Cocktails Main Street: "Bohia Belle" Melissa McCracken: Tio Leo's/Mire

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Music Magic Victor's
Nustral Ground: Antonio's
Hackends
Hackends
Night Managers: Jolly Roger!
Sourset Village
Niteline: Anthony's Herborsde
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Niteline: Harrick's II
One Plus One: Hotel del Coronalde
People Movers: Hillon Hotel
Linvino's
Lovino's
Lovino's

Mexican Village Larry Moore: Humphrey's Ron Morin: Calypso Loung Wooden Nickel

Island Society: Henry's Jarrett: Viscount Hotel, Monterey

Lounge Wayne Gire: Old Bonita Store

Peter Robberecht: Ranch un lo ton Sheraton Harbo Bernando III Island West

Denny Tymer: Phylliphy Vergle and the Orient Express: The

Yourself: Del Mar Fairgrounds



Restaurant, La Maze Juan Robles: China Five Nancy Scarr: Cornedy Store
Mattias Schmidtt: Cornedy Store
Shine It On: Vacation Village Hotel
Chuck Showalter: Jolly

Chuck Showalter: Jolly Roger/Neomside Tony Soraci and Co.: Henry's Bob Sortillion and Key Large: Our Favorite Place Southwi di Puvillion Leange Spring Fever: Reuben E. Lee's Steppin' High: La Hacienda Cantino

Cantina Steven and Tanya: Acapulco

Restaurant/San Marcos Joe Stewart: Tio Leo's/Mira Mesa and Mission Gorge
Take 3: Sandtrap Lounge
Tony Tarvin:
Mulvaney's/Escondido
Don Tennison: El Cornal, The

Island Triple Play: Hilton Hotel True Spirit: Sandtrap Lounge

Jazz

The Tony Achilles Trio: Escape

Joseph Angelestro and Company: Bookworks/Pannikin Bookworks/Paranion Coffeehouse Joe Azarello: Hotel San Diego Lori Bell: Prophet Restaurant Lori Bell and Shep Meyers:

Prophet
Brass Tax: That Pizza Place
Fro Brigham's Preservation Band:
Pul Josy's, Putrick's II. Lorenzo's
Bruce Cameron and Hollis Gentry
Ensemble: Old Pacific Beach

Cale Charley's Goodtime Band: Bacchanal, Tuba Man's No. 2 Cheatham's Jazz Quartet: Bahia Hotel

The Chicago Six: Belly Up Tavern The Chicago Fifteen: Belly Up

Taxem Ira Cobb's Jazzbo: Hotel San Diego, Tuba Man's No. 2 The Jimmy Corsaro Trio: The

The Hal Crook Ja z Band:

Bacchanal The Larry Foster Trio: Our Place J.J. Frank: Aimee's Freefall: Soledad's Freefall: Soledad's Mel Goot: Pacific Wine Bar and

Hotel Son Diego The Art Resnick Trio: Salemok

rvey and the 52nd Street Jive:

aven and Earth: Chuck's Steak

The Bryon Jackson Trio: Cafe in

Wayne Jure and Hank Young:

Imperial House
Bob Long, Winner's Circle
Mark Meadows: Cornedy Stor Sue Palmer: Old Town Opera

Salorn The Sy Raincy Trio: Patrick's II Jeannie Reith with Sweet Sound:

Omelette House, Fat City Chin

The Shreeve Brothers Jazz Quartet: Salernos The Peter Sprague Trio: Pacific Stone's Throw: Elario's, Belly Up

Tobacco Road: Old Time Opera House The Zorgonian Jazz Quartet: Harpson Henry's Zzajj: Chuck's Steak House

Folk/Ethnic

PADRES

Bluegrass Etc.: That Pizza Place Tom Cahoon: Drowsy Maggie's Tom Cahoon: Drowsy Maggie's Siamsa Gael Celli Band: Drowsy Maggie's Brian Connolly: Blarney Stone Pul Phil and John Cunningham: Old

Time Cafe
The Hintons: McP's, Blarney Ston Too Iron Mountain String Band: Old Time Cafe Jennifer Jeffries: Old Time Cafe

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Rick Saxton and Friends: Drowsy

Maggie's Peggy Watson and Friends: Drowsy

Blues/R&B/ Reggae

Terry B.: Spirit
The Blonde Bruce Band: Heach
Club, Mandelin Wind
Bobby Chevrolet and the Shames
with the King Biscuit Horns: Jose Murphy's
The Booze Brothers: McP's
Tom "Cat" Courtney: Jexus

The Five Careless Lovers: Pancho's
Forecast: Carlos Murphy's
Forward Motion: Belly Up Towern
Rick Gazlay and His Blue Zoo

Review: Spirit The James Harmon Band: Belly Ur

Tavern
The Hurricanes: Le Chalet
King Biscuit Blues: Memdolin
Wind, Belly Up Tavern
Sue Palmer: Old Town Opera

Ella Ruth Piggee: Old Pacific Beach Cafe, Triton, Monk!

Saloon
The Rebel Rockers: Belly Up

Taverri
The San Diego Trinidad Steel
Band: Belly Up Tavern
Tapestry: Josep's
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Peggy Witson and Friends: Droves
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Country/ Country Rock

Alton and the Ox Box Country Alton and the Ox Bew Country
Lads: Ox Bow Inn
Jerry Baze and a Touch of Country:
Silver Spur
The Beat Farmers: Bodie's
Denny Cannon: Tio Leo's/Mira
Meta.

Mesid Center Stage: Ox Bow Irm Cimmaron: Abilene Country Saloon, Wrangler's Roost Dan Connor: Carriage House Country Casanova: Circle D Corral Country Comfort: Hutch's County Line: The Outpost Coyote: Stage Coach Inn Crossfire: Van Winkle's C.W. Express: Rudi's Hidden Acres Dark Horse: Charlie's Nitoclub Frank Dixon and Country Nightlife: Landmark Cockton

Elton J.R. and the Country Four Star Country: Oasis Bar Free Rein: Flim Springs Im Wayne Gire: Old Bonita Store Bestaurent

Restaurant Goodall Boys: Palomino Star High Steppin': Pomerado Club Tony Irvine: Old Boulta Store Restaurant Red Lane and Ramblin' Fever:

Lakeside Hotel, Belly Up Tavem Gail Lee and Firecreek: Whiskey Creek
Lone Star Country: The Country

Lone Star Country. The Country. Side Rotationard and Louinge. Rolm Mortins Cirilginos Learning. Room Mortins Cirilginos Learning. Room Mortins Cirilginos Learning. Wiscoden Michael Dommhommer. Jammy Niston and Dommhommer. Jammy Niston and Dommhommer. Jammy Niston and Learning Prosedits. Country Bammykin Raschilike: Mortins Mittel, Rasch

Tapestry: Joey's Don Tennison: El Comal, The Bridge The Trademarks: Live Oak Springs Denny Tymer: The Bridge

Everything Else

Nar Adams: hory music.

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pen and show trans. Salermos Or
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Chack Bolt: bloos. Adalsk. and

Pon Boose Bordhers: rock, oldines,

Cornelle, and rhythm and blass.

Mel's

Walter Clark: deals of the Maniae

Build to console, and music. Jose

Markey Doys Quartet; popular and

July Bossan and Salermos Chack

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Markey Doys Quartet; popular and

July Markey Boss of the Salermost

Gene Dover Polla Band; yolia

music. Harrian Inn.

Gene Dewez Polka Band; polka music, Karurian Im Gary Duncan: banjo and guitar. Plaza Restavanti (öld. Toen Catherine Espinoza: Irish harp music, (öld. Time Cate in the Valley Restavanti Paul Greggi; piano bar, Dookie's Patti Glenn; piano bar, Dookie's Patti Glenn; piano bar, Dookie's Patti Glenn; piano bar, Josopia, and

Restaurant Ann Hall: Latin American harp.

