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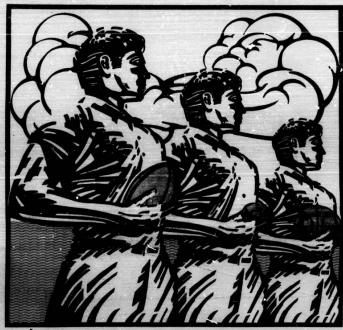




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con Parma reached into his wallet and extracted one hundred dollars. He handed the money and a stack of forty-four large envelopes to the concierge at Washington, D.C.'s L'Enfant Plaza Hotel and quietly said, "I want these in their rooms within one hour." "These: "contained the lavish, twenty-four-page brochure put together by the San Diego Super Bowl Task Force; less than an hour later the personally addressed envelopes were in the rooms of the twenty-eight National Foothal League team owners and various NFL executives. It was Wednesday, May 23, 1984, the eve of the day when San Diego landed the 1988 Super Bowl, an event Parma, a prominent Republican and partner in the local Budweiser distributionship, would later describe as "one of the most important things to ever happen not simportant things to ever happen so the same provided of the continuous of the provided page 10 page 10

City Lights

Looks Like A Real Dump

David Starcevic has been dumped on and trashed for fifteen years. That's how long building contractors have bee seeking out his parcel of land on the southwest corner of Thirty-third and C streets, on which they unload their unwanted rubble. Word gets around, Starcevic says; when contractors find out about a choice dumping spot, they le others know. Once, several vears ago, a contractor ever



Starcevic's lot. He has fought, argued, cajoled, complained, and called the cops. And every time Starcevic has been able to get the stuff removed or bulldozed under. Almost

On May 3 Starcevic and his wife Miriam were on their way home from work. As they approached their house on B
Street they saw a huge cloud of
dust hovering above their lot,
which sits just down the block from their home. "It looked Starcevic says. He knew exactly what to do. He whipped his '67 Chevy station

told them that he would let the driver leave if he reloaded his four yards of concrete rubble back onto his truck. Dumping on private property was illegal. Starcevic told the peace officers. Yes, the police said, but he'll need a skip loader to get it back on. Back and fort went the struggle of wills until the driver blithely backed into his own rubble, maneuvered around Starcevic's car, and drove off. Several days later. after Starcevic had spent hours on the phone to the police station, police public relations, and Councilman William Jone's office, a police officer issued the driver, Archie Armstrong, a citation for dumping or private property. A court date was set for June 11.

wagon into the lot and blocked the dump truck, bumper to bumper. "Hey, I've gotta get out of here!" screeched the driver. "Not unless you take

your garbage with you. Starcevic replied over his shoulder as he and his wife walked toward their house. Starcevic called the police and they arrived some time later They told him that he would have to move his car and let the driver leave. Starcevic

Armstrong appeared in municipal court on the appointed date and pleaded guilty to the charge. He was fined fifteen dollars — less than half of what it would have cost him to dump his rubble at the Miramar landfill — and Starcevic was stuck with the junk. The outcome has left Starcevic soured on justice. "I _R.O

Phone Number have no relation to their predecessors. The nonsequential jumble of 260, 574, and 692 are the new

Hillcrest prefixes. When downtown businesses we downtown businesses were starved for prefixes last year, Pac Tel reached out for 696; it was quickly depleted, and 699 has been added. When the Hotel Del Coronado outgrew 435, it added 522, as did

Coronado's school district, offices, and the Naval Air Station. The prefix 451, a logical addition to La Jolla,

logical addition to La Jolla, went instead to Rancho Bernardo, while University City encroached from the other end, taking 450, 457, and 458. Del Mar, always 755, broke sequence by taking on 481. Only exclusive Rancho Santa Fe has carried through unscathed. When it filled the 756 prefix, 757 was adopted.

All The Fine **New Prefixes**

La Jolinas sulked wenty years ago when Pacific Relephone altered their GLencour 4 prefixes. To district the sulked wenty was a poetic for numbers, GLencour 4 — the symbol of residential affinence — became the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454. But even without the lexters, a the sterile 454 but even without the lexters, a sterile 454 but even without the lexters and the sterile 454 but even without the lexters and the sterile 454 but even without the lexters and the sterile 454 but even without the lexters and the sterile 454 but even without the lexters and the sterile 454 but even without the lexters and the sterile 454 but even without the lexters, a sterile 454 but even without the lexters and a sterile 454 but even without the lexters and a sterile 454 but even without the lexters and a sterile 454 but even without the lexters and a sterile 454 but even with the lexters a 237): Southeast 262 or 264 Prefixer have always been a simple gauge of how far you were from wherever you were

No longer. Burgeoning neighborhoods have eaten up the traditional exchanges, and

currently violating the age restrictions, attorney Berlin says, "The overwhelming majority of residents do

development when his mother died last October 15. The day after her funeral, Heines received a letter from fellow Vista Hermosa homeowners declaring him in violation of the planned community's regulations and demanding he vacate his home. The rea twenty-year-old Heines is too young to live at Vista

Young At

Owning a home is not

always bliss. Peter Heines, for

example, inherited a Juplex in Oceanside's Vista Hermosa

Hearth:

Among the ten pages of rules and regulations that make up the Vista Hermosa's "Declaration of Restrictions" on signs, tents, and dog breeding is a paragraph on age. No one under eighteen may live in the 200-home

"semiretired and reti ed " community, and every household must have at least one family member over forty-five. Since Heines's father is also dead, and Heines has no siblings over forty-five, under the development's restrictions he can't continue to live in the home he once shared with his parents and which he

now owns. Michael Berlin, attorney for the Vista Hermosa group, says the board decided to evict Heines because residents there
"have a right to live in an
environment that's somewhat

Watch Where You Wave That Beam

comply with the restrictions The attempted eviction and resultant lawsuits of young Heines and at least one other current resident — a woman who lives with her thirteenyear-old son — will test Vista Hermosa's ability to enforce its age restrictions.

Heines spent \$400 in
lawyer's fees and was unable to

lawyer's fees and was unable to pay more, but the American Civil Liberties Union (ACLU) agreed in February to take his case grafts. ACLU attorney A. Dale Mani.orn argues that Heines can't be avicted because precent state court because recent state court decisions bar homeowners' associations from "discriminating on the basis of age." Hermosa attorney Berlin counters that "the law is far from clear on this matter," and that Hermosa's restrictions are "clearly enforceable."

Heines could escape the dilemma by selling his house or renting it to a tenant forty-five or older whose children, if any, are at least eighteen years old. But by refusing to rent to a prospective tenant who doesn't meet those requirements, Heines could be violating state law, which bans discrimination of renters on a basis of age, and he risks being sued by a

unwilling to give exact figu Travioli admits that his

missionaries take for themselves a percentage of what they collect, and that his

missionaries put in a forty-hour week, stationed at the zoo, the airport, or at Sea World, and

organization gets a cut, too. Travioli says that his

City Lights

TV news cameramen will walk through burning buildings, face rock-throwing protesters, and embarrass themselves and their stations themselves and their stations by bathing personal moments in bright tungsten lamps. But they're not without fear. For the past few months at least four Channel 39 cameramen have declined to climb aboard the station's helicopter to microwave transm The cameramen

whirlybird now being used ha are worried about the effect on their health of the no built-in transmitter, so the cameramen must hold the microwave units between their by the portable transmitters that legs. "We don't know how signal back to the station's receivers. When Channel 39 to food, and I don't like being so close to it," says one owned its own newscopter, the

oncerned photographer.
Channel 39 executives argue nicrowave transmitter there's no evidence that was permanently microwaves can harm humans mounted on the copter's underside. But parent company Storer Broadcasting ordered but station engineers are building a portable microwave unit that will better shield the user. Until that new emit is the news clapper sold last year, and the leases completed, carneramen who worry about microwave emissions aren't penalized for



Channel 39 rented helicopter

Beach Blanket Blockade

Beach peninsula stretching south from Ventura Place presented an unexpected, and unprecedented, dilemma to city planners and others associated with traffic control. For the first time in recent memory the half-dozen parking lots on both sides of Mission Boulevard were all full to overflowing, and the lots and surroun streets and alleys were abuzz with angry motorists rendered practically immobile due to ongestion in both directions congestion in both directions.
By noon, the San Diego Police
Department finally stepped in
and erected roadblocks across
Mission Boulevard near
Belmont Park, closing off the
area to the south to everyone
except residents.
With those memories fresh
in mind, the Mission Beach

Town Council, the police department, and city councilman Mike Gotch, who represents the area, staged a series of meetings this spring. When a similar problem occurred again on Memorial Day — by 2:00 p.m., traffic was backed up in both directions along West Mission Bay Drive from Interstate 8 to Ventura Place and Mission Boulevard from Ventura Place south — talk turned to action. So this summer, look for the following traffic control



- "Beach alerts," periodic

public service announce on various radio stations alerting the public as to which beaches are overcrowded and which ones aren't;

 Continued closings of Mission Boulevard to nonresidents at particularly crowded times, although the police department's community relations officer for Mission Beach, D.K. Abbott, says roadblocks will only be set up "in real emergency situation due to a city law that prevent police from cutting off traffic

on major thoroughfares;
— Flashing lights on
Interstate 8 at West Mission

Bay Drive and on Interstate 5 at the exit for Grand and Garnet — And a ban on parking

anywhere on the Mission Beach peninsula between the hours of 2:00 and 4:00 a.m., designed to eliminate overnight parking.
One other measure that you One other measure that you won't see this summer is a stepped-up schedule for the Sun Runner, a San Diego Transit shuttle bus that every twenty minutes, Wednesdays through Sundays, runs from a

parking lot at the corner of Sea World Drive and Pacific

Highway to beaches in Pacific Beach, Mission Beach, and Mission Bay. Last year the bus route operated under a \$30,000 subsidy for its twelve-week run, according to beach area merchant and town council member Dan Hamel; ridership, however, proved disappointing, with the average daily gross from the twenty-five-cent fares being thirty-four dollars, or less than one-tenth what it costs to operate. In a meeting last Thursday with police and Councilman Mike Gotch, Hamel proposed what he saw as a sure solution to

direction, on West Mission Bay direction, on West Mission Bay Drive and turn them into diamond lanes to be used only by the Sun Runner and other shuttles he hopes his group could attract to the area. "People stopped up in their cars all the way to the freeway would see the buses whizzing by, and that would create the best incentive of all to use them." Hamel states. Bur reception to his proposal was reception to his proposal was cool, with officer Abbott saying, "It's simply unenforceable, and having only one lane open to traffic in each

As Orphan As Not

Summer is here and there's no surer sign of its arrival than the annual convergence of thousands to that world-famous mecca of tourism, the San Diego Zoo. And as the weather blego 200. And as the weather heats up, so does the competition for the travelers' free-flowing, gcyd-dim dollars. Witness the eager state of those engaged in the charity biz at the zoo's exit. Currently biz at the zoo's exit. Currently there are two groups of free-there prising-types urging those leaving the zoo to shed a couple of bucks' worth of guilt to help poor orphans in Baya and Tijuana. Richard Phillips is one of those collecting money. In his black polyester shirt fitted with a Roman collar, he is almost indistinguishable titted with a koman collar, ne is almost indistinguishable from his three competitors who mill about him, except that he has a hairy puppet named Willie that regurgitates Tootsie Rolls for children. He is from the first that Consensition.