Don Hertel's 1984 Friendly Follies:

Steve Hudson: comodu and musi-Hungry Hunter/Rancho Bernardo, Monterey Whaling

Chico Clab Bob MacLeod: piano and execut variety, Bahia Hotel, La Valencia Hotel Kevan Melton: variety piano, Gold

Hungry Hunter/Oceanside The Orion Duo: classical guitar music, Prophet Restaurant The Pacific Ensemble: light

Coast Lounge Phil Stumpo: comedy and music, M interes Whaling Company La Tranor: piano bar, Springfield Louis Vasquez: piano bar. Victor's Dale Vernon: piano and guitar raniety. Cafe del Rey Moro

classical music Unstart Cross

Sander and the Ram Band: pariety

stage show, Islandia Hotel Sharon Skidgell: piano bar, Gold

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Against All Odds — The remake of Jacques Tourneur's OUT OF THE PAST needn't detain anyone longer than to diagnose it as part of the Hollwood graws righting engine. than to diagnose it as part of the Hollywood grave-tobing epidemic, and to paint a large red cross outside here. The control of the paint a large red cross outside here been an uniform to the paint of the storyline has an in BODY-HEAT been yasked in on the Egipties, and there are all the paint of the paint of combine of the screen's most uniformation of the paint of the pai



bigger cos of writing and directing fell to the Kentucky Fried Theater team of Jim Abrahams, David Zucker, and Jerry Zucker, who are not With Robert Havs, Julie Hagerty, and Karsem Aboul Jabbar 1980.

• (Escondido Drive In, from 6.22)

Airplane II: The Sequel - People who enjoyed the predecessor seem to be disappointed in the sequel. People who did not enjoy the predecessor will

have difficulty letting much difference. But because feelily not organishy, is the goal that time (a new writer and director. Ken Finskeman, has taevin over lost the Kentucky Finsk Theater service of Mason Accompleted. The sheer volume of jokes, however, im-presses more by industry than by wit With Robert Hays, Julies Hagenry, Peter Oranes, Livade Bridges, and William "(South Bay, Drive In)."

Bananas — Woody Allen's movie numel tends to be not very visual, no-ceen very verbla. But very conceptual (Wouldn't it be a scream? 7) He must be tenfied at the coffee table. To this point, the has so malerial state. The guidy may of Latin American two-lution, the Jewish Defense Laggue, 35 Edgar Hoover, Transessee Williams, Howard Cosedi, etc., is frequently huny despite Allers a based minded period and defecting 1970.

Beat Street — Youth musical, as es-sentially innocent and wholesome as Bed Street Count research as an additional and Coulard Romey vertice; about a clique of kids from the Brons whose taxens, no high and in many directions and additional additionadditional additional additional additional additional additional

Blame it on Rio — Cuts being a chocking travelopie us of their enough and long emough to be a dirocing sex-corred. *Tax middle aged fathers corred. *Tax middle aged fathers between their enough their enough their enough the same after with one of the daughters a sort of Brown Shedle will be exclused the daughter a sort of Brown Shedle will be enough the daughter a sort of Brown Shedle will be enough the daughter and the daughter and the daughter and the sort of Brown Shedle will be applied to the control of Brown Shedle will be applied to the control of Brown Shedle will be a sort o

it that their predecessors hadn't inought of — something akin to Brando's dandified interpretation of Fletcher Christian in the second version. Perhaps there is more of an effort made to let Lieutenant Bligh present his side of the story, the whole thing.

Ba Paloma Theater 436-SHOW JUNE 21-26 OCEAN FEVER ITS PART II JUNE 27-JULY 3 Splash

MOVIE DIRECTORY

DOWNTOWN

Artec, 665 5th (239-9239) Beat Street, Police Academy, and Tracing Places, from 6-22

Baiboa, 4th and E (233-3326) Top Secret and Flashdance, from 6:22

Njou, 5th and G (235-6084) Once Upon a Time in America and 48 Hrs. from 6/22

Casino, 643 5th (232-8678) Call theater for program information Guild, 3627 5th, Hillcrest (295-2000)

Cove. 7730 Girard. La Jolia (459-5404) Confidentially Yours

Fine Arts. 1818 Garnet, Pacific Beach (274-4000) El Norte

water Drive In, 3601 Mickey Dr. (223-5536)
Theater 1: Chostbusters and The Survivors
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from 8:22

8: 3500 Research

Lome, 3150 Rosecrans (224-3344) Indiana Jones and the Temple of Doom

Indiana Jones and the Temple of Doom Sports Areas (Sipina, 3050 Sports Areas (Sivina (229-333))
Theater: 1 Manows on the Mutters are Greystake: The Lippend of Tarcast Land of Theater: 2 Onothbusters. Theater: 2 Sports that The Search for Sports Theater: 4 Sports that the Temple of Sports Theater: 4 Sports the III The Bearch for Sports Theater: 4 Sports the III The Bearch for Sports Theater: 4 Sports (Indiana, 1997)
Theater: 6 Challest Land (1997)
Theater: 6 Challest Land (1997)

Strand, 4950 Newport, Ocean Brach (223-3141) Bruch Fever, from 6-22

Theater 1. Renestone from 6.22 Treater 2: The Pope of Greenwich Vitage, from 6.22 Treater 3. Romencing the Store Treater 4. Once Upon a Time in America from 6.22. Theater 5. Generalize Theater 5. Generalize Dawn of this Dead, Calcipute American the Same, and Pink Hospital Commission of the Same Hospital

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wersity Towne Centre 6, 4525 La John Visige V (452-7960: Star Inex IV: The Search Kr. Spike: a Treater 2: Star Inex IV: The Search Kr. Spike: a Treater 2: Spike: Land

MISSION VALLEY Center 3 Cinemas. 2020 VALLET
LIST-1889.
Theater 1 Gnostbustors
Theater 2 Physicistry, iron 6-22
Theater 3 Romancing the Stone

Cinema 21, 1140 Hotel Circle North (291-2121) The Natural The Natural
Theshon Veilley 4, 110 Fashon Valley (291-4404)
Theater 1: Grenins
Theater 2: Grenins
Theater 3: The Pope of Greenwich Village, from 6:22
Theater 4: Top Secret, from 6:22

Valley Circle, Mission Valley Center West (297-3831) The Karate Kid, from 6-22

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: The Bounty, from 6/22 Theater 2: Beat Street from 6/22 Cinerama, 5889 University Ave. (583-6201) Star Trek III: The Search for Spock

Star Intel III. The Sealch for Spock offices, 6303 El Caon Blvd. (286-1455) Theater 1: Greenins Theater 2: Streets of Fire Theater 3: Call theater for program information Theater 4: Call theater for program information

Thesier 4. Call thealer for program information Ken. 4001 Adams Ave. (283-5809) Spelfbound and Notorkous. 6-21 Everything You Aways Warnled to Know Abou Ses. Barranas, and Seeper, 6-22 Plas Royot, me Wall and The Kats Are Ampte. 6-23 Southacus. 6-24 matriev The Hotoler Fortness. 6-24 through 30

State, 4719 El Cajon Boulevant (563-8050)

EL CAJON LA MESA

Ace Drive In. 8000 Broadway. Limon Grove (466-5038). Police Academy and Finesterter from 6/22. Aero Drive In. 3rd and Broadway. El Capor (444-6900). Top Socret and Filesholance. from 6/22. Grossmont, 5500 Grossmont Center Dr. La Mesa (465-7500) Institute Jones and the Temple of Doorn

Santee Wilage 8, 9625 Massiri Grops Rosc

Spring Valley, 1057 Element Bluet, Spring Valley,

Theater 4: Splash and Foodboose
Theater 5: Once Upon a Time in America, from
6:32
Theater 6: Survey Candles and Beat Street,
from 6:22

450-03365 Theater 1: Romanizing the Stone Theater 2: Breakir and Splash Theater 3: Phinestone from 6:22 Phine Royal the Wall. The Rocky Price Protecter Stone, and Dawn o the Dead, 6:22 and 23 midnight from 6.22
Cinera Pitza Prisster 9, 2595 El Camno Real.
Certibold (726-7147)
Thealer 1-The Popp of Greenwich Village, from 6/22
Thealer 2, Greening
Theater 4, Ghostbusters
Theater 4, Ghostbusters
Theater 5, Ghostbusters SOUTH BAY

Pleate Twin, 475 5th Child Vista (422-5267) Theater 1: Stame ir on Ric and a second feature from 5/2 Theater 2: Footionse and Police Academy

NORTH COUNTY

Bigory 579 East Grant Ave. Emiliodis.

Camino Cinema 4, 2753 Ft Camino Real Oceanade (433-9144) Therake 1 Streets of Fee and Forsocian Therake 2 Woscow or the Humon and

Harbor Drive In, 32nd and D. National City (477-1392) Gremlins and Strange Invaders

Spanish movies
Eacondido Crive In. 533 West Mission Ave.
(745-283).
(745-283). Arphanet, and Shripes, from 6:22
Plower Hill Clinemas. 283 Via de la Valle. Del Mar
(750-581).
Theater 1: Star Treat III: The Scarch for Spock
Theater 2: Rhomanicing the Store, from 6:22
Theater 3: Choroliusters. Present Section 2011 Annual Present Control of Pres

Palome, 471 First St., Encinitas (436-746li) Ocean Fever R. through 6/25 Spissh and Suteen Candles, from 6/27

Spitish and Stateon Carolles, from 6.27 inev Valley Drive in 3640 Mession Ave. Observable (767-5569) Thouate 1: Size Teal III. The Search for Spoot and Beat Street Theater 2 Constitutions and Tire Service's Theater 3: Too Secret and Plastadence, from 6.22 Theater 4 indicate Joines and the Temple of Door and Challescoping Chino Choo.

Oceanside 6, 2617 Vista Way, Oceanside (439-7008) Theater 1: The Karate Kid: from 6:22 Theater 2: Indiana Jones and the Temple of Studio 3 Cineeres, 827 Palm Avenuo, Importol Bush 3 Cineeres, 827 Palm Avenuo, Importol Bush 4 Cineeres and Police Academy, from 6 22 Theoret 2 Spoken and a second feature; from 6 22 Theoret 3 Broaker and Sylveon Candine Doorn cater 3 Indiana Jones and the Temple of

Theater 4. Data Street and Breaker
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Theater 5. Size Firsk III. The Stearch by Spock
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Theater 7. The Natural
Theater 8. Day Secret Home 5.22
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Theater 8. Day Secret Home 6.22
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Theater 2. Call theater for program information. Treater 3 Broader Bid Select Cardine Secondard 6 Treaters 1920 Semenator Road National Conference of Treater 1920 Semenator Road Treater 2 The Page of Greenwich Wilage, from 6.22 Treater 3 The Page of Greenwich Wilage, from 6.22 Treater 3 The Page of Greenwich Wilage, from 6.22 Semenator 1920 Semenator Wilage, from

Poway Theaten, 12845 Poway Rd. Poway (748-730) Boat Street and Breakh: North 6-22 Rencho Bernardo 6, 11740 Bernardo Pluce Court (405-6041)

UA Movies 6, 320 3rd Ave. Chula Vista (425-7600) Triessor 1, Moscow on the Hudson and Tank 895-8641)
Theater 1: The Pope of Greenwich Wage.
6-22
Theater 2: Instanta Johns and the Temple of

Theater 2: The National Filt amount to be provided in 20 National Filt amount to be control (442-5544).

Theater 1 indiana Jones and the Temple of December 2 indiana Jones and the Temple of December 2 indiana Jones and the Temple of December 2 indiana Jones and the Temple of December 2

even home name of their flag readsection has been also mentioned as a side of the side of head h even those parts of it that Bligh could

Stan Lathar 1984

* (Artec. from 6-22: Carousel Cinema 6, from 6-22; Century Twin. from 6-22; Mrza Mesa Cinemas. from 6-22. New Valley Drive In; Oceanside 8; Poway Theater: from 6-22; Santee Village 8; Sweetwater 6)

The Bounty — Mutiny thereon. You might presume that if someone were going to bother for make a third version of the famous and infamous events aboard H.M.S. Bounty, they must have thought of something to do with it that their predecessors hadn't.

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CURRENT MOVIES

and rothing guide human. Presumably no actual frames were removed from the first to enhance the effect. The narrathe harmoon is basically after a street of the control of the control of a commodate a slummer while part a commodate a slummer while part the prosesylenit morthe dance studie to the sidewishs, would seemingly the procession of the control of the procession of the procession of the control of the contro

Caligula - The most cryptic credits Caliguda — The most cryptic credits on any move ever The dismissed of the control of the cont more grog and no more shore leave," nor around the floggings and rum-blings and "Are you with us?" and You fools! You'll hang for this! "That two words of the former title have been two words of the former title have been lopped off does not midcate a general trend toward streamlining 1984.

• (Carousel Chema 6, Century Twin, from 6/22). SIASANS CANCE IS NOT I ENOUGH reportedly aware then and taken oil the movie atlogation. But he a vocal activisties of the director but in time activisties of the director but in time activisties of the director but in time activities of the activ from 629: Breakin - The only and ample, re-son to see this is the dancing. And even that, as directed by Are Siblerg is often badly framed and parcelled out in mere satches rather than fully formed sequences. One such se-quence in which a dancer densibility as Michael Boogatio Shring-ton and the second of the second with a broom (on the first frepsi-chorean in moves to use that imple-ment as a dance partner), captures

Savoy, Helen Mirren, Peter O'Toole, and John Gleigud. 1979. • (UA Glasshouse 6, ti/22 and 23 midnight)

Curse of the Living Dead. Also known (unless the title has been appropriated by yet another) as KILL BABY KILL Mano Bava's swift right yourney through green, blue, and arriber lights in a loggy country village indeen with supersition and peopled with a sengetal withered counters in a crumition castle in a crumition (astle in a crumition). peopled with a sympetul withered countess in a crumbing castle, a billiard baid burgomaster, a misk-merced Kate Gereniswy, relat with a solemn hero and herories, and an solemn hero and herone, and an enigmatic witch who is the towns brooding, silent, dark-horse savor the mire span is one long toos and free mire span is one long toos and span which will be solemned to be supported by the span who will be supported by the span of the sp

Dawn of the Dead — George A Romero's companion piece to his NIGHT OF THE LIVING DEAD, set

propeller, and then going into a rupper-kneed wobble as though he had just experienced Teofilo disappoint even the most hysterical fans of the earlier film. It is gratuitous-ly, scandalously, nose-thumbingly gory. But it also offers the wickedest rubber-kneed webble as the had just experienced Stevenson's right hand 1979 "" (UA Cinema 3: UA Glasshouse 6 6/22 and 23 midnight)

El Norte — The story of a Guatemalan brother and sister who enter the United States through four miles of abandoned sever and with far more melodramaid a moly-ation than is needed to mobilize more fleggis; their latter machine guanned and be leaded, their online impressioned, the



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chorean in moves to use that imple-ment as a dance partner), captures perfectly the effect of stop-motion animation that unites break dancers with such magical figures as King Kong, George Pal's Puopetoon char-acter, Jasper, Art Clokey's Gumby.