Rolls for children. He is from he First Light Community Church. His competitors are from San Diego Christian Missionaries in Chula Vista. Phillips is miffed because he feels that the Christian Missionaries are cutting in unfairly on his fundraising. "I work with a puppet, a sign, and a bucket. They're running a guy on either side of me so people will think that we're



that the share of the donations that the share of the donations they keep is equivalent to about minimum wage. He says that his church also provides them with food and lodging. When questioned about Phillips's charges of unfair competiton, Travioli alludes to a crime for which Phillips did time. Missionaries can play rough when it comes to aiding the

days a week at the zoo, for

about five hours each day. He says that he collects about fifteen dollars an hour and from his monthly total takes \$500 for living expenses. What's left over he donates to Sister Rosale's Rancho Nazareth Or hanage in Tijuana, he says. Although he has no congregation, he claims that Le ministers to humanity by doing volunteer work with the SEARE food distribution program and with the Hunger

Missionaries have been so effective in nabbing possible donors at the zoo. Phillips says that he has been forced to advertise in local papers to hire people to help him solicit ions. Phillips claims that he has three people in training for the four-dollar-per-hour position, and says that as part of the job he expects his workers to donate twenty hours a week of volunteer work with other charitable foundations

> Paul Krueger Thomas K. Arnold, and Randy Opincar



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EDITOR

ASSISTANT EDITORS Dennis Parker Irene Weber

A WYERLED

Formerly Thrilled

Usually I skip reading reviews in the Reader since the writers take up many column inches to say so little. But it was with interest that I

little. But it was with interest that I read John D'Agostino's article on Simple Minds ("Techno for an Answer," June 21). Sure, Simple Minds put on an adequate show. But having seen their two previous West Coast performances (in 1983 and 1981), the show at the Eyy left much to be the show at the Fox left much to be

I expect good sound quality at the Fox. But I barely heard Charlie

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Burchill's "glassy guitar arpeggios," let alone Mick MacNeil's "translucent keyboard riffs." and I had a good seat as

Letters

performances. Instead of being aloof and alluring, Kerr neduced himself to the proverbial rock showman with all the trade tricks ("Put your hands together?" ''] can't hear you!" Not to mention the liberal sprinkling of our city's

BREAKFAST IN BED

THE GIFT NO ONE CAN

name throughout the set, much to the delight of the squealing 91X

disciples).

By inserting lyrics from "Light My Fire" and "Take Me to the River" into "New Gold Dream." he took a rock anthem and turned it

he took a rock anthem and turned i into bullshit.

Simple Minds have thrilled me for five years. I'll still listen to their music. But I suppose it's time I find myself a new set of musical heroes to champion. Jim Kern Del Cerro

For Openers

As much as I respect John D'Agostino's opinion of the music scene, I cannot understand why his

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expound on what he deems important. If this is so, how can he neglect to mention what San Diegans have produced? No offense, but the buck starts here. Franklin E. Allee Ir. San Diego Rat Tailed

coverage of events such as the concerts at the Del Mar Fai: does

not include the opening acts since they do occasionally involve local San Diego bands. It seems that

D'Agostino has the freedor expound on what he deems

Rat Tailed
In regard to your article about local banes (*City Lights.*)
April 5), you are not up with what is happening with some of our local San Diego alent that has made it with the recording company of Atlantic. Have you ever heard of Ratt! They have been appearing up nothin such last leave appearing up nothin such last leave and have opened for ZiP jon Texas, and have opened for ZiP you with a sport Arma. Their current as you will have a sport of the ZiP jon Texas, and have opened for ZiP you ever drive up not flut. An on up to San List Obligo) you will hear "Lack of Communication." "Morning After." and "Tell the World," to mention only a restriction of the world."

After, "and "Tell the World," to mention only a few. Where have you guys been? They we very professional; three local boys who are just great. Why not dig up a little information for us readers about this up-and-coming new metal group. It's not "heavy" as the rest of the lot. Deborah Netson San Luis Obispo.

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South 4

Straight from the Hip

Dear Matthew Alice:

Why do some countries refer to themselves as motherland, others as fatherland? Webster's just says each refers to "country of origin." Are the terms interchangeable? Chris Roberts

Ask why and you usually end up searching at the beginning of things. But this question goes too far back, and in too many directions, to answer completely. However, let me throw out a few quotes that are pertinent to our Western civiliza-tion. Homer: "The name of fatherland is closer to one's heart than all else, for there

closer to one's heart than all else, for there is nothing closer than a father. "Virgil: "There is my love, there is my fatherland [patria]." Ciero: "Our country is the common parent of all." The common thread is, of course, the idea of country as parent, and in these cases, as male parent. The English word father, after all, evolved from the Grock nater, where came as." from the Greek pater, whence came pa-triot. Even the Bible refers to the land of one's fathers. None of this is very surpris-ing, given the dominance of the male in Western cultures.

sing, given the dominance of the male in Western cultures.

But then we have Plato saying, "His doar motherfand, as the Cretans reame her, and fatherland." Apparently Cretans differed in their fer-tanine approach to nomenclature. It's a view that shows up in many societies, ableti with less frequency than the masculine counterpart. The English have placed foreat Britain on the distaff side of the language by referring to it as the "mother country," especially during its colonial days. The words of nine-tenth-century author Edward Everett Hale bespeak the minds of many Americans: "You belong to your omother." La belle France is, of course, very femiliane in the eyes of is, of course, very feminine in the eyes of her countrymen. And let's not ignore Mother Russia.
Still, the origins of all this chauvinistic



it your mother, your father, or your great-cousin twice removed, for all anyone re-ally cares how you refer to your homeland. Mothers will win in the future anyway; don't the space colonists in all those sci-ence fiction books and movies refer to their home planet as Mother Earth?

Dear Matthew Alice: Having spent most of my childhood years frolicking on our San Diego beaches, I vividly recall my daily encounters with "Mr. Jellyfish." Countless millions of the Mr. Jenysin. Countiess mutions of the transparent, pancake-shape creatures would be seen at times, either drifting aim-tessiv at sea or beached by the high tides. Now I'm worried that our jeltyfish friends have left our coast, because I haven't seen one in years! Have climatic changes al-tered the ocean currents? Has El Niño taken my friends to another country?

You pick the strangest friends, Mark. While not actively hostile to humans in most instances, Mr. Jellyfish is certainly

while not actively hostife to humans in most instances. Mr. Jellyfish is certainly not very cuddly either. You've got to keep an eye on him at all times, in fart. Most people would regard his absence with relief, up your sense of loss is not shared by much still the propose Mr. Jellyfish has a most still the propose Mr. Jellyfish has considered that the propose Mr. Jellyfish has a most still the propose Mr. Jellyfish has not be something to your boservation that Jellyfish have been less numerous in the area recently. Of course, it is also possible that your weit affection for the quivering blobs has clouded your rollidhood memories, making times past more laden with jellyfish than they actually were. But two oceanographers at Scripps Institution of Oceanography confirmed the recent paucity of jellyfish on our beaches. Both Jim Stewart and John

McGowan agreed that fewer of the two common types, pelagia and velella (the latter not a true jellyfish, but close enough to fool most of us), have been washing ashore in the past couple of years. Dramat assione in the past couple of yeals. Draina-tic population fluctuations of these crea-tures are to be expected, and Stewart notes that during the forty years he's been diving off San Diego, jellyfish have been abun-dant awage to come ashore in numbers about ten times. Every five or ten years we expent to he me, our availes in jellyfish, but seem to be up to our ankles in jellyfish, but seem to be up to our ankles in jellyfish, but the rest of the time we only find a few copyes on the beach. The phenomenon seems to be a natural cycle, and it's noth-ing to call the already-proccupied Cous-teau about. But surfers and swimmers probably hope the next cycle doesn't bring a reprise of the 1952 invasion when Stewart remembers jellyfish with hundred-foot-long tentacles floating in our tranquil seas. The sting of these large ani-mals, he recalls, was "hotter than hell." El Niño has been blamed for quite a lot

in the past year — from poor rainfall to no fish to starving birds — but has it also taken our jellyfish away? We definitely taken our jellyfish away? We definitely can say that there is such a thing as El Niño, and we can say there seems to be a drop in local jellyfish numbers. But no-body has actually censused the 150 different kinds of Southern California jellyfish and drawn an irrefunable line connecting heir presence or absence in San Driego to El Niño. or to more normal cold-water currents. Population dynamics is too poorly understood to make such a firms statement. If de willing to bet, though, statement and the willing to bet, though, self-ment of the statement of the willing to bet, though, salong the brach once again and see the glistening bodies of Mr. and Mrs. Jellyfish.

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

CHIEF BILL KOLENDER at public relations may ar public relations may backfire. Kolender's licutenants last week took the unprecedented step of warning the local gay community of a scheduled crackdown on illicit gay sex in the restrooms and secluded areas of Balboa Park Though about thirty-three men were arrested in May for soliciting and engaging in lewd acts in the parks, police say the illegal activity and citizens' complaints continue. Because of this, two police captains had scheduled a concerted. undercover bust to begin this week. The cops, however, were intrigued by the idea of warning the lawbreakers beforehand, thus reducing arrests and heading off criticisms of harassment and selective enforcement, so they delayed the crackdown a week until this Monday, July 2. Lieutenant Dave Spisak, Kolender's special 'liaison officer to the gay community, then called in information on the crackdown to editors of the Gayzene and Update. The 10,000-circulation Gayzette last Thursday ran a front-page story on the operation with a

lengthy follow-up appearing today; Update's story appears in its 6000 copies this week. Spisak figures the advance publicity will scare off potential arrestees, thus cutting the illicit acts, reducing complaints and bad publicity. "The gay community now has a chance to improve its public

image," Spisak says.
Indeed, those openly gay
men who prefer to make
late-night forays to the park will be warned off by gossip and the gay-press publicity. But attorney George Haverstick, who frequently defends men arrested for soliciting and for lewd public acts, doubts whether the advance warning will have much effect. Haverstick says perhaps fifty percent or more of the men who engage in illicit public sex at the park are 'closeted' homosexuals who dou't frequent the gay bars where *Update* and the *Gayzette* are distributed and where information is exchanged. These closeted homosexuals will continue to congregate early in the morning and after work and will be arrested in significant numbers, attorney Haverstick predicts. "What we'll hear from the police is, 'Look, this



irresponsible. You warn then through the [gay] papers and they still go.''' Spisak agrees in part with Haverstick's analysis, but says that many men who would otherwise be caught in the crackdown will be forewarned and avoid arrest

Since Newsline publisher Larry Remer lost his financial angel Nancy Hoover early this year, Remer's weekly tabloid has survived on subscriptions fifty-cent-per-copy newsstand sales, and the receipts of a one-shot fundraising party. Rumors had it that wealthy newspaper publisher Lowell Blankfort would be taking Hoover's place as a generous donor, but Remer says Blankfort's contribution has been limited to a hundred-dollar gift solicited to help underwrite a special March Newsline issue on the

nuclear arms race.

While Remer is hustling up small donations and searching for a deep pocket to pay printing bills, he's also facing a

challenge to another important source of revenue: those pages of "Fictitious Business Name S'etements' that fill Newsline's back pages. State law requires new business owners to run these ads, and Newsline's share accounts for between forty and fifty pero of Remer's weekly revenues Newsline and the competing Heartland News had co-existed by each charging twenty dollars per ad, but Newsline advertising director Bob Hartley says the paper's business increased 250 percen when he sent postage-paid envelopes to potential new business owners soliciting

their ads.

Heartland publisher Paul Heartland publisher Paul Clark mailed a similar coupon offering fifty cents off the price quoted by other newspapers, and then cut his price to \$9.50. Newsline's Hartley came back two weeks ago with a \$7.50 offer. Heartland's Clark says list discounts agon's response. his discounts aren't a respons to Newsline's aggressive cost-cutting, and claims he

frequently drops his prices to as low as five dollars "to give these new business people a break." Newsline's Hartley, though, says bluntly that "this is absolutely a war," and recalls that the two papers several summers ago "chased each other's [prices] down to nine dollars." Clark nine dollars. Clark
nonchalantly says he could
charge five dollars per ad and
still survive because he has no
reporters to support — instead
using editorial filler from news services - and he owns his own printing presses.

Hartley says that Newsline is

feeling the cost-cutting pain, since \$7.50 per ad is since \$7.50 per ad is dangerously near the break-even poin. "It really hurts us," he says. "We have to ask if it's profitable to run them this cheap." This week Newsline upped the standard price to ten dollars, though the current offer still meets Heartland's challenge by offering "fifty cents off" the offering "fifty cents off" the lowest price charged by any other paper.

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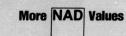
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Diego Sports Association it was inlike the old days. Parma, chairman of the board of the association, had once again demonstrated the sports associa tion's primary skill: how to spend

money and influence people.