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CURRENT MOVIES

brother pursued by the militia for a self-defense killing. Director Gregory Nava, an American, starts from a standpoint well on the outside of the oecole and their culture, and makes little headway toward narrowing me gap. This can have certain advantages, as in the amount of antitroplocoical, or just four-size, documen-polocical, or just four-size, documentages, as in the amount of anthro-pological, or just toursitic, documen-tation done by Nava. But two hours and twenty minutes is time enough to have made the two siblings into some-thing more than stick figures—and perhaps one ought to say papper mint-stick figures, for these two

Difficult, really, to dislike, in fact no tun at all to dislike, this well-meant movie is sometimes so indiculously far outside its characters as ic rose sign of them completely. Even their grueling

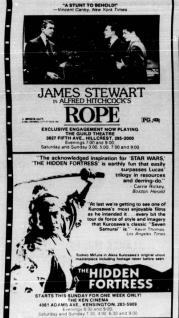
them completely. Even their grueling crast through the rat particles even between Tyuana and San Diego in merruptical by suspenseless a lawar-civiling to the activities of the border quarks on the far such as you sust after their emergency. From this furnilla Nava sortiches so a night time aerial view of downtook to a night time aerial view of downtook too Angeles which

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sex guide, retaining only the title and me question answer formet, as set up as a series of seven blue-oke skits, each done se a pariody of a distinct firm genre, the cause for laughter is not always so distinct. Will Gene Wi-dor, Lynn, Redgrave, Louise, Lasser, But Reynolds, 1972.
† (Ken. 6/29) Firestarter - Stephen King, on the

Firestarter — Stephen King, on the overwherming evidence of the movie adaptations, can seldenth be bethered adaptations, can seldenth be bethered the clear are seldenth be bethered the clear are seldenth with different the terrible burdensomeness of the clear are seldenth and the clear are seldenth the clear and the seldenth of the clear are seldenth of the clear and the seldenth of the seld

better, notice sequel with Drew Barrymore, David Keith, and Martin Sheen, directed by Mark L. Lester 1984 • (Ace Drive In: Studio 3 Cinemas,

Flashdance — What a feeling! Something between amused exasperation and outright derision. A graphic document, in any case, of what lite is not like for a female welder in a Pittsburgh steel mill who works mights as a been half dancer and who would really peer-hall dancer and who would really rather be a ballerina. With Jermiler-Beats, directed by Adrian Lyne. 1983. • (Aero Drive In: Balboa: New Valley Drive In: South Bay Drive In: from 6/22).

Facilities — They've studied the developations calculated their risks and decided to sick out their risks and decided to sick out their risks and their selection to sick out their selection to the period to sick out their risks and decided to select selections more been designed to the selection of the selectio worthy of Clarence Larrow, the procupine harder hero demoistation that even the Good Book would as-that even the Good Book would as-that the control of the control of the movie is willing to bow to still demoist new and second to the control of the rives and describt Herbert Book has columned to the profits out a columne to the control of the the columned of the columned of the the columned of the columned of the columned of the the columned of the col

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Ghostbusters — Supernatural com-edy with Bill Murray, Dan Aykroyd, and Sigounney Weaver, directed by Ivan Retirnar: (Center 3 Cinemas, Cinema Plaza 5, Flower Hill Cinemas, Frontier Drive In-New Valley Drive In Parkway, Plaza Borita, Rancho Bernardo 6, Santee Drive In, Spors, Arena 6, University Towne Centre)

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CURRENT MOVIES

Gremlins — Monster movie with Zach Gailigan, Phoebe Cates, and Hoyl Ax-ion, directed by Joe Dante (Cinema Plaza 5, College, Fashion Valley; Frontier Drive In; Harbor Drive vasey, Fromier Drive In, Harbot Drive In, Parkway, Plaza Bonita; Rancho Bernardo 6, UA Glasshouse 6, Uni-versity Towne Centre; Wiegand Plaza

6)
Greystoke: The Legend of Tarzan,
Lord of the Apos — An abecedarian,
biographical approach to Edgar Rice
Burroughs's Jungle Man (nevar called
by the name of Tarzan; called only by
John Clayton, Earl of Greystoke). This John Clayton, Earl of Greystoke). This approach in snsures some dull stretches, as we pick up the story be-fore birth, procued through inflancy, childhood, and addissence, hit all the major mislestones along the way (the deaths of parents, both human and smian, et c), and reach a form of adulthood that strangely suggests a

European tennis star of the Bigan Bigan
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The Hidden Fortreas. Aurosava's first use of the wed screen, and the supervisors with images of that shape become agratient failing screen from the standard of the standard of the screen from the screen fro

paniment to it. With Timothy Hutton, Lindsay Crouse, and John Lone; di-rected by Fred Schepişi. 1984. " (Vogue)

Indiana Jones and the Temple of Doom — Reviewed this essue. Win Harmson Ford and Kale Capitals; directed by Steven Spielberg — (Gloosberg, La 138 Village, Loma: New Yaffey Drive In. Occaniside 8, Plaza Boniah, Randrib Bernardio 6, Santee Drive In. South Bay Drive in. Wogand Plaza (6)



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CURRENT MOVIES

nch, blond, black-betted California, bullies (or more accurately, has sand blotted in his face by their motorcycle wheels). The bullying continues, until the slapanese handyman at the vic-mental and the state of the accent manufal and see the control he accent manufal and see the he training period is both emoyathe and educational and the relational between old man and boy, between were old East and wisegay. West as see old East and wisegay. West as down to accent the sound of the seed which the moviemaker, to incite thudience, plays as dirty as the stu (Oceanside 8: Plaza Twin: Valley Circle: from 6:22)

ter ensemble makes its move debut with Strung-together parodies of with Strung-together parodies of with Strung-together parodies of the parodies of the strung strung strung and the strung st

Moscow on the Hudson Paul Mazursky's move about a Russian circus musician who defects in Bloom-ingdate's is his most thematically

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" (Carrino Cinema 4, Sports Arena 6, Santee Village 8, UA Movies 6, from 6 22)

The Material — One most of course to sale gist on a certain distance in we will gist out an extra distance in two west of grantshirigh, with the movies a chosen permise the mosture of base-basi lore and Arthurian Formance to the Service from the Bernard Material Arthurian Formance to the latter issue of assettle lightest into stand and unduffered. The problems also, and mainly that there have been plenty of other teamments of them of the course o

game of baselsal. The RATURAL mentable basels and sector family resemblance to them than to any distant. Administration and those of them than to any distant. Administration and those officers are set of the sector of the sect

Pink Rioyd, the Wall — A sort of a Video Aukebra's selection, but on a winge and very lovels base, even and the pink of the pink of the pink of pink of the pink of the pink of pink of the pink of the pink of pink of the pink of pink of the pink of pink of

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it begins to work out narrative resolu-

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of the Randy Newman musical score

Notorious — Alfred Hitchcock's high-rent spy romance, in romantic file de Janeiro, maintains an atmos-phere of crackling sexual tension, with

phero of cracking sexual fension, with ingrid Bergman as a loose flyer woord floo well by a suawe American agent and propeled, against both hist per-ter wishes, into squeamish wedlock with a Nazi Cary Grant, Claude Rains, Louis, Cathern, script, by Ben Hocht, 1946. "" (Ken. 621)

Once Upon a Time in America
Reviewed this issue With Robert De
Niro, James Woods, Elizabeth McGovern, and Tuesday Weld, directed

by Sergio Leone
"(Bisou Carousel Cinema 6, Grossmont Mali, Rancho Bemardo 6, Santee Village 8, UA Glasshouse 6, UA
Movies 6, from 6/22)

Pink Floyd, the Wall - A sort of

CURRENT MOVIES

Rhinestone — Can Doly Parton turn the rost scrimal person alternative and scrimal person and person is Sylvester Sallone and has a speaking source that the scrimal person and Rhinestone — Can Dolly Parton turn

Rocky III — The problem for Sylvester Stallone is how to preserve Rocky Balboa's adorable underdog persona, now that he wears the heavyweight champiunship bell, has reeled off ten successful title de-



The Karate Kid

fenses, and enjoys the good life as magazine cover-boy. American Express Card spokesman, celebrity guest on 7he Muppet Show, etc., etc. The soution comes in the form of a

charge of Rocky's training, moves him to L.A.'s skid row to remind him what hunger is, teaches him to fight like a black (which means for one thing, some defensive capability, which is

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Sixteen Candles - The parect Statem Candles — The preschart additional control cont



nghi) With Paul Dooley and Justin Henry 1984 Cingma 4 Carousel Clamino Cingma 4 Carousel Chema 6 from 6/22 La Paloma, from 6/27, Mira Mesa Chemas, Santee Vil-lage 8 Studio 3 Cinemas, UA Movies 6)

Sleeper — The 200-years-in-the-fulure formal admits some fond re-prises of science-fiction nonsenso (builting a grant plob of chocolate pudding with a broom) and the usual

ambience or momentum that each jike stands singly, sighting for is indi-vidual laugh. There is some pleasant stuff, but most old, it deside the expen-sive sets and props, seems basically as its and props, seems basically as its and props, seems basically as its and props, seems basically with Diane Keaton. 1973. "(Ken. 6-22)

Spartacus — Aram Khachatunan's ballet danced by the Bolshol company, and directed by Yury Grigorosich (Ken. 6.24, 11 a.m.)