The Greater San Diego Sports Association had pledged \$100,000 to the Super Bowl effort. This represented about half of the nest egg the 400-member group has been able to ac-cumulate. The money comes from an-nual dues (fifty dollars per member), an annual fundraising banquet that usually nets about \$25,000, and another \$20,000 or so brought in by the operation of the Stadium Club. open to members only, inside San Diego Jack Murphy Stadium. The high-octane group of businessmen and civic leaders may have reached its pin-nacle in snaring a local Super Bowl, but the exaltations after the anment had a familiar ring to them. Several times over the twentythree-year history of the group, one or another of them has been heard to proclaim, "This is one of the most imp tant things to ever happen to San Di-ego!" Whether you consider that statement typical windy boosterism or plain truth depends upon your notion of how important big-time sports are to a community. That notion also determines whether you consider the group to be an anachronistic collection of civic hypesters who were willing to do anything to make a small Navy town produce more car buyers, cola drink-ers, and tourists, or whether you be-



lieve the sports as sciation is a vital force that has prodded San Diego through a succession of pivotal points in the city's maturation. Either way, it's undeniable that the Greater San Diego Sports Association has altered this city's history.

The luring of the Chargers, the con-struction of the Mission Valley stadium, the hiring and retention of Don Coryell at San Diego State in the 1960s, production of the Holiday Bowl, the efforts to block Donald Sterling's move of the Clippers from San Diego two years ago and the deci-sion not to interfere with his recent defection to Los Angeles — all of these things affected the lives of thousands of San Diegans. As Barron Hilton, the original owner of the Chargers, said in an interview recently, "Had they not built the stadium, the Chargers would not have stayed in San Chargers would not nave stayed in Sain Diego." Can you imagine this city without the Chargers? No Lance Al-worth, no Ernie Ladd, no Sid Gillman for the city to claim as heritage? One could argue and sports association nembers do — that the Chargers gave San Diego its first modern touchstone of national identity.

The question of whether the sports

association brought the Chargers here or the football team's move was the catalyst for the association's birth re mains unanswered. Some original members of the association, such as Bill Elser, one of the founding fathers, say flatly that the association brought the Chargers to town. 'The association was formed first," says the seventy-five-year-old retired businessman, "and then we started talking nessman, "and then we started talking about getting a football team down here." Others, such as Gene Gregston, who was sports editor of the San Diego Tribune at the time, say the association didn't even exist when Barron Hilton decided to move his team to San Diego. "Jack Murphy [sports editor and columnist for the San Diego Union] and I did nearly all of it," says Gregston, who later became editor of the *Union* and now works for Con-

gressman Bill Low, cy. But according to seventy-two-year-old Dick Grihalva, who has run auto dealerships in these parts for decades, "Al Day [then an executive with the Chargers] was once quoted in a story saying that he [Davis] was the one who convinced Hilton to move and that if it wasn't for Dick Grihalva, the Chargers would have never moved to San Diego." Grihalva continues, pumping his arms and open palms to punctuate every word, "But if you want to be honest about it, Jack Murphy brought the Chargers here and we helped him."
Barron Hilton seems to corroborate this: "Gene Gregston and Jack Mur phy got me to move." he says from his office at the Beverly Hilton. Regardless of who instigated the move, the facts are that the Chargers' executives decided to move down in early 1961. and the earliest record of an associa-tion meeting is February 23 of that year, when the group held its first an-

In the early 1960s San Diego was the eighteenth largest city in the country, with a population of 588,000, and the newspapers and business barons ran this town. San Diego had a minorleague baseball team, the Padres, and a dilapidated coliseum, Balboa Stadium, which seated 23,000 people on concrete benches. Gregston and Murphy had to leave town to do their jobs, covering major sports events and they were getting sick of it. "We'd driven up [to L.A.] for the final Rams game of the 1960 season," recalls Gregston, who still speaks in an Oklahoma drawl, "and on the way back Jack told me he'd talked to Mel Durslag, columnist for the L.A. Heraldniner, at half time. Durslag had told Murphy that Hilton was interested

weren't doing so well." The Chargers were part of the fledgling American Football League (AFL), and they were losing badly in their bid to compete for fans with the Los Angeles Rams. Sometimes the Chargers drew fewer than 10,000 spectators to the L. A. Coliseum, which could hold 100,000. We were suspicious of the AFL, says Gregston, "but what the hell, if they were going to stay in business we decided we might as well go for it. We went and saw Jim Copley [publisher of the Union and Tribune] and our editors, to get the go-ahead to support this, and we met with Mayor [Charles] Dail in December of 1960, and the following March the Chargers

were down here. With publisher Copley's blessing, the two newspapermen laid down the backbeat of support for the Chargers, and didn't let up until seven years later when the stadium was built. In their sports columns and in the news columns of the sports pages, Gregston and Murphy began to whip up excitement like shamans at a rain dance. 'It's difficult to imagine how Barron Hilton is going to find trouble with San Diego in his talks with Mayor Dail and civic officials today," Murphy wrote in his column of January 6, 1961. The town is already so daffy over Hilton's football team that an exciting and successful season seems assured." Never mind that the Chargers didn't sell out rickety Balboa Stadium in their first couple of seasons here, including the AFL championship game in 1963 (when the Chargers beat the Boston Patriots), and that they continued to lose about \$300,000 a year. Murphy had gone to the mountain top. He was seeing the future, and he was handing down tablets daily. "There's a sense of anticipation in the community, an

awareness that the arrival of the Chargers will lead to an exciting new era ir, entertainment," Murphy wrote prophetically. "The success of the Chargers here will hasten construction of a multipurpose stadium with a capacity of 40,000 to 45,000 and that, in turn, almost certainly will bring major-league baseball to San Diego." ut before the Chargers moved

Balboa Stadium to be aded. The place was an embarrassment. Chargers coach and general manager Sid Gillman called the locker rooms "a hellhole," and when he first saw the gridiron in January of 1961, his heart sank. Unbeknownst to the locals, Barron Hilton had already decided to move the team down, but the field (which was located near Balboa Park behind San Diego High School, and has since been demolished) was hard and bumpy, there was an ugly auto racing crash wall encircling it, the stands were uncomfortable, the seating capacity inadequate, there were only half a dozen bathrooms in the whole joint, and, worst of all, the stadium was leased to the city schools. This meant that beer was prohibited on the parking lots and the stadium itself would have to be worked out with the school board.

Walking the field that January day with Gillman was Bill Elser. Elser owned an elevator company and was a highly respected civic leader. He was on the city's civil service commiss was a state fish and game commissioner, and he was a member of the school board. Also on the school board, in fact the president that year, was Dick Grihalya. In the 1950s Grihalya had owned the closest thing

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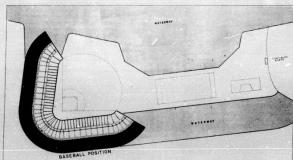


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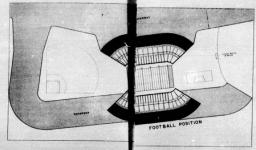


MUSE

(continued from page 11)
to a professional baskerball team San Diego could muster before creation of the National Basketball Association. They were called the Grihalva Buicks, and under coach Fon Johnson, they and under coach Fon Johnson, they were exciting. Grihalva knew how sports affected a community, and he thought of himself as being civic-minded. Both he and Elser fully sup-ported the Charger's rowe, and they made sure that whatever concessions were needed from the school board were granted to the football team. With sports natrons like Elser and

With sports patrons like Elser and Grihalva behind the relocation, and speaking to the city councilmen about it, and with the all-powerful newspapers cheering it on, there was never any question that the city would vote to any question trait the city would vote to meet the team's demands in upgrading Balboa Stadium, and give tacit support for building a new stadium to boot. (The city spent one million dollars to refurbish Balboa Stadium.) The businessmen, along with many of their friends, and Gregston and Murphy, also helped orchestrate a public cam-paign to sell 20,000 season tickets (at thirty-five dollars apiece) to show the fans' support. They didn't quite meet that figure, but they did get the team.

Sometime during the campaign to oring the Chargers down, Dick Grihalva and Jack Murphy were driv-ing out to a duck club west of Rancho Bernardo. Jim Copley and Bill Elser were also members of the club. "Jack said the chamber of commerce com-mittee [headed by local Republican big shot Dr. Al Anderson] that was work-



were built, Smith put up the first modern skyscrapers downtown, Shelter Is-land and Harbor Island were con-structed, San Diego got a University of

California campus, the sports arena was built and big-time hockey and

was built and big-time hockey and basketball hit town, the Coronado Bridge went up, the stadium was com-pleted, and the Padres entered the big leagues. It was a heady time, and the members of the sports association were right in the middle of it all.

were right in the middle of it all.
The sports patrons made up the core
of the good old boys who called all the
local shots until Pete Wilson insinuated his boyish mug into the act.
There was Frank Alessio, who owned
the Pepsi-Cola Bottling Company;
publisher Jim Copley, leader of the
conservatives and a man who refused
to attend dinner narties if a Deworate

to attend dinner parties if a Democrat

was to be present, and an eventual pur-chaser of a five-percent interest in the Chargers; Anthony Ghio of the sea-food family dynasty; Morley Golden

of the construction company; Tom Hamilton, of the law firm Luce, Forward, Hamilton, & Scripps, the man who drew up the association bylaws; John Hine, Art Carey, Dick Grihalva, L.H. Kornik, Jim Lukens, Jim Brown, G.W. Peck, Ed Taylor, and Warren

Swink, all car dealers and early mem-bers. There was Bob Breitbard,

builder of the sports arena and trader of basketball franchises; several exec-utives of C. Arnholt Smith's First Na-

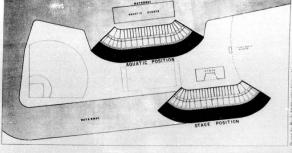
tional Bank; John Mabee of Big Bear Markets: Eddie Leishman, chief exec-

utive of the minor-league Padres; Fred Neyenesch, the printer; Lou Overgard of Lion's Clothing; Charlie Pratt of

ing on this was dragging its feet," ex-plains Grihalva. "And I knew Hilton. I was then selling his gull-wing Mer-cedes at my Buick dealership. But the chamber was dropping the ball, and somebody had to grab the bull by the home."

Murphy and Gregston had already met with a man named Abe Polinsky. who'd recently rolled into town from Duluth and purchased the Coca-Cola Bottling Company here. Polinsky had been involved with a sports promotion group in Minnesota, and he was look-ing to establish his name here. He thought it might be a good idea to asthought it might be a good idea to as-semble a group of sports patrons in San Diego. Polinsky tapped Murphy for possible recruits, and the columnist mentioned the idea to Grihalva, who knew everybody. Grihalva persuaded Bill Elser, insurance man Clark Higgins, KOGO television executive Jay Grill, Ford dealer Art Carey, and a few others to attend a formative meeting at the Town and Country Hotel in Misthe Town and Country Hotel in Mis-sion Valley. They all agreed that what San Diego needed was a lobbying group for major-league sports, and they set out to get one hundred dot-lars each to be a part of the Greater San Diego Sports Association. A couple of nonths later, the Chargers were here. When they arrived, Gribalva gave six of the team's executives including. Sid of the team's executives, including Sid Gillman and Al Davis, Buick station wagons to use. "It was fun," beams Grihalva. "We were an exuberant group of guys who were going to get a football team down here, and we knew all the principals. Let the good times

The good times started rolling for San Diego in 1961, and they didn't slow down until C. Arnholt Smith tumbled a decade later. Look at the list: the Chargers came to town, the community concourse and civic theater



Yellow Cab; developer Harry Sum-mers; and Clayton Brace, Bill Fox, and Jay Grill, local television station executives. And of course Gene Gregston and Jack Murphy were members. There were no women members until recently, when one or two have been added to the roster.

The reason the organizers recruited such a list of notables was simple; money. "We needed real dough, we money. We needed real dough, we knew that our plans would take big money, real money," explains Bill Elser over lunch at the La Jolla Coun-try Club. "The Chargers, without a doubt, had a commitment to getting a new stadium built if they came down and succeeded here." says Elser. The and succeeded here," says Elser. The elevator dealer was friends with city manager Tom Fletcher, and Fletcher told Elser early on that construction of a stadium would require a vote of the a stadium would require a vote of the people, which itself would require an initial feasibility study on which to hang the arguments. "So we raised \$35,000 and got the study done," says Elser. This study, completed by Phoenix firm, gave a positive reading on the economics of building a stadium here, and it recommended that the site be in Mission Valley, One of the original strategy sessions regarding the nal strategy sessions regarding the stadium was held in the fall of 1963 in stadium was held in the fall of 1963 in Smith's office at the U.S. National Bank building and included Smith (owner of the Padres), the editors of the two Copley papers, and the chief drum beaters Gregston and Murphy. After that meeting the men who attended it spoke individually with Mayor Frank Curran, according to Gregston, and the mayor then formed a committee which eventually called it-











12 JUNE 28, 1984

mittee. Members of the Greater San Diego Sports Association made up the core of the committee, and before the electorate voted a seventy-two percent yes margin to the idea in November of 1965, the association had funded the campaign with more than \$50,000.