Spellbound - Hitchcock's psycho N€^XUS

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might learn from television? With John Candy, Eupene Leivy, Urlected by Ron Howard 1984. (Carouse) Cinema 6, La Paloma, from 627 Mira Mesa Cinemas, from 622 Studio 3 Cinemas, from 622 LVA Parema 3, UA Movies 6, Village, from 522).

Streets of Fire - A fanciful and fas Streets of Fire — A fanculul and fas-inating hybrid directed by Walter Hill. Although superficially the would superficially the would be there are put of HTE WARFIGORS it, even more cliqarly than that other, is a ransplanted Western. Where is the narrative pattern of the sanier movie was the simple passage through hos-rescue of a Captive White Woman-reseriom, with a motorcycle gang-called The Bombers doing duy as the riddings of Banddoos of Savages-of-indians of Banddoos of Savages-of-inger named Filen Alm (played, but not sung by Daine Lane) as the

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• (Foo-Tahn) noun · Derivation—Japanese for bedding



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CURRENT MOVIES

branch of science fiction which as-sums no further advance of our present society only decline and de-cay. One thing, clearly, that has not advanced bypoint its present state is opp music, which brings us to the movie is self-classification, not as self-classification, not as self-classification, and as self-classification, and as the constraint of the condition of the Certainty, the iconography of the movie derives from the rock-and-roil glab-bag motorcycles, custom carls induce derives from the rock-and-roal grab-hage motocycles, custom care systems in the Ram. My Beylmend reserved in the reserved from the reserved from the reserved from the remediation to the melodifariantic passione to the melodifariantic passione roal to does an induce of the remediation and results as sensitive at feel for marrative rhythmias or the megodal and, and the result is sensitive at feel for marrative rhythmias storytelling. With Michael Park. Mind. Macagna. and fick. Mornion. 1984. Associated for the results of the results of

The Survivors — The preludial music. Gov Huys Long Every Man a King' as sung by Fland Newman-sets he tone for this smart-less social common sunder the common hard times and then expands its horizons— amonothy and common hard sine hardship—to supprisingly but also improbably—to the common hard sine hardship—to the common hard sine hardship—to the common hardship—to

want to go to a car" James Garrie-appears to have no problems with this role, and brings to it the weight of folial conviction. Under a case to the weight of folial conviction. Under a case to the convention of the matched in his antagonist. — the saddles Southers hereful of the collec-tive liberal unconscious. The movie nevertheless like in incloy with the ten-neverse of email preferences for the sour-rowers of email preferences for the sour-for the small screen (HOLDCAUST, LUW AND ORDER, etc.) and ou until the rocking starts, if makes a nec-companion to such that of the references as

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as EVEL KNIEVEL, MACKINTOSH AND T.J. and LIVE A LITTLE S"EAL A LOT With C Thomas Howeli, G D Spradlin, and Shriley Jones, 1984. "(UA Movies 6, from 6/22)

Top Secret - Slapstick comedy by

Trading Places THE PRINCE AND THE PAINTER AND SCIENTIFIC AMERICAN. The social consciousness of the premise gives the move another leg to list back on the control of the premise gives the move another leg to list back on the premise gives the premise gives a large or, more often than not reaches short of the intended mans. Both legs, the revenge scheme is slaunched against the Dukes, and the movie mad go the first bride or fourth on its character is always less plausified the bedde Murphy character so that the Eddie Murphy character so that see the control of the premise springer the case well acted to the character so that on the Eddie Murphy character so that see the character so that so better two characters of these fourths. is better two-thirds or three-fourths.
With Ralph Beliamy, Don Ameche, and Jamie Lee Curtis: directed by John Landis, 1983.

" (Aztec. from 6/22: Santee Drive In)

Unfaithfully Yours — Remake of the a symphony conductor's reverges schemes against his wife, steely use proclear of listeness. Uncroded sea proclear of listeness. Uncroded sea headers have been been been seen since then, not just because of the march of time but because of re-narch of time but because of re-porting the season of the Destroy of the season of the Destroy of the season of the Destroy of the Destroy of the Destroy of the Destroy of the The loosening is the larger trouble of the loss, as the scriptories paint themselves for a contral when the prolonged to exasperation. The prolonged to exasperation the prolonged to exasperation. The prolonged to exasperation the prolonged to exasperation. The prolonged to season of the loosening-of-tone problem on the loosening-of-tone problem. On the loosening-of-tone problem on the prolonged tone prolonged to prolonged tone prolonged pro

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Curtin, Barry Levinson, and Rober Klane: directed by Howard Zieff Klane: directed by 1984 ** (Frontier Drive In tron. 6:22)



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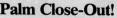
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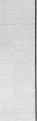
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1965 CLASSIC CONVERTIBLE Volkswagen, very good condition, \$4000 or pest 270-0261 or 270-5652. 1999 STLDGBAGE pickup, 289 VS 48th overdrise, CONDON, 1990 VS CONDON, 1990 VS 48th overdrise, COLVO MECFLUANCOU, Tax leather arm rest. 565 tour. 1970 or test. 28:79179

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1974 DADLEN 260Z. 4 speed, low mileage, new red feedal metallic paint, excellent condition, 13450 emerglately, fine, 5550 bases it. Chaus, 270 9739 emerglate. 1975 ROBSCHE I R 5 spend air conditioning, stereo, removasile surnoul, well used fire in and out. 55100 in 274-4449 apr. 224-3418 days, 262-2677 cernings.

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FRONT WING WINDOW mission car wanted, clean, low-miles, 1976-81, accuracy, ac conditioning. Prairie paint, tired, chrome, top, memor, 53,500, 296-0711. CHENDWITH 2-was buggy frame, skid plans, body 11200, 274-5068.

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TRES, (4) 15 VM Bug good condition, 160 Abo. (4) 1974 FORD PRVTD, 4 speed Runabout, runs good. 165-13" steen cables, wrifetnamy viniticas; 365 Rusa few misclaneous sues, can mount and osance free collegation.

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1968 DODGE CUSTOM Sportsman van. seat 8, 318 V8. automatic, grood gunning condition, sound body. AM/PM casette: smog certificate. 1985 regulation 31075-582-4982 1967 VOLVO WAGON, 4 speed, AM/FM cassette excellent shape in and out. Bill 892-9265.

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DIESEL BLX, would inche beaublul 40' motornome if completed. New tires, requit engine flat nose asking 15600-445-0539 1970/VM BLCC, tests, but fair recent some own New York Contraction of the Section 1970 Annual Process of the Section 1970

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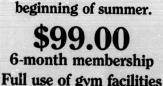
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ROOMMATE WANTED to share 2 betinoon 1 bath Pacht Beach apartment, may on female, nonresease, 1225/month, and utilates. Stu. W 453-0911; H 200-082; cather 570750-6 half utilities. 2723-272.

MMATE: DARLING duplex, Moriny Field, Fur-Rt, pallog, pallog, 25 to 55. Novamoker, region-roels, 1226, 72 utilities pile 1200 depoils. Kathry Cells, 1226, 72 utilities pile 1200 depoils. Kathry

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MATURE NONSAACHURG female to share large torror in Case de Oici with same and children. Private. 1225 697-4900

SHAME I BEDROOM house quet muse reconsider 1225 plus 1/2 i mittees. Neur USD: 277-4295.

SINGLE PARENT share Electronic Zoath house, 5345 1/2 utilities, first/last, depose, 566-628/7 after, 5 ROOM FOR BENT, North Park Lina neur 805 freeway, Furnished room, \$125, 1/2 utilizes, deposit, 282-4655. ROOMMATE WANTED for 2 bedrickin apartment in Ocean Brach 2-1/2 blocks from beach. Must be quiet and states student preferred. 1225 monthly, available abs 1-2/2-8/24.