So rabid for a stadium was Jack Murphy, for whom the edifice is now named, that between 1964 and 1967, when it opened, the stadium was the most common subject of his column. And the idea was so exciting that it may have occasionally unhinged the man. Several of his columns dealt with an idea, proffered by a local design firm, for building a floating stadium in newly developed Mission Bay. Greeston, who never took the idea seriously, winces now at the mention of it. It seems preposterous to read

now, but Murphy actually wrote:

(The 53,000-seat floating stadium)
would dramatize San Diego's position as an aquatic center, recreation-land to water skiers, swimmers, inboard and outboard racing, etc., and provide an attractive backdrop for television cameras. Yet there's nothing arbitrary about the choice of sites. The floating stadium would be equally adaptable in Mission Valley, Keamy Mesa or else-where. Just dig a canal, pump in some salt water, and the stadium is ready for

Murphy printed drawings of this floating stadium in his sports section, and argued futilely for the idea to be taken

ack Murphy was made president of the sports association in 1966, the year before the stadium was completed, and his first president's message to the 116-man organization concentrated on another realm of local sports where a large infusion of money was needed: the football program at San Diego State. Coach Don Corvell, who had made the Aztecs into a powerhouse team in just two years, was being baited with a



(then.) whopping \$20,000-a-year contract to coach at the University of Articana. Murphy and other board members who had had influence in getting State to hire Coryell originally weren't about to watch him go. So they wrote up a contract, with the approval of the school, the state, and the athletic constant. was done; Coryell's salary was augmented by about \$10,000 a year, until he left for the St. Louis Cardinals in 1973. (Madden joined the Oakland Raiders in 1967) It's a measure of how both sports and journalism have since entered another epoch: today it's inconceivable that a newspaperman school, the state, and the athletic con-ference, to augment the salaries of both Don Coryell and his chief assis-tant, John Madden. In his message to the membership in January, 1967, Jack Murphy wrote, "Now we need help from the entire membership on this senior. This constitution does not ould organize such an audacious act. The push to get and keep Corvell here started a campaign to make the Aztec football team a national force, and that effort continues to this day Right now the association is working out the details in a proposed \$50,000 grant to the Aztecs, to be made some time this fall. "It would be the major project. This organization does not make assessments, but we are asking, indeed eagerly soliciting, contribu tions. If each of you could contribute one hundred dollars per year for the expense for the association this year, says Bob Payne, a Mission Valley next three years, this particular prob-lem would be nicely resolved. . . . landlord who is serving now as president of the 400-member association.

We are asking the membership to ratify the board's decision." And so it

The association is still smarting over its failure last year in its drive to help the university fill the stadium for the team's home games. The group spent about \$10,000 directly, and its members spent another \$50,000 or \$60,000 in the purchase of ads and tickets for the games, but it flopped. The stadium never got more than half full. "We've concluded we can only help finan-cially," says Payne. "We're not ticket sellers Two years ago the association gave

the university \$33,000 to upgrade its weight training and practice field facilities. Now the discussion over the pending \$50,000 grant centers on the issue of what conditions the group can place on the gift. Payne says they want it to be a matchine grant, and that association members would be willing to help the school raise the other half of the money; he also says that the group wants to be sure all the money goes pecifically to the football program. for such activities as recruiting, scholarships, and improved facilities.
"We don't want to dictate policy." explains Payne, sitting in his spacious office in a secluded building behind the Old Ox restaurant. "But we see football as the panacea for their whole athletic department. The best way to raise money in a collegiate athletic program is to fill the football stadium." And the best way to fill the stadium is to field a winning team,

The sports association's fixation on the Aztecs has intensified since 1978, when San Diego State entered the Western Athletic Conference and the WAC approached the association with the idea of creating the Holiday Bowl. The association paid for the feasibility study to check how successful the game might be here, then took over responsibility for organizing the game. John Reid, who was director of the Fiesta Bowl in Tempe, Arizona for eight years was hired to run the Holiday Bowl in 1980, and two years ago he took on the additional task of being executive director of the sports associ-ation. He's paid just over \$50,000 a

\$12 CUTS BY TIM

sports association and the Holiday

With each succeeding year that the Aztec's don't make it into the Holiday Bowl, the level of frustration for association members rises. "We started the Holiday Bowl five years ago with the expectation that San Diego State would one day be in it," says Payne "There's no question that if San Diego State was to beat BYU and end up in the Holiday Bowl, it'd be a complete turnaround for major college football in this town." So the patrons, like patient fathers, are offering their primary

asset: money. Why do these men, about thirty of whom make up a board of directors that meets once a month, put their valuable time and effort into such endeavors? "You're doing well in business, something in the community needs to be done, you do it," explains Bill Elser. "But this is a little more fun, because it's something we'd get some use out of." Jim Brown, a cur rent board member and an important figure in raising money to underwrite stadium construction campaign, agrees. "I'm a sports fan, I've alway been interested in sports," he says, sitting in his office at Marvin K. Brown Cadillac in Mission Valley. He's wearing a lichen-green blazer blue plaid pants, and a tie of pastel green hue. "It's simply a bunch of men with no axe to grind, working to sup-port sports. Because athletics are imrtant to a major city."

But on the question of the group members' motivations, a cynic could of course contend that the businessmen are promoting sports in order to stimu-late more business for themselves. "We just wanted to go big city," counters Dick Grihalva, the original president. "It didn't sell Elser any ele president. "It didn't sell Elser any ele-vators, and I don't know if it sold me any cars — hell, I was giving cars away te the Chargers. Abe [Polinsky] profited most, I guess, with his Coca-Cola. But once the stadium was built, they didn't even put Coke in at first, they went with Pepsi." (The stadium now sells both Coca-Cola and Pepsi.) The present group of influentials in the association includes various rmer Mexican president José López Portillo, now in self-imposed Eurogovernor Roberto de la Madrid. Both portraits were tokens of esteem from the politicians to their good friend Parma. Along another wall are signed pictures from domestic Republican leaders, most notably Presidents Dwight Eisenhower, Richard Nixon, and Gerald Ford. Parma is in most of these pictures, beaming beside the men he has supported and worked with over the years. He refers to Ford as "my dear friend," and served on his

ransitional team in 1974 after Richard

Nixon resigned and Ford became

president. In Leon Parma, the sports

association has a man whose influence

extends nationally in the field of poli-

tics and sports, and without him San

tics and sports, and without nim San Diego may not have been able to cap-ture the 1988 Super Bowl.

Torom 1958 to 1962 Parma was in Washington, D.C. as Congressman Bob Wilson's chief assistant. Through Wilson, who

"Sure, you have economic gain business, it would make much bette his community, and I encourage all my people to involve themselves in civic affairs."

Along one wall of Parma's ornate office are two huge portraits, one of

with the country's most powerful lead ers. "What it probably gave me was an understanding of what government's all about, what political life is all about, and how to deal with people in public life," Parma explains. He drew heavily on this experience as head of the city's Super Bowl Task Force. Parma, who played quarterback at San Diego State from 1948 to 1950,

Committee. Parma was able to hobnob

says the first mention of landing a Super Bowl for San Diego occurred at the Super Bowl in Tampa Bay last Jan-uary. Each year a small group of men (and their wives), loosely grouped with a few Chargers executives, at-tends the Super Bowl together. This group includes Parma, Copley executive Herb Klein, Chargers general manager Johnny Sanders, former Congressman Clair Burgener, and New York Congressman Jack Kemp, who once played quarterback for the Chargers. The night before the game there was a reception for Congressman Kemp at the Clearwater Hotel, outside Tampa Bay, during which Parma was talking with Sanders and Klein when the subject of the recent stadium expansion arose. The conversation nat urally drifted to the increased possibility this expansion would offer for get ting a Super Bowl in San Diego, and Parma says Sanders immediately left the room and called Chargers owner Gene Klein, to see what he thought of the idea. Sanders returned with the news that Klein thought they should

pursue the matter.
When Parma and Klein reported this to their fellow patrons in the sports association, that group made the two of them a committee to explore the idea further. At the league meetings in March, which took place in Hawaii, the Chargers submitted San Diego's name as a contender for Super Bowl name as a contender for Super Bowl selection. The first major step in the process was to take place April 12, when all the interested cities met with league officials in San Francisco. "Johnny Sanders and I figured we'd better get with the mayor before that meeting." Parma says. On April 4,



car dealers, along with parking magnate Evan Jones, who has the parking concession at the stadium and definitely profits from increased sports ac tivity, Les Land, whose Triple L Enterprises supplies security and other support services for the stadium and the Sports Arena, Herb Klein, editor-in-chief of the Copley papers, and Leon Parma, major partner in the local Budweiser distributorship. Sports ac-tivity is good for all their businesses.

whenever you improve the quality of life in a city," says Parma, sitting on a comfortable couch in his large office in Rose Canyon. "But if I took the hours I spent in public service — in the sports association — and applied them to my sense economically for me. But I think every person has an obligation to serve

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problem in San Diego sports.



Parma and Sanders, along with Herb Klein and Gene Klein, met with Mayor Hedgecock, City Manager Ray Blair, and Assistant City Manager John Lockwood in Hedgecock's office. Lockwood reported that initial dis-cussions with the Hope Consulting Group, original designers of the stadium, were positive on the question of whether the stadium could seat the

the NFL for a Super Bowl. With this, the city felt it could support the en-deavor to get the game. Hedgecock, who was in the middle of his reelection campaign, wanted to be sure the Super Bowl didn't turn into a politcal campaign issue, so he asked Parma if the sports association would lead the drive. With Parma's affirmation, the mayor appointed him head of the city's Super Bowl Task Force. As chairman of that group. Parma asked for the mayor's commitment to attend the meeting with the NFL in San Francisco, and Hedgecock agreed.

Five days later task force members (who included representatives from the chamber of commerce, the conven-tion and visitors bureau, the Hotel/ Motel Association, the Restaurant Association, the Chargers, and the mayor's office) had to appear before the city council rules commattee in order to get its backing. The project involved possible expenditure of city money on the stadium, so formal city approval was required. The city gave the task force two weeks to come up with formal statements of costs and other details. That same day the task force held its first meeting, and parceled out different responsibilities to the various members. Three days later Parma, the mayor, and other members of the task force went to San

that the league didn't have a grasp of the hotel situation, and how we were going to expand the stadium with temporary scats," says Parma, "So we asked if they'd like us to come to New York to discuss it with them in their offices. They said yes." The San Diegans took this as a definite signal that the league was interested in getting the game here. None of the other



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competing cities was invited to New York for informal talks. Though it was Barbara. The commissioner had questions about the playing field in San Diego, recalling what an embarrass-ment the field was last year during the Dallas game, when not even green dye up to the owners to decide which cities ould get Super Bowls, obtaining the league's blessing was crucial.
On May 1, Parma, Chargers execucould hide the mud from a national television audience. The group extive Jack Teele, Marty Breslauer ssistant city property director, and plained the recent revamping of the field, presumably to Rozelle's satisfac-John Reid, executive director of the sports association, arrived in New tion. The next day the delegation met York. Through Teele's and Parma's in with the man in charge of the Super Bowl for the NFL, and for two hours fluence they got an audience with NFL commissioner Pete Rozelle that night answered in detail the league's ques-tions about hotels, the field condition, Rozelle is a close friend of Jack Kemp's, and through Kemp has beand the stadium seating arrangement. The task force, using some of the

\$100,000 the sports association made available to it, had hired famed stadium architect Ron Labinski, who had worked in many of the NFL's stadiums and was highly regarded by the owners, to design the temporary scating arrangement. He found a way to expand the seating from 60,100 to 75,820, using a combination of bleachers and benches that includes a temporary row of scats all the way around the top stadium deck, behind the upper row of permanent seats. And to a question the league had about the possibility of limiting all the airplanes and helicopters flying above the

stadium, which was a serious concern during the game at Tampa Bay this year, the San Diegans assured officials they'd check with the FAA and the Montgomery Field tower and try to make some kind of arrangement. (Planes and helicopters will be strictly controlled, and mostly prohibited, above the stadium on game day.)

After the New York meeting, the task force had two weeks to plan for the owners' meeting, where the Super Bowl sites for the next few years would be selected. The fancy brochure had to be assembled, a short film pro-

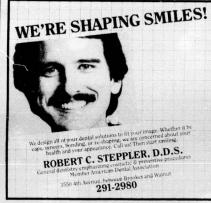


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committed, transportation arrangements for Super Bowl week had to be worked out. Parma and his cohorts knew how rigorous the competition was; senators and governors from states interested in getting the Super Bowl had lobbied hard at the San Francisco meetings. And like all of the other thirteen cities in the competition,

the City of San Diego agreed to waive the stadium rent and the city's cut of the concession and parking fees for the Super Bowl game. San Diego nor-mally gets thirty percent of every dollar spent at the tadium on food and drink and ninety-five percent of the money collected for parking; the stadium receives about \$60,000 rent for a football game. So the city is giv-ing to the NFL approximately \$350,000 in parking, food conces-sions, and the rental waiver. But the rent does have to be paid, and the cost of staging the game has to be picked up by somebody, and the 15,000 tempo-

rary seats have to be paid for. It's estimated that these costs will reach \$900,000. The city has allocated \$400,000 to underwrite the Super Bowl, money which will come from hotel room taxes. The remaining \$500,000 will be raised from the business community by the Greater San Diego Sports Association. On paper it's all very tidy.

it's all very tidy.

At the owners' meetings in Washington, D.C. San Diego had a lot of high-powered help. Senator Pete Wilson couldn't visibly lobby for the city he once headed, since other California cities, including San Francisco, Ana-

heim, and Pasadena, were also vying for the game. But he still helped. His chief aide Bob White, and the sena-tor's wife, Gayle Wilson, attended a reception Pete Rozelle threw for members of Congress and all the team owners two nights before the site selections were to be voted on, and the two of them took the opportunity to talk about San Diego. Congressman Jack Kemp, recently appointed vice chairman of NFL Charities, helped lobby for San Diego by speaking personally with the owners, as did Congressman Bill Lowery. Leon Parma, through his





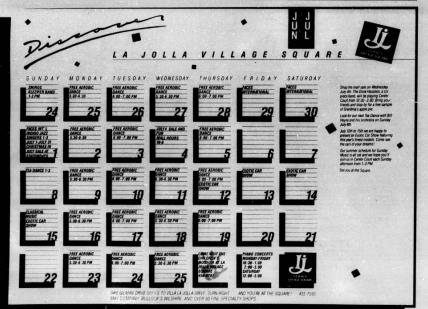
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gress, was able to wrangle an invitation to the reception, and he, too, took the opportunity to lobby the owners. And earlier in the day Gayle Wilson had hosted a luncheon in the Senate dining room for Carrie Rozelle, Jo-anne Kemp, Joyce Klein (Gene Klein's wife), and Barbara Parma. Leon Parma was leaving nothing to

chance. When he took the concierge aside and paid her to deliver San Diego's Super Bowl brochures to the owners' rooms, Parma was thinking of their wives. "I figured that if the book was sitting around in their rooms, momma would definitely flip through

it, and it was put together so well that ments he held from various owners, just flipping through it got its points across. And she might get the owner to look at it."

Who knows if it worked? Parma gives most of the credit for the landing of the Super Bowl to Gene Klein. San Diego's twelve-minute presentation to Diego's twelve-minute presentation to the owners was given by Parma, Mayor Hedgecock, and Herb Klein, and then it was up to Gene Klein to make his own case for San Diego. He reportedly based his appeal on strietly "logical" grounds, arguing above all else that San Diego deserved a Super Bowl. He released all the commitand bade them "vote your conscience." It succeeded.

"In 5.3 days \$110 million will be spent in San Diego," says Parma, re-straining his obvious glee. "And that money benefits more than just the hotels and restaurants. It's pervasive, it changes hands five or six times before it leaves San Diego. What better business is there than to get people in to spend money for three or four days, and then go home?" Since only 7500 tickets will be available to San Diegans, they'll have to be content to watch the game on television, like

everybody else. They'll see the usual week of hype before the game, of ourse, and the world's media will do the usual pregame flacking for the local attractions, and the weather will probably be sparkling and untold millions of people will see that San Diego is a nice place to visit. And when these millions arrive, the town's genesis from the bush leagues to the big leagues will be complete, and by then, unless you sell beer or hotel rooms or transportation or curios, you may be trying to recall just what was so bad about being in the bush leagues anyway.

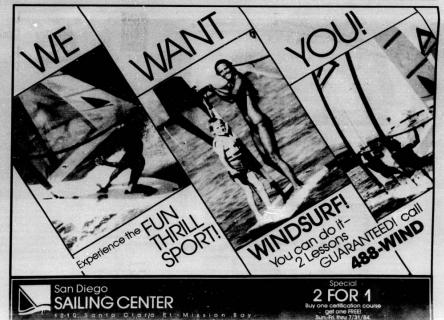
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The Lounge Singer

One day in the life of a working mother By Judith Moore

he four-piece band has opened its second set with Sam Cooke's "You Send Me." "... You, down the length of the room and the band picks up a smart mimicry of Cooke's refrain, "Ho-nest you do, Cooke's refrain. "Ho-nest you do, honest you do.) 'Feet are tapping and fingertips are thrumming tables. The time is 10:20 on a Friday night and the place is Borrelli's Back Room, a lounge, bar, bandstand, and dance floor attached to Borrelli's restaurant, set down at the north edge of the blacktop parking lot in the two-year-old El Camino Real

North mall in Oceanside.
The Back Room rumbles with murmured talk and throbs with music, and is dark and cool. It is sealed off by double windows, cut off from the sounds of honking horns and whizzing tires that pass below on Highway 78, a pavement strip that divides Carlsbad from Oceanside. Outside the double windows May Company and J.C. Penney and Chevron logos take up part of the night sky next to the rising moon and a hatch of distan

The room is a world all its own. an enclosed environment charged with music and clamorous

high emotion. Charles Smith, the band's drummer, offers this analysis: "People come out looking for sonething. They can't quite put their hand right on it. But a crowd knows hand right on it. But a crown knows more than it knows it knows, and they tell you they are getting what they want by returning. This room," he says about Borrelli's Back Room, "people are not sure yet what to make of it. They don't know whether they want it to be real intimate or funky or what. But

The bar makes an island in the room and is brightly lift from above. The light fractures through the wine glasses that hang, stem down, from racks. The light coming through the glasses acts like light through crystals and throws rainbow prisms into the semidarkness. The bartender works excited an early standard throws the semidarkness. works rapidly on vodka martinis, a margarita, brandy Alexanders, a rusty nail. He adds cherries here, lemon twist there, olives and cocktail onions speared on plastic daggers. His face is trancelike and as ionless as the moon that igs above Penney's, and under the light, his face is as pale as that

By this time Friday night, the work week has begun to look as if it won't leave a scar. Promise illimitable hope — is up ahead for Saturday, for Sunday. At tables, in

they're already possessive of it, and they bring their friends." The bar makes an island in the

booths, and at raised banquettes, on stools lined along the sparkling bar, on the patch of dance floor, the seventy people gathered in the Back Room have weekend written all over their faces. Whatever the next tune the band plays, they will want to

mar it.

Mike Flanders plays flute, alto and tenor sax, clarinet, and supplies vocals and harmonies with the band. "People are lonesome," he says. "Maybe they don't want to sit in their rooms and look at TV, so they go out to be with somebody. And couples, too, like to go out for an evening on the town."

This crowd wants to hear the music. Even if they do not listen, they want it to play. And if they do listen, or half-hear, the lyrics breed new feelings and put brand-new words to the old ones. Even while as many as half of these customers spar and joke and tell life stories, the melodies hold them up as water holds up a swimmer's heavy body. "Music is communication," says Kisti Murray, the band's vocalist and

keyboard player.

The band — Trilogy-plus-One — works through its Fifties numbers. through Cooke, the Penguins'
"Earth Angel," "Cherry Pic,"

dancers slips a five-dollar bill into the brandy snifter on top of Murray's Omni synthesizer and asks Murray, "Do you do 'My Funny

They do, and Murray smiles a yes. The band, not yet one year old, plays music dating from the Twenties to the Eighties — Latin rhythms, swing, jazz, Top 40, reggae — and as a group knows more than 200 songs. "And we are always learning new ones," guitarist and arranger Johnny Zorro says. Individually, each band member knows, they say, hundreds of songs.

Murray's soprano rises up out of the corner bandstand, carrying the lyric to the 1937 Rodgers and Hart The couple who requested the song executes a twirl, and the woman, dressed in slacks, reaches behind as if to touch the whirling hem of a phantom skirt. Pleased by their pannom skirt. Pleased by their grace, the dancers — slightly paunchy and in their late thirties — beam at one another. A table near the dance floor applauds them, and three more couples, perhaps encouraged by this couple's easy skimming

across the waxed parquet floor, walk

Murray is blonde (her Danish father's hair). She sings blonde. Her voice color is cool blonde; its attitude is restraint, silky, precise, and auspiciously phrased, perfectly pitched, elegantly inflected. Not that the voice — or manner — is arch, nor that it never heats up, but when it does warm and turn bluesy and smokey, the warmth is dry ice: chilling and hot to touch. Nor is chilling and hot to touch. Nor is Murray always elegant. On "Help Me Make It through the Night," her soprano hunkers down to low alto and ululates a twangy country hunger. When she sings Rickie Lee Jones's "Danny's All-Star Joint," the voice scratches with bitchy growls. A tune like "Tulsa Time" she kicks around When Zorro or growts. A tune like "fulsa lime" she kicks around. When Zorro or Smith or Flanders sings a solo, she is right there, tucking in vocal harmonies that comfort like feather

pillows.
"Sweet comic Valentine" floats out over the banquettes and the booths and the tables, around the talkers and the silent whiskeysippers, slips in under eye-to-eye dialogues and chips against one solitary drinker, who turns toward Murray, his glass in his hand. "Yet you're my favorite work of art." Murray climbs the melody. "Stay, little Valentine, stay," her voice spirals upward, hangs above the Back Room, and shimmers, more as Few people are talking. Eyes that were searching out eyes through dim light now turn toward Murray. The conviction with which she has delivered the song, the voicing more than the voice itself, catches and holds the room's attention. Big-shouldered Jeri Robbins, his two Hohner harmonicas sticking out of his iacket roocket, works next door

of his jacket pocket, works next door at the Good Earth. Robbins comes into Borrelli's Back Room almost every night to play and sing blues with the band. He swivels around in his bar chair and enthusiastically

applauds the group.

Earlier Zorro had suggested to another local part-time musician. Dave Garber, that he take his entryway and march from there, around tables, up to the bandstar playing the Herb Alpert tune "Lonely Bull." Garber lives in Oceanside and sells medical supplies, and, like Robbins, he frequently comes to the Back Room to sit in with the band. As Zorro announces Garber, the trumpet begins blasting higher and higher notes. Garber's cheeks puff out, and as he passes each table, men and

as ne passes each table, men and women clap, whistle and cheer. Part of Trilogy-plus-One's popularity stems from the band's hospitality toward other musicians; it is that, and the paucity of what Zorro

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Singer

North County. Everyone who discusses this scarcity sooner or later indicts the influence of Camp Pendleton on the area, suggesting that North County entertainment has been targeted too exclusively at this group of young Marines. Mike Flanders, who grew up in the area and graduated from Fallbrook High School in 1977, says the music scene in North County is "slow, but developing. There are not enough people here who like to go out at night, and geographically we're spread out up here. In the city, it's not too far from here to there. Here. it's far.

night life as having been stagnant. for a long time. "Up here you have your body swap places, your rock and roll joints, your meat markets and your country and western scene But nice places for adults to go and have a good time, that's been missing.