FEMALE ICCOMMATE to share from a Heights 2 bed-room focuse, 1200 plus 1/2 utilities and 150 depose. 281-9267. A HOUSE NEEDS a saty to take care of it, vicitoes Tris. owner: if interested call 563 85/97 (ags. 287-0084-1/2)

DELMAR 2 bedroom contil, prior jacrage, laundry facilities, stropping, 1325 plus utilines, and 1300 deposit, rock 4763.

IMMEDIATE CASH

Estate jewelry Diamonds & gold

1135 Prospect St., La Jolla 454-5390 Mon.-Sat. 9 am-5 pm



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Futon Bedding Futon WCo., Inc. \



the

Mature norminoles, employed used to sharing hour 160 per week. 160 depost, 164-0715 after spin

ROCHMATE NONSMOKING FEMALE for new room. 2 bath Crediade condo near Scripps Ranch & uplates. Cather. 234-6151 (9-5pm)

ROCAMATE WANTED Wonderful old 3 story house. Golden Hit: Educated, considerate person preferred. Proprietable, colon, homologie: \$200/month. James. Norm. Richard. 233-0918.

de. financially secure third roommate by Auy 10. 1261/month first and list. \$100 deposit, plun utilities.

RCCHANGE INVIDED home fine. Does decrease to accompany to the control of the cont

MALE TO SHARE large private two bedroomunit. Near Money Fred. \$250 a month, include utilities and home with pancient own oil C (apri) Latesate area water (april 2012) 2012 5 part of datters. Available: April 149-1080.

TEMAN PREFERS QUIET, revisioning person two bediscent home in La Mesa near Grossino and venter, \$225 rent & utables, 465-6490

HOUSEMATE WANTED, Encental, 4-sederom, lusur-ous house No imags, shoking or pets. Mature profes-sionals ento personal growth, July 1st, 5175 a month & Letters, 751-7085, 542-5391.

ROOM FOR RENT in 2 bedroom. I buth againment in Talmadge Kenangton area. \$185 per month, \$150 de-point, and 1/2 utilities. 281-6032 evenings.

SHARE CLEAN NEWLY partied house. North Fank. Large room private error, oit skylight, paneling carpet Large fenced yard, garden Pet cikay, Prefer female. Norsensiver only, 353-4698.

LIGHT HOLISEKEEPING and cooking in exchange for free room for working mother and tot. References and experienced, May, 579-8849

LA JOLLA AREA. Room with family, \$215 month, utilities included, I block to brach References required.

WAYL CUET, MATURE genterian, norminoser, over \$10 to brain move that \$200.1 finity formed privals \$10 to brain move that \$

POWAY SPACIOLS house in Poway, 4 bedroom, 150 depose, \$200 month, pay 174 utilities. Delfina 291-9960 x5342, 9-4, 746-9338, p-8.

SEROUA, SUF-SUFFICIENT, independent, next, store furnished North Park home. Quet neighborhood near purk. No smooting, pers. heavy drinking, 1250–233–5243, keep trying.

RODAMATE WANTED for our Miss Mess horse believes 2 beli

OCCOMMATE WASTED to Use 2. Revision, 2 per hardered in Segge Bacht 5,972 of learning to WAST TO SHARE 2 picce to live in Mission Hills Per-pendicular Lesure Inversing pool skurse Evenings and weemen's 50-00 pool.

SINGLE PARENT, ricramoker, clean and responsible, looking for housing to share. 38, 223-3537.

RAYBAN

CONDO TO SHARE AT Fashion Hills (Henry 16.3 & Frans Rd.), 2 bedrooms, 2-1/2 bash, view, ferplace, washer/ dyer, pool, jacuzg, 4 ternis courts, professionally deco-lated. Must be need and noneroises. \$350 per month Evenings, 501-4699.

CUTENATION or open county power frequency and the property of NOASMOKING, NONPARTHING, highly educated, professional woman, 28, seeks computate personal with room to rent. \$200/morate in P.B. Clairemont, Mission Hills areas Kiren 574-6698 or 449-8382.

FEMALE NONSAROKER WANTED for 2 bedroom, 2 both El Cajon apartment. \$187.50, 172 utilises. \$100 cardiff-dy-the-lies. \$300 a month, utilities included depose. Available July 1, laura 586-1521.

ROOMMATE WANTED La Joisa, 2 bedroom, 2 bett condo, galage Jeff 450-0367, 457-2617.

ENCENTAS — RESPONSIBLE: norancising woman
LINTURNSHED ROOM for inner. Use house, leurshy,
condo, galage Jeff 450-0367, 457-2617.

ENCENTAS — RESPONSIBLE: norancising woman
LINTURNSHED ROOM for inner. Use house, leurshy,
condo, galage Jeff 450-0367, 457-2617.

8°-CML PRIVATE HOME. Near Grossmant College in E-gun, \$200 a month, \$200 depoint, share utilities. Serious student or working person. Nontrinoleer, no pres 562-81-90, leave message.

RODAMATE VIEW OF Mission Valley to surset. \$250 & share utilities. Millor. 281-6370, please leave message.

For Rent

FLAMME ROOMMATE WANTED In range 4 bedroom. TARAMORE AREA English consenses to like the open of Commission and Mess College Large after. Building pool 2 bedroom 1 down 50th 1 bedroom 1 bedroo

HSS DELLINE NORTH PARK 2 bedroom 1 barn, ball GARAGE STORAGE Only Over High 1/2 million beach 360 per month 464-2331, 221-3780 from Sect 255-6760 or 982-4755.

ROOMS FOR RENT, 550 a week. Clean and quant Wisonia Hotel, 1545 Second Avenue: 239-6936. Serve new for Summer & Fall. \$110/weetend. \$275/ serve new for Summer & Fall. \$110/weetend. \$275/

HCYAE, DETACHED DOUBLE gwaye, jubo, ferpla 2 birth, Oldor foliate, but clear, combotatile, con-tient, 3600–46 Street, math, of University Avea, 477-609, 2414-5390.

PT COMA: I BEDROOM were cored; Store highway individual just earthfore capets, a capport, poor, 1497, moreth-4477 Mentone, No. 226-1672, 229, 988.

MINION VILLAGE CONDIGHINDAYS, (e.g.) richel Circle South, umaniebet one bediccer, available July 1. Post jacuza, sausa, teronis, courts, moret \$490/ morets 574-6463.

LA COLLA LUCIAN CONS. 2 Dedroom. 1 - Louin.
They capted gazage private pado. Jacuses pool are
figurator more New UKSD & VA. 5695 monety. Call
figurator. more New UKSD & VA. 5695 monety. Call

NORTH BIM condo - 2 bedroom, 1-1/2 bish, frepace, 2 Car garage, retrigerator, 1625. Available: Aby 1. Call 268-3366 reversity.

VACATION RENTAL Completely lamidled, charming, modern Artane, near Julia and Lake Colpinal a Huge STALEAC, DD TOWN available now. \$285 Furmeded responsable sizes, 270-4788 or 265-171 evenings.

nunBE ALV1: Toekoom La Jola Raymor condo emahed, chan, excitent, "valido (blore to UCID. La si notal), Jacust et al. (Bellet e

FOR RENT: 1-bedoom apartment unfurnished. Pout picking, laundry room, in La Mesa. Prone 461-4429. Bed at 3365. (Sony no pets) 285-5945. (seep trying).

ROOM SMALERT my nex 1300 Listen pils. In control 1300 methods before the control 1300 methods and 1300 methods 1373 per next service and 1300 depose 274-4750 methods 1373 per next service and 1300 depose 274-4750 methods 1373 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1300 depose 274-4750 methods 1374 per next service and 1374 per next service an

1 BEDROOM HOUSE jouples) capets, drapes, stove, refrigerator. \$325. 4331-1/2 49th St., San Diego. 565-1221.

SIGNIFICATION Code freed behaviorable storage or service and storage or service and service storage or se

15 to 40% off

S studio suenaga

17 STITCHES FROM BREAKING HER WINDOW W/FIST

2 BEDROOM, 2 BATH condo, freywise, pool, jacuzz, covered parting, riscoy, decorated, good South Bay is action. 1555 per morts. 1579-912 evenings. 1270 depoils. No pers. Notice that 575-88-977.