According to Garber, "North County generally has been behind the times musically." He agrees, owever, with Flanders and Zorro.
"The area is developing." He points to an increasing number of Sunday afternoon jam sessions like that hosted by Borrelli's, and notes that through these, musicians are getting to know one another

During the break, Murray sips at a thimbleful of Drambuic and lights her third eigarette of the evening 'Late hours, a few cigarettes, a few drinks are not really conducive to my being healthy." she admits, looking angrily at the eigarette in her hand. And at my age | forty-five this year]," she says matter-of-factly. not getting enough sleep really shows on you.'

Everyone recognizes the cliché chanteuse, or, as playwright William Inge called the singer in Bus Stop. 'the chan-toozie." She comes as one of two basic types. She may be the female version of the male lounge lizard — blowsy and overripe, the seams straining on her too-tight, too-red satin; hair dyed outrageous auburns or startlingly blue-black, and tricked out, padded

and ratted high with wiglets and falls; mascara seeping by midnight Her singing voice is raucous and unpredictably pitched. She mixes and fits in lyrics where she can. She is the woman who fans declare can drink like a man and has a heart of gold. That is the chantoozie. Then there is the neurotic chanteuse of black-and-

white movies. Her hair is white blonde and lies flat by her ears. One man, from long ago, still looms above a tragic past, haunts he eyes, and keeps the beat going in her broken-up heart. She has destructive habits, a sultry contralto, bathossteeped Kurt Weill/Bertolt Brecht tunes, and had luck that won't

Murray fits neither of the clichés

Married since 1962, a mother of three children, she assays her life with a healthy intelligence. 'People tell me I remind them of their sister, or their ex-wives, or lovers. I have that kind of face." Murray's face, seen straight on, looks young. The humor, even mischief, that plays across the pixielike lineaments lead people to describe Murray as "freckle-faced." In actuality, no

more than a few minuscule freckles. a dusting of nutmeg, dot the bridge across her nose. She wears comfortably her slim fourteen-yearold daughter Janet's black dress.

When Murray turns her face to the side, the profile tells her age. That she is nearing forty-five shows where her chin falls, the compressed lips tighten and slump ever so slightly downward. The age shows, too, in her lucent blue eyes. Not in the vivid iris nor in the eyes' intent tracking of the activity around Borrelli's dark Back Room, but in hollowed-out smudges hooding the eyes and the genial sympathy of the gaze. So it is a surprise, the first few times, to catch Murray in profile. It is also unsettling to find that Murray, sparkling and outgoing on the bandstand, is painfully reticent, shy, when she talks about herself.

urray knew when she was seven that she wanted to sing. It was something she heard on the radio in Greeley, Colorado. "Goody Goody, 'she says, her eyes twinkling. 'I said, 'Yeah, I'd like to do that.' "She was nine when she started singing in school. "That was Ft. Lupton,

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Colorado, and my father had just retired as a pilot from the Air Force and had opened up an implement business. In junior high, when Murray

signed up for band, there were no instruments left. "So the guy in charge put me on drums, first on snares. But I kept such a good beat he put me on the bass drums." She was too small to carry the bass drum

All through school she took dance lessons and had acrobatic training, but not until high school, in Ft. Collins, Colorado, did she really start dancing. She sang, too, with her sister Karel, four and a half years older. "At a Kiwanis show," Murray remembers, "we sang 'Nothin' Could Be Finer Than to Be in Carolina in the Morning.' My

that era, and we weren't bad." Murray frowns as she talks about the music all around her in the late Fifties. "It was all this ching-ching rock and roll. Some of the groups were so off-key. I found I liked songs out of the Twenties and Thirties. I don't know now where I was hearing them. It seems as if I

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mother saved some tapes of us from

simply absorbed them."
In 1958 Murray went off to
Boulder to college, and stayed through the school year. And then her sister Karel put together a trio with Kisti, who had just turned eighteen, herself, and an elementary school teacher named Pat, who had taken a year's sabbatical. They called themselves the Kittens and were booked into the resort town of

What kind of money did we get what kind of money did we get at Estes Park?" Murray echoes the question. "Ridiculously little," she laughs. "I don't even remember. But they fed us and furnished us a cabin. We did two or three shows a night at different lodges, singing lots of McGuire Sisters material, and jazzy, nice easy upbeat stuff. And we worked some Denver supper

"People would say to us. 'You all are so good! You ought to be stars!
But I don't think there was ever a time that I visualized myself that way. I knew I wanted to sing, but I've simply never been particularly ambitious.

After the summer at Estes Park, the Kittens headed for California in a

wo-tone green Chevy. They packed the Chevy to the roof with dresses, shoes, makeup, steam irons. Because they were musicians union members, they got jobs with bands in Beverly Hills hotels, but that wasn't very lucrative. So the young women found an agent. The agent told them they needed to take up instruments and promised that if they did, she could get them booked into Fairbanks, Alaska, at a spot called Pauline's Rainbow. The year

"So I went out and bought a secondhand cocktail set — drums for sixty dollars," Murray recalls with a laugh. "I still have it in my garage, and I won't part with it. Pat took up half-size acoustic bass and was pretty good. Karel played keyboards. We practiced for one solid week and put together fifteen songs.
"A guy came down from Alaska

auditioned us, and flew us, and all our stuff, up to Fairbanks." For someone who had lived in Colorado Fairbanks was not the climatic shock it might have been for a Southern Californian. But to a young woman from a conservative background who

had not yet had her nineteenth birthday, club owner Pauline was a new category of woman, a past-sixty, boisterous, red-haired x-madam. Pauline had closed down her house of prostitution when statehood came to Alaska and ended the territory's wide-open atmosphere. Murray recalls Pauline fondly. "That woman," she says. 'had more heart and more intelligence."

Pauline provided the Kittens with a comfortable place to live. "We got paid \$208 apiece each week, and that was with a fourth, a local guitar player we hired. We worked from eleven at night to five in the morning." The Kittens outfitted themselves in sequins, fringe, beads Murray remembers that during the long, dark Alaska afternoons, the three women would sit with their collection of basic, dark dresses and sew beads and fringes and braids onto hems and sleeves and necklines. "Especially fringe," she says. "Lots of fringe."

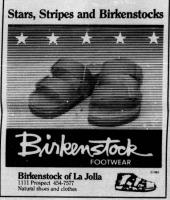
After a year Pat returned to schoolteaching. Murray and her sister returned several times to

(continued on page 24 **WORLD FAMOUS**

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California, then would fly back up to Alaska, where they continued work as a duo. Then in 1962 Murray was married, "in a little Presbyterian log church five miles outside of Fairbanks," she says. But she kept singing, at Pauline's and at other places, even when she was pregnant In December of 1966, when Wein Airlines organized a Christmas show for interior Alaskan villages and Murray was five months pregnant, she stood behind her cocktail drums, singing. "Looking back," she says "I must have appeared pretty silly, but it was lovely. The Alaskans are very accepting of normal life functions, and at the time I didn't feel at all odd."

After the 1967 Fairbanks flood,

the Murrays packed up and moved to Los Angeles. Good musicians in those days, she says, wanted to be able to go on the road. "And I couldn't. I had my kids. So I played parties with people from the musicians union. But in situations

like that, performers just throw stuff together that they all know. And your growth stops. That kills you as a singer. Those were really, really raw years," Murray says.
"So," she continues after a

moment's reflection. "I thought 'Okay, I'll learn to be independent as a performer.' 'Murray took piano essons for six months. At that time her husband's job with a moving-van company kept him on the road. When evening came, she says, "I would put the kids to bed early and I'd play all night long." That was 1972. "After six months I got a job at the Sundowner, a neighborh bar in L.A. It took guts. I had only thirty songs, stuff like 'Hava Nagela,' 'The First Time Ever I Saw Your Face 'I worked four-hour shifts, and when I had run through my thirty songs, well, then I'd go back and start again. It wasn't a sophisticated crowd. Some liked me

Some didn't. "I went from there to a nice dinner club, then to another place. But when we moved here in 1974, I got a job at the Harbor Light in Oceanside. At that time Erskine Johnson, the free-lance Hollywood

reporter, had it, and it was a cute place. I was there for three years." She claims that she did not really

begin to develop as a singer until the early Seventies, when she took piane lessons. As one of the Kittens, and then as a duo with her sister. Murray's job was to provide harmonies, and she did little solo work. But with the piano lessons she began to develop a solo repertoire that now includes literally hundreds of songs. "I don't know sometimes how I know all those words, all

those verses to songs, but I do."

Murray and the band learn a lot of requests, and she consistently works on new music. 'I keep my ear out all the time for songs I might like to learn. The kids bring home records, and that helps." (Murray's oldest son has a band that practices in their garage. But, no, she does not go out and sing with them.) "I usually end up learning the flip side of a record. or some reason that's what I usually like

'We get the band together and woodshed for five or six hours every week. And I practice by myself, at home. Not having had any formal technical training. I simply try a

song out in different keys and a variety of voicings until I find what I like. I tape myself and listen to the tapes. It doesn't take me as long to learn a song as it once did. But still, it's often discouraging, tedious work. And then, all of a sudden, there's a breakthrough!" For most of the last decade

Murray has performed in a piano-bar setting. "When I first went to the Harbor Light, I had never played in a piano bar situation, but I wasn't about to admit that!" she says. Quickly, Murray discovered she liked that kind of atmosphere, its informality and intimacy. "People become very comfortable with a female behind a piano bar. And they listen. They pay close attention to the lyric." Each song can seem to be a private offering made directly to the listener. "You do a person's favorite song, and it's as if you are singing it right to him or her. People will cry. The close proximity, of course, creates a tremendous vulnerability, for listeners and the performer. And it can be very moving, very emotional, when you reach somebody. But piano-bar work carries a tremendous pressure, and I

enjoy right now being away

For the past ten years Murray has worked steadily, most often as a single, at Frolander's Fireside Inn in Solana Beach, the Meadow Lake Country Club outside Escondido, the Basque Restaurant and Henry's in Carlsbad, the Mira Mar in Oceanside, Country Creek Restaurant in San Marcos, and the Veterans of Foreign Wars post in Vista. It was in Vista that Johnny Zorro first heard Murray. At the time he had a band that he called Trilogy and was looking for a keyboard player. 'I was so impressed with her, and asked her if she would be interested. And she was. We had a rehearsal in late June of 1983, and by

July we were playing Henry's." Since December, Trilogy-plus-

One has played Borrelli's five nights a week. Murray's home life is busy enough - three children (nineteen year-old Eric, seventeen-year-old Craig, and fourteen-year-old Janet). a husband who runs his own business (John Murray owns Krisjon Woodcraft, an Oceanside unfinished furniture store), a house to keep, dinner to cook, an extended family of parents and cousins — but when the band's schedule is added to that list, her nights and days fill up. "My dad calls me." Murray says, tells me, 'You work too hard. You don't have to work that hard." "But Murray deduces that she has "the best of both worlds." And her family, she adds, lets her sleep. "If I put up the sign on my door that reads Mother Sleeping, they respect that." She does admit that vacations

just taking off for a while, can be difficult to arrange. And, yes, she agrees, "The money I have made was a help, particularly in the early days, and it means extras now.

But what is most important. Murray says, is being able to work She considers herself fortunate that she has never had difficulty getting jobs. And she gets edgy, she says, when she does not work. "I know some pent-up women, sad women women living in quiet desperation And when I don't have this," Murray gestures behind her toward the now-darkened stage, "I feel as if I'm disintegrating." Puzzled as she tries to explain how that disintegration expresses itself Murray suddenly beams. "There's no flowering when I'm not working," she says. "That's what

singing is for me, a flowering of my

urray steps back up to the bandstand and slips in behind the Omni. Smith and Zorro and Flanders are tuning up, getting ready for the next set. Before the evening ends, the band will do another twenty-five number
- "Moondance," "Every Breath You Take," "Reggae Dancing," 'Margaritaville.' 'Breezin'.' a tune of Zorro's called "Roadhog,"
"Satin Doll," "Little Girl Blue." Garber will play his horn through several numbers and Robbins will come up with his harmonicas and blow and sing.

After eleven the sound and attitude of the crowd changes. The liquor sparks more hilarity and

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women become more attentive listeners. Others cease to pay any heed at all to the band, and attend only to one another. The dance floor becomes more crowded. Dancers range in age from early twenties to one dapper gentleman who is deep into his seventies. He takes one after another in a series of young women through turns and breaks and spins

his shiny cordovans inscribing sharply executed fox-trot patterns and the women are handed back to their tables, visibly breathless and perspiring. One middle-age man, red socks luridly bright between his white pants cuff and white loafers walks purposefully onto the floor and wraps a nonexistent partner in his arms and circles his phantom twice through the clumps of dancers and then saunters, smiling, back to his place at the bar. Some couples through pelvis to the knees. A white-haired man, red with sunburn

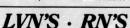
whose blue shirt is printed with rainbows, asks a younger woman to dance. She is a head taller than he, and she slips out of her high-heeled sandals. He twirls her through a fast samba, his face ecstatic.

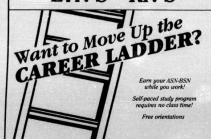
Smith takes the vocals on George Benson's "Breezin"." His voice rolls out in mellow, soulful, buttery tones. A husband talks to his wife. They are celebrating their first night out since their first child was born. 'That song," he says expansively,

"always reminds me of summertime. The first time I heard it was before you and I even met." He

squeezes his wife's hand, which has been tapping out rhythms on the table top. "I had walked out on my balcony when this song was playing and I stood there and was just so happy to be alive. You know?" And she nods and lightly rubs the back of his hand. "Music," he tells her with fierce seriousness, "works with your nagination. It takes you places.'
By the third set's finale, it is

almost midnight. The crowd thins to thirty. Outside the double windows that look out onto Highway 78 the moon is high in the sky. Traffic has diminished. The red taillights





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traveling east and the headlights coming west flitter by sporadically. Sitting around the table, the band members talk about the evening. Murray, who says she likes to think of a lounge as if it were her own home and the customers her invited guests, tells the others that this night's crowd has seemed fairly responsive. "We were due a good week," she says. They laugh, sit back, and stretch."You're constantly trying to give the music to them, and when you get back response . . . whoa . . . that feels good."

Charles Smith adds, "I said to

Kisti not long ago, they may seem to be just sitting there, and not hearing, but watch the shoulders, watch the feet. You can see it. They're moving. But you gotta get 'em moving, and if they don't, either call the paramedics or something is

wrong with the music."

Murray says, "It's easy, when you don't do this for a living, to imagine there is no rejection in it." She tells about the time a man tipped her and asked, half-laughing and half-grim, "if I would please never

lean and physically restless man, has stood up from the table and leans with his forearms pushing against the back of a chair. 'There is the play with the audience." he says, and then there is the play within the band. It's the group that makes the thing happen. If we didn't like each other, and didn't work together, it would be bad. That kind of thing rubs off on audiences too."

"You have the patterns," Murray says, "the eight bars and that. But styling only really comes out when a band is relaxed together. Otherwise do that song again."
Fifty-year-old Johnny Zorro, a it's all rote. The first of the evening.

I was tight. Then I relaxed. I can feel

the difference, and so can the band. Five Japanese tourists, cameras swinging from around their necks walk across the room to the band's table. The men speak little English, and try to tell Murray how much they liked her singing. Finally, one gentleman bows and kisses her hand

Smith believes that Murray is the band's big attraction, along with the band's ability to cover a broad repertoire. But Murray, Smith insists, is the person who keeps people coming back for another

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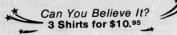
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Singer

with his statement. "What she needs to do," he continues with verve, "is to stand up. So they can see how attractive she is. They hear that voice but they have to hunt for it to find it. We could do without her on keyboards. Johnny plays broad enough." Murray blushes. "We ec round and round about this. I tell her she's afraid they will find out how

good she is. Then she'd have to do it all the time."
An ebullient Dave Garber strides

back to the band's table, and is stopped in his progress by customers. "We love your playing, they tell him. Flugelhorn tucked in the crook of his elbow and hand gripping his trumpet, Garber tells the band. 'This is such a high for me. I really appreciate your letting me

You play very sweet." Zorro says, raising his fingers to his lips as a chef will. "Very tasty."

With a daytime job so filled with

rejection." Garber says, "you put up that wall. This is such a great release, playing music Even working five nights per

and her children as a musician. For the band's members, music has been a reigning passion since childhood. Smith began on drums week, Trilogy-plus-One's members are not making a lot of money. They unanimously decline to reveal their when he was five, playing daily right on through his Air Force career. salaries, but that several of them maintain outside employment is an indication of the financial rewards Flanders started out on clarinet in elementary school. In his late teens earned by many musicians. Smith Zorro was already working with the Page Cavanaugh Trio. He works part-time as a hair stylist. Zorro concentrates on the band, and is also a member of a corporation accompanied the Jo Stafford radio show, made Armed Forces recordings with Helen O'Connel'. that owns Rusty's Submarine Shop in San Marcos and a coffee shop at Martha Tilton, and Margaret

the Palomar airport. Murray doubts

she could have supported herself



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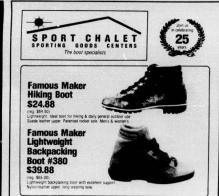
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Whiting. They all stayed with music. When Smith was discharged from the Air Force, he stayed in the Los Angeles area, working as a drummer for DeBarge ("Before they were DeBarge," he says) and for Al Wilson ("Before he made 'Show and Tell," Smith laughs) and toured with Ike and Tina Turner.

During the Sixties Zorro played band scenes in Rock Hudson and Doris Day films, including Pillon Talk. He appeared in Elvis Presley's Change of Habit. "I spent one whole day with Presley." Zorro recalls, "because he took to my

guitar playing and had me show him a couple of licks. He was a sweetheart in those days, a real gentleman." In 1971 Zorro came to San Diego with a trio, the Rising Sun. They had a two-week engagement at the Atlantis and ended up staying two years. Zorro liked San Diego's relaxed life, he says, and simply never left.

Flanders began playing professionally as soon as he graduated from high school. He formed the Reflections and hooked up with Finishing Touches. Although he does not make as much money as other men who work similar hours, he does not consider a different career. "Music is it," he

As the night winds down, the last customers look weary; several appear stopefied by a long day and by drink. The sense of excitement induced by Friday, the air of impending pleasure provoked by Friday night, the eve of the weekend, have dissipated. Friday has rolled over into Saturday

Murray "flowers" after midnight to use her word. Her face is radiant as she sings "How Do You Keep the

Music Playing?" one of her current favorites. Her voice, clear and plaintive, fills out the dim light in the nearly empty lounge. Zorro, Flanders, Smith, engrossed, eyes half closed, huddle together at the end of the room under a trio of spotlights and build harmonies round Murray's lyric.

Closing the door on the Back Room, walking out onto the mall's deserted blacktop toward the last few cars that are parked together outside Borrelli's, it is difficult to believe there were ever as many stars and so







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Goodness, Huck



JONATHAN SAVILLE

Roger Miller (music and lyrics), Wil-liam Hauptman (book), and Des McAntiger (director) have concected a charming mu-sical version of Huckleberry Fim. cur-rently on stage at the La Jolla Phylhouse and perhaps destined for Broadway. It is amusing and serious at the same time, the music four, the staging is inventive and office and the care, bot by The La William and the care, bot by The La Milligan as Huck and Ben Halley, Jr. as

ent state, however, Big River seems to lack the sensational quality, the irrepressi-ble creative excitement, that characterizes a hit. It makes for an engaging evening in the theater. But it does not thrill. the theater. But it does not thrill.
Playwright Hauptman has been extraordinarily faithful to Mark Twain's novel. He
shows us Huke and the Tom Sawyer gang
planning cloak-and-dagger adventures,
tuck restive under the thumb of the
Widow Douglas, Huck victimized by his
actochic Pap, Nuck excaping on a Mississappl raff with Miss Wisson's runsavel
slave Jim, the episode with the feuding
Grangerfords and Shepheredions and their
art-crossed actions, the fraudulent

"Nigger" Jim, is thoroughly profession and richly endowed with talent. In its pre-

"Duke" and "Dauphin" cheating yokels in a tawdry theatrical performance, the same pair attempting to swindle the inno-cent Wilks family, the adventures at the Phelps farm, and the ultimate liberation of Jim. The fidelity of the script to its original is a mixed blessing. Big River has the strengths of Huckleberry Finn, but it also has its weaknesses; and the theater being so much more precise and fragile an art than narrative fiction, those weaknesses take a significantly greater toll on stage than they do between the covers of the

book.

First, the strengths. The spine of Big River, as of Huckleberry Finn, is the escape and liberation of a slave, an age-old theme that cannot help but stir an audience's feelings. It is given moral depth by the story's delineation of the friendship that the property of the story is delineation of the friendship that the property of the story is delineation of the friendship that the property of the story is delineation of the friendship that the property of the story is delineation of the friendship that the story is delineation of the friendship that the story is delineated to be story that the story is delineated to be story to be story that the story is delineated to be story that the story tha that grows up between Jim and Huck. Huck's society tells him that slavery is legal, decent, and Christian, and that to help a slave escape is criminal theft. His help a slave escape is criminal theft. His natural human sympathy, in contrast, makes him empathize with Jim's plight and hopes, makes him sed jim as a person and a friend rather than as a piece of prop-erty. The two impulses — to obey society and to obey his heart — are in continual co-.fict within Huck. He is only a boy, yet he is confronted with a difficult and pro-Consider within truck, the enough act, the consideration of the consider

Another strength of Mark Twain's book Another strength of Mark Twan's book is its portrait of the Mississippi, the great river rolling through the heart of America, with its lives, its deaths, its wilderness, its cities, its starry nights, its potpourri of noble and ignoble citizens, and its course from the free North to the slave states of the South. The epic and almost mythical power of the river as an organizing princi-ple for the novel's actions naturally loses ple for the novel's actions naturally loses something when it is transferred from the world of the imagination to the world of concrete objects on a stage. But director McAnuff and his designers (set designer Heidi Landesuma, costume designer Pa-tricia McGourty, lighting designer Richard Riddell, and sound designer John Kilgore) have minimized this loss by the visual have minimized this loss by the visual poetry of their staging. There are some stunning visual and aural effects in this production: the oval landscape-painting scrim through which various locations and people are luminously revealed; the rising of the black curtain to show a vast back-top of the firet marking it was through of the black curtain to show a vast back-drop of the river snaking its way through the countryside; the roaring blackout when the raft is rammed by a steamboat; the rushing of various actors along a fenced runway through the audience; the night sky studded with stars; the gleaming illumina-tion of the seprentier river. Huck's final exit up the central, stairs and into the endcontrol to the experience and into the reaction of the central stairs and into a relativistic production, in which the devices of staging call attention to themselves as artifices; there is no attempt to compete with a movie of Huckberry Finn, which would be able to show us the river, the trees, the cowns, the night, in full, detailed realism. But at the same time, the artistic inveniences is of such a high order that these openly theatrical devices — a painting, a change in the lighting, a moving platform. Huck running down from the stage and auditorium—arquisitely convey the spirit (if not be lester) of Mark Twain's mighty view rand its pulsating human and natural life.