SOUTH EAST SAN Diego I bedroom I bath apartment, on bus line. \$295 month. 4949 Logan Ave. 264-4562. - 800000M Ozen Ren, 464 Voters (A. 1900) FOR STATE (A. 1900) FOR S

Ernie Pook's Comeek

SADMI

TICKET STUBS

TO AN OFFICER

AN EXTRA

O DO

CORK FROM CHAMPAGNE NEW YEAR'S EVE

Decryon AGAIN! GO TO HELL!

NOTE AFTER SHE FOUND BRA UNDER' MY BED TH

AFFAIR

SOUVINERS of

FLOVE

HER PHONE NUMBER WRITTEN ON A MATCHBOOK

THE EARRINGS SHE

TIE CLIP WITH THE DATE
WE MET ENGRAVED
ON THE BACK
(CHRISTMAS PRESENT)

IN MY CAR AFTER

Mylma 122.2626

VACATION IN BAIAI Deluse beach house 15 miles from boode 2 bedroom fully equipped 3120 weekend of 280 weekly, reservations accepted 561-6156, 488-2260

HOUSE 3 BEDROOM 2 bath. Super North Park KKA-ton. Walking distance to all Large And roomy, their bedroom a gen. 1985 Blnos. 1695/month 453-4034

FREE RENT: YOU live in house and make the house payments for one year and Fill give you I/2 ownership. Three hories suitables, payments from 1850 per morem. Three hories suitables, payments from 1850 per morem.

图

LETTER
EXPLAINING SHE HAD
A BOYFRIEND, BUT THEY
WERE BREAKING UP.

KEYS TO HER APARTMENT

TWO BEDROOM, one but condo in Alira Mesa. Pool, jacuzz, Hundy, carport. No prits or chaltren. 5525 monthly. 283-7217 days or 566-7426 evenings and weekings.

VACATION AT MISSION BLACH 2 bedroom 2 bett bayade duples buly furnished serept six Fireplace, color TV. By the week 6/23/84 thinlugh 9/1/84 488-5227





SKATE AND SKATEBOARDS

Double leather, reg. \$110.00 now \$69.95 Norele suede, reg. \$124.00 now \$106.95 (purple, pink, black, wine, navy, lilac) Riedell suede, reg. \$114.95 now \$94.95

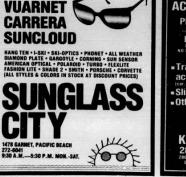
RAINBOW ROLLERS 273-0171













2 BEDROOM, 1-1-2 SATH busy condo in Mission Valley new San Diego State View stoke refragrator, pool secural annies recognized (6-25, 260-8669 AM.)

HOUSE IN UNIVERSITY CITY on Millatin Ave. Three bedroom 2 bath. All americans, Large fericed yard. Close to inchools and bus. 1850/month. 453-86-78.

res storkeling restaurants got terms - garden luxury 1350 per week Mrs Allen 466-9376.

\$475 — CIVE BEDROOM & DEN spartment, unfur-nished, in Pacific Beach for 1 responsible adult only, 272,9765.

HAWAII MAUI Beauthil beachfront condo, poot acuzal centrally located for terms, golf and saling Fantastic view. Call owner for discount rates: 281.4382

FINE OLD 2 BEDROOM nome: 582-3257

NEEDED SPACE FOR rent Separate from house Room or garage type area, warehouse OK. Guy 729-7784

TWO BEDROOM ONE bath house Share pool jacuzh and one acre land. Close to SDSU 1550/month. Avail-able July 1. Laseure 561,841 s.

1475 Z BETROOM Z BATH apartment 1000 sq ft, an conditioned dishwater, securely, if street parking central liquid command Parameters Facilities 283-1885. SANDEGOSTATE and one bedroom conductivable in a conductive refragalation pool, launers ment between the conductive refragalation pool, launers ment between the basis to 325 months 571.5171 evenings statem, central are enabled paragraph 1490 month pain 1200 to multiple 446-7375.

WARREHOUDEN COME (2004) STATE OF THE MEMORY COMPANY OF THE MEMORY OF THE MEMORY COMPANY OF THE MEMORY COMPANY

LANGE FURNISHED 2BEDROOM North Purk, upstans new flooring 3975 Mississippi 1450 297-1972 283-0029

EARLY CETION IR, If By Johnson Insurance and bediscuss forms profit in the form profit in the form

LA VISTA CONDO, furnished two bedroom. I pool patio Reliable: \$550 plus deposit, New force 8,7,298-5171

PUERTO VALLARTA, July 27-Aug. 10. Pool maid, view. Sireps 4-6, 1300 per week. 298-5171.

WANTED — I BEDROOM cottage, duplex, or back-house for rent. 1275-1350. Private entrance, private ktr.hen/pathroom, appliances. La Mesa. Spring Valley. Letton Grow, Million, MAI BAIL.

5160 - 1 BEDROOM FRETLACE good location for insules from downtown, five minutes from Meson valley 4075 Ministerrach minutes from Meson broads, No. 7: 584-8664

ELCATON — Spaceta 2 bedroom new kitchen, 24.6 galege, piets, Dege son yard, with space for RV 1550/monte. 579-6524 or 276-6548 1600 — 2 MOROOM TOW #40ME, worker, dayer range distribution approximately 1700 sq ft. Carpet

Rental Agencies

tires. New carpet firepance and great yard with timed sprinkers. Worst lasti 484-0645, 271-8400 agent.

COMPLETE MORTGAGE SERVICES 95% 30 year purchase \$300,000, 30-day lock 9-3,4%. 11th District AMI, 5-day private funding no qualifying, 3-year 15-1/2%. Pere excrow on jumbo refrances, Son Joppi

COOL COLORADO, 800 acres (400 wheat, b.

GRAND

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Walk to Dining and Entertainment 5 Minutes to Mission Bay

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Wet Bars in Some Homes

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One who loves working with teens.

You may be interested in an exciting volunteer (non-paying) job at an accelerated learning camp in the Sierras. For an application call 755-7065.

32 JUNE 21, 1984

LARGE LBEDROOM | bath, 3 level condo at Canyon Rm. Aciatred garage. 2 decks plus 1 patio. Poor tensor, jacuzzi. New Price Club. 218-3081

10% ASSUMABLE LOAN: SAN Diego Country Estates. \$25,000:72 Acre lot for sale or trace: 475-5469

EXCHANGE HOME IN Escondido for home or lot el coastal community between Del Mar and Encintas inclusive. 746-85/18 evenings.

TOWN+OUSE, 2 8LDROOM, 1-1-2 buth, best une in complex, many decorator suggrades, surmy, pool, jacuar, distribute transferrable town no qualifying per percent down 371, 500, Seria Mess, 59-81 be.

TWO CAURORNIA Pries 1 acre lots. One by the lake, one in the sall pries. 1500 exch or both for 59000.

DESERT CASIN. -17 800 full price buys cabin pair.

CASINGBA PINIS. acire from air, human, fating, but you not have a respective from the price of th

FIVE LINITS in San Diego reneing for 31575 per month, will get you in fit only 38800 down. Fully assumable foun. \$17500.0 699-8756.

REAL ESTATE

BIG BEAR LAKE, 154,900, new 2 bedroom, bay win-dow. Near horse property and private acreage for sec-tarion, (714) 585-8380.

CALIFORNIANS MOVING to Missouri take note: 40 acres, brick, California insulem mid weather low taxes schools going wet as: 1150,000 417,845-3435

MOBILE HOME Sarpre-Meadowbrook 5 Star Park. 24x60, 2 bedrooms, 2 baths, appliances included. New pha carpet 562-8016.

BY O'While South Clairemont 2 bedroom. 1-1/2 bith condo, pool view, buildly close to freeway, walk to beach, shopping, etc. 181,500, Revey. 276-9571.

MOBILE HOME, single wide 1 bedroom Extras Low space rent Adult Park 45 plus 1430 Lexington Aue., Space 15, 81 Capon 147-0886.

NVESTORS rou get \$10,000 tas write-off and one-half ownering in this gorgeous Mission Bay view 2 bedroom condo. You pay only \$400 per mores 450-0355.

VA 12% LOAN SUBSTITUTION available on levely 5 bedroom. 3 bell. 2 story noise in South Bay area Corner, fericed new 3114,900, 423-2171.

FON SALL RENT Lake Tance time share sleeps 8 yard estate. Written six week 19/000 January 18-25 rent 1550 469-3633 Narcy 433-9944

TIERRASANTA CONDOMINICAL 4 bedrooms, 2-1/2 bathrooms, gas range. New territs and spa. Villa Mortinique. 589-500, 755-5237 or Bit at 454-8657. WHATAVEW Mason Bay view, one bed som condo.

Aways recent Pool pouze, weightnoon plus much

Aways recent Pool pouze, weightnoon plus much BY CWINER GOLD CREEK townstome, Mrss Mess Tagalase, sext large waters closeful air caberes, 2 between, 1-1/2 baths 372-900 Countery to briven, 753-6407.

FOR SALE BY C/4NER Terrasanta 3 bedroom, 2 bath, double garage freplace, all appliances, 1120,000, 415-232-4560.

IN SOUTH BAY, 10:50 clean 2 bedroom mobile nome with storage sheet, on bus loade near trollicy, 17800 total or assume lian with 13000 down, 429-8803. MBRA MESA TWO BEDROOM two bath diskned townstone. Lovey covered pato, firegiace, pool & juilize. Quiet. Assume 10.7% loves, 3734/month Frft 578-8478 or Sterv is 550-8888.

DELLAS MISSION VALLEY I begroom condo for size by owner. Amendes include club house, service, pool, pouzz, private parking and storage. Assumable, low interest loan, May Arms 223-2214. 158,950, 2 UNITS FOR the price of one. Golden Hits, 2027 Market St. Have others also. For more into call Mins 280-7333.

CONDO, 1248 SQ. FT. 2 bedroom, 2-1/2 bath, spit weet fenced patio poor, jacuzz, 199,000. Assumable 12.5 vA. Laura or Dive 578-9518 after spm.

MOBILE HOME, EAST COUNTY adult park, 18x48, 2 bedroom, I bath new carper, Very good condition. Pets OK. 118.007 or cest offer. Days 443-2806 or 561-8638, remnings 551-4394.

SOUTHEAST SO 3 bedroom, 2 bath house, large fenced yard, 531,000 assumible at 7,75%, asking 579,000 A cool cental pushtnerit, 566-8297.

UNDIVILOPED CNE ACRE comer lot, Switter Valley
13 most: \$E of Julian: 59 owner: \$12,500
52500 John, acume kan 461-7623 leave message. 10 ACRES, PRPLs ther frontage with falls Excelent Semon, steenead fishing, Double wide, orchard, many extras. Between Bandon and Roseburg, Oregon 99-000-021-572-5942 evening.

2 BEDROOM, 2 BATH condo, by owner, 1st and 2nd assumative below 12%. Fishion Valley, pool, quert franciscan, Jacuzs, well maintained, garden view 162 900, 298-5786.

of YOU WILL sell for title or nothing down and terms, will pay you full price Jack 279-8761. HOUSE, It's OWNER Cute 3 bedroom, family room, buth, in Claremont on cut-de-sac with carryon des Excellent condition, 196,900, 279-6159. GOLDEN HILL five bedroom, two story Cape Cod Securior spa, balcory with servi Terms negotiable. Divorce settlement, Owner will carry small second 1660,000 234-9785. HOUSE, BY OWNER, 2 bedroom, I path in Ry one shall lot, \$61,000. Low or no down possible us will trade. 7 in 789-7000.

instanchistes. Clean, public East County, 2 BEDROOM, 2 BATH upgraded horse Lemon Grove trades considered area \$80,000 265-8037 or 460-8434

MOBILE HOME. Americana, for condition, 41 ft. Car be seen at 13623 Cell Highway 8 business. D. Capin. 16000 or ben febr. 561-651.

COLORADO VACATION land. 36 acres, near fishing hurbing silvines. Tass Netl 9000 mess principines, source justice services and services pressured to the services and services are services and services are services and services and services and services and services and services are services and services and services and services and services are services and services and services are services vated home, out floors.

LIQUIDATING FOR RETIREMENT 2 drees bedroom hed basement, new root.

Single family homes, one has a poor plus a 15x20 cold drawn assume 11%.

California floors after 4014

REDUCED 16000 By owner 3-bedroom Lemon Grove home 2-1/2 both, double garage, paids, freplace Low age. Always rented in quet area of East Sin Dego down assure, 1766 morehy 176-900 280 525.

THE READER PUZZLE

By Don Rubin Each of the numbered excerpts at the right was clipped from the last page of a book by an author listed below. Now, see if you can reach your conclusions on the lines

provided. MARIO PUZO KEN KESEY WILLIAM GOLDING

NOAH WEBSTER GEORGE ORWELL PHILIP ROTH DR. BENJAMIN

SPOCK IAMES IOYCE THE BIBLE
PETER BENCHLEY

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

2 All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3 All entries must be ecompanied by your name, ddress, and shirt size (S, M,

L, XL).

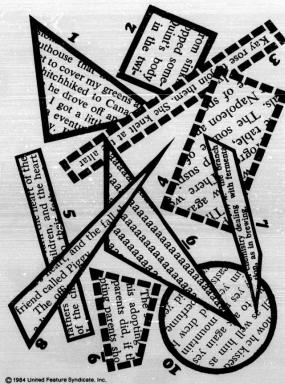
4. Employees of the Reader and their immediate families are not eligible.

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

6. All answers must be

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our 7. One entry per person.

No. 312, Book-Ends



I see you moving out of your apartment into your own bome!

now paying!

I see you getting a fixed rate, 30-year mortgage with a low qualifying rate!

I see you being given a free

We also predict your landlord will hate us!

\$49,990, your monthly payment will be \$494, graduating up to a maximum of \$593, plus taxes and homeowner's fees. Plus, you'll have all the advantages of a Mission Valley location, right outside your door.

The Right Price.

Studios from \$49,990. One bedroom with en from \$67,990. Two bedrooms from \$80,990. You can't buy any home in Mission.

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Our FHA & VA 30-year fixed rate mortgage allows you to get started on home ownership at 10½% the first year... 11½% the second year... 12 % % the third ... 13 % % the remaining 27 years for an annual percentage rate of 13%% on the best value in Mission Valley.

financing. Vets pay no down with VA



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At Park Villas, you'll live on a beautifully landscaped, park-like estate with plenty of on-property recreation. Swimming pools, whirlpool spas and recreation centers. And all whiripool spas and recreation centers. And all the shops, services, sports and entertainment of Mission Valley are close by. A Mission Valley Home at prices, terms and

hasson valley frome at prices, terms and payments that haven't been seen in San Diego in a decade. The proof is in the seeing. So drive over and visit us today. Models open daily 10.30 to 6.00. Or call 619/399-0029 for





Limited Number of Free Refrigerators Available

Winners of and Answers to Reader Puzzle #310, Vlewpoints How observant were you? The Viewpoints belonged to the following: Groucho Marx (or Otis B. Driftwood, from the famous stateroom scene in "A Night at the Opera"); John Lennon (from the cover of "Sgt. Pepper's Lonely Hearts Club Band"); Doc (the only bespectacled dwarf in "Snow White"); and Theodore Roosevelt (from Mt. Rushmore). A close examination of the monument will reveal only the suggestion of Teddy's glasses. Stone

glasses.
Of the 224 entrants, 160 were able to correctly point out the views. The T-shirt winners are:

- 1 N. Goettler, La Mesa
 2. Chris Fielder, San Diego
 3. Mike Palm, San Diego
 4. Lisa Chiara, La Jolla
 5. Cindy Dobler, Imperial