Perhaps the greatest glory of

Huckleberry Finn — and certainly its most influential feature — is its language. It is Huck himself who narrates his adventures, and in this narration uneducated rusti demotic American speech is used for the first time as a supple, nuanced, colorful demote American speech is used for the irist time as a supple, manero, colorful poetic medium comparable to the high literary styles of more conventional novels. The heritage of this newly discov-ranging from Foulkner and Hentingson to Salinger, Mailer, and Ray Bradbary, Big River deals with this aspect of the novel in two ways. Playwright Hauptman has car-ried pieces of Huck's harrative over into the play: Huck tells us his story, participating in much of the action but frequently stepping out off it to explain, comment, narrate. Mr. Milligan "reads", these pas-sages brilliantly. His voice, his man-erisms, the way he moves his body, and his expressive boyish face — these give a copious pungency to the words, economi-cally (and delightfully) reproducing the tene of mind that the novel communicates in its much more massive framework. In addition, there are the songs. These have mainly a decorative function in Big River. There are no musical scenes that

River. There are no musical scenes that advance the action or that deepen characterization, as in Strauss or Puccini or Stephen Sondheim. The songs are entertaining interludes, undramatic in themtaining interludes, undramatic in them-selves; they serve chiefly to translate Huck's style of speech into an analogous musical style. Roger Miller's familiar country-Western idiom. Whether this works depends on how highly you value country-Western music and Mr. Miller's particular version of it. My own assess-ment is that this music is far inferior to Mark Twain's writing as an artistic medium. It is exceedingly simple and ex-ceedingly banal. As songs, and as theater songs, Mr. Miller's tuner have not a speech of the eleveness and sophistication one hears in the tiniest ditty by Irving Berlin or

Rodgers and Hammerstein. For some members of the audience, this may seem exactly right. Isn't Huckleberry Finn about simple, unsophisticated country folk? That may well be. But the narrative folk? That may well be. But the narrative language of the novel is anything but simple and unsophisticated, however much slang, faulty grammar, and twangy dialect it may exhibit. If the Roger Miller tunes and lyrics sound superficially like the real thing, a bit of attentive listening will reveal that the quality of thought, feeling, expressiveness, and artistry in Big River takes a deep plunge every time the Red Clay Ramblers strike up. Even solid fans of country-Western music, who simply want to enjoy themselves without worrying about expressiveness and artistry, may find these songs tiresome after a while. (Or, on the other hand, they may be crazy

to the decremant, any may occur any of the songs is to a considerable extent concealed by the to a considerable extent concealed by the property of the songs is a service for the songs in the production display authentic mastery of the style, along with nice voices, good pich, and the ability (cnoically important in the musical thearty to go on acting even while singing. When Mr. Milligan sings "I, Huckleberry, Mr., when he and Mr. Halley join in Mr., when he and Mr. Halley join in Coodman, sansis out "Gui went," you can almost believe that these are good thearts of the songs and surely the capacity for can almost believe that these are good thear songs — and surely the capacity for evoking such good performances is something to be counted heavily in evaluating any song in a musical comedy. Nevertheless, I bet these singing actors would have done an even better job with "Oh, What a contract of the counter of the counte

ever, is not the music, which many playgoers may find quite appealing just be-cause it treads such familiar paths. The problem is that the spine of *Huckleberry* Finn, the voyage on the river to free Jim, is encrusted in Twain's novel with numerous characters and episodes of much less human and dramatic interest than the vicis-Particularly in the second half of the book there is an excess of material of the comical, satirical, or local-color variety. There are, for example, the extended episodes involving the Duke and the Dauphin (characters whom Twain seemed to find a (characters whom I wan seemed to find a lot more amusing than many modern read-ers do), as well as the sad Romeo-and-Juliet romance of young Sophie Granger-ford and Harney Shephe- tson, a story that might be removed from the novel in toto and published separately as a novella. Novels are notoriously loose, baggy monsters that can accommodate a lot of diverse meterial simple for the sake of

monsters that can accommodate a lot of diverse material, simply for the sake of showing life in all its variety — though even on those terms Huckbeberry Finn might be improved by some vigorous cut-ting. The theater is more intolerant of di-gressions and longueurs. Consequently, ex-traneous, illustrative, or satircial episodes that may be marginally acceptable in Twain's novel become oppressively tedi-ous in Big River. Ron Faber and Dann Florek are nifty character actors, with a lively sense of humor, but they have a hard time interesting the audience in the seedy characters and vaudeville activities of the fake King and the fake Duke, while all the while Nigger Jim is waiting in chains on that raft, in painful trepidation about whether he will spend the rest of his life as a free man reunited with his wife and chil-dren or as a piece of chattel worth \$800. There is much too much of those two con men in Big River.

As to the Grangerfords and the

and too short. It is too short because, we do not see enough of the characters to become interested in them the way we are in-terested in Huck and Jim, and too long because, whatever useful point the story may be making in regard to blood feuds, the whole episode interferes unconsciona-bly with the tension and thrust of the central plot. Nor is the dramatic power of the plot served by the jejune shenanigans of Tom Sawyer, which occupy so much of the end of the book and the play; our pleasure in watching Paul McCrane at the role so deftly cannot overcome the sense of let-down as the great escape on the magnificent river turns into a set of foolish in-figues from a kink adventure story. That is one of the points I'vani is making, of ourse; from I skink of seriousness in regard ourse; from I skink of seriousness in regard with Hoick's deeper commitment and understanding. But it is not a terribly compelling point to make at the end of the novel, and on the stage the bathos is even worse. end of the book and the play; our pleasure on the stage the bathos is even worse and on the stage the bathons is even worse. The fault, ultimately, is Mark Twain's, but the victim is Big River.

Huckleberry Finn is a great book about what Brecht called the seductive power of

goodness. Huck grows up morally by put-ting himself on the line for Jim, just as Brecht's Grusha, in *The Caucasian Chalk* Circle, is seduced into self-sacrificial goodness by the helplessness of the infant Michael, whom she rescues. Insofar as Big River embodies and dramatizes this mig River embodies and dramatizes this theme, it shares in the novel's power. But Huckleberry Finn is also a messy grab bag of realism and satire, a rather undisciplined critique of all sorts of abuses in the America of the author's day. This part of the novel seems basically unsuitable to dramatic treatment, a fact which the otherwise astute arists involved in the La. otherwise astute artists involved in the La Jolla Playhouse's admirable venture have evidently overlooked. Big River runs a-ground on the seductive power of uncritical fidelity to Huckleberry Finn.





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Where Buffalo Roams



JEFF SMITH

Playwright David Mamet has a remark Playwright David Mamet has a remarkable ear for the idioms of American Eng-lish. He is also justifiably proud of this forte. In a recent interview, Mamet re-called that a film director wanted him to write the script for a Western. The director also had some innocent advice for the brash author of Sexual Perversity in Chinamarian Company. brash author of Sexual Perversity in Chicago (1974), American Buffalo (1977), and Edmond (1980). "Go and live with some cowboys for six month:" the director advised, "and find out how they talk." "Hey." replied Mamet, whose Glengarry Glen Ross recently won the Pulitzer Prize in drams." "Hey my week." Glengarry Glen Ross recently won the Pulitzer Prize in drama, "after my west-

ern, they'll all talk like my Western.'

He may be right. Few authors have paid such acute attention to the unsaid, to the half-said, and to the struggle of inarticulate people to shape meanings into coherent sentences. And few have mastered the linsentences. And few have mastered the lin-guistic codes of a profession or a lifestyle the way Mannel has. In Glengarry Glen Ross, he explores the language of Florida real estate salesmen — the pseudo-optimistic, buzz-jargoned speech of men willing to do anything (to anyone) to close another sale. In Sexual Perverity, he demonstrates how the psychobabble of the strigles scene conceals (and thus, he singles scene conceals (and thus, ne suggests, perverts) the inner feelings of the characters. In general, Mamet's people are fragmentary scraps of received opinions and languages. They are cloistered unwill-ingly, often unknowingly, in the codes,

minology (you know, yeah, uh-huh), and imprecision of the speech patterns they rely on. Mamet has been labeled a naturalistic playwright because he appears to treat people and objects for what they are and no more. But the label, like those are and no nove. Bourhead selection and many complexes by his characters, doesn't fit. Mannet's plays are much sharper than those of the naturalists. And his dialogues are photographic. They capture all the human sputterings of a moment and reveal not the causality of a deterministic universe, but rather a fundamental bankruptcy of language — and of human life as well.

Like the writings of Samuel Beckett, Mannet's words bottom out into emptiness. Unlike Beckett's characters, who use speech to pass the time and to hedge them-

selves against the silence that engulfs them, Mamet's characters refuse to accept their lot. Frenetic and boisterous, they are driven by a stark, ineffable urgency. Most cannot say what it is, or even what they find lacking at present — their powers of expression being insufficient to the task but all of them want something. And they use their words as manipulative tools, forever ineffectively, to obtain it.

Ironically, Mamet's dramas of verbal chaos are often beautifully written. In the right hands his American Buffalo, which opened last Thursday night at the Bowery Theatre, can achieve musiclike atonalities with the cacophonous flow of its dialogue, its many subtexts, and its submerged meanings that, like leitmotifs, pulse out themes without having to announce them. The play takes place at Don's Resale Shop, in Chicago, where Don; Bob, a young. inept helper; and Teach, a nervous, gruft-talking bully, begin what looks like another typical morning. Their talk is triv-ial — about a card game the night before and whether or not yogurt is a health food
— and clichéd. Acting as his father-figure,
Don warns Bob that "things are not always
what they seem to be." The statement apwhat they seem to be." The statement ap-pears innocuous enough, just the sort of thing a man with worldly experience might impress upon someone in need of advice. Then Don elaborates: "There's lotsa people on this street, Bob, they want this and they want that. Do anything to get it. You don't have friende, this life. You don't have friends this life want some breakfast?" Surrounded as it is by banalities, the line about friends at first appears banal as well. But this afterthought is actually one of the themes of the

play. The talk then turns to business — or if what Don has said about friends is true, it has been there all along. A customer came into the shop recently and paid ninety dollars for a buffalo-head nickel. Don never formulates the thought in a single sen-tence, but he feels that the customer duped him by paying five times less than the coin was actually worth (Don also never admits

that his own inability to determine the true value of the coin led to the deception) Now Don wants the coin back, along with everything else the man owns. His motive? — revenge for a wrong. His justification? it's business. Don has asked Bob to case the man's home and to make the heist. Teach disagrees with the choice, claiming that Don is being too soft in having a green

kid do a job beyond his capabilities. "A guy can be too loyal, Don," Teach argues. "Don't be dense on this. What are we saying here? Business." Teach gets the assignment.
In the world of American Buffalo, words are not fixed. Their definitions are

stipulative, based on an agreed meaning among the people using them. Throughout the play characters both define and justify their aims by toying with the accepted meanings of certain words. Thus while Don cuphemistically calls his in the Don euphemistically calls his junk store a 'resale' shop, which dignifies the place at least until one comes inside. Teach distorts the notion of a free enterprise system to include all attempts at making a profit — legal or criminal. Redefined in this manner, the word "business" becomes a catchall for Teach: it is simply what everyone is doing. Though loyalty and friendship must always be set aside when one conducts business, Teach regards this as no great loss. After all, he says with an almost moral fervor, if it weren't for the

little more than a wilderness of savages But if words can sink into murky mean ings in the play, they can also soar. Once Teach lands the job, he becomes eloquent. Like a corporate executive — or his image of one — Teach spins out elaborate plans for the crime, fretting over every detail.

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This has got to be a careful operation. No slip-ups, man, and the 'spirit of the thing' calls for real style. Don agrees. They're going after 'classical mon this one. Don exclaims. It's gotta be done right. At one point, completely engrossed in his scheming. Teach becomes ecstatic.

in his scheming, I each becomes ecstatic.
"This is planning," he says with joy, "this is preparation." Fumbling every step of the way — confusing phone numbers and having only a partial clue about how to handle a wall safe — the two men devise their task, bicker over fine points, and realish each precious move. The job frees their insakinations hopes, and force, it their imaginations, hopes, and fears. It also reveals their ineptitude. The foul-mouthed, violent Teach is hardly a likable character, and Don's only saving grace is his kindness to Bob, but in the scenes where they plan the burglary, both Teach and Don become somewhat sympathetic when one realizes that the very pinnacle of their highest imaginings is, at best, only a foothill. These men cannot even dream in

The Bowery Theater has captured many, though not all, of Mamet's inten-tions. On the plus side, Tom Perkins's set (and Erik Hanson's props) must qualify as one of the best-stocked pawnshops in one of the best-stocked pawnshops in town. Used steeros, televisions, toasters, and cameras — all missing a part or three — are jammed together on the stage like metallic sardines. A glass case sports cheap earrings and other jewelty that, in a heyday long since gone, probably never made it to the prom. Nothing has a price tag, not even the only colorful object in the shop — are delectric guitar in the window. Apparently, the owner is willing to take any offer, just to get an tiem out of the store and make room for its identical twin. The

me-downs (a tawdry atmosphere enhanced by Scan Lamotte's lighting designs). In this sense, Perkins's set provides a striking visual equivalent for the throwaway language, the second-hand ideas, and the shop-dusty dreams of the three lowlifes at the store who scheme, rant, and ultimately fail to liberate themselves from their

The Bowery's production of American Buffulo, however, is uneven. Owing to a last-minute cast change, director Kim McCallum had to take over the part of Don, the owner of the shop, a man in his late forties according to the script. Al-though McCallum had some fine individand towards according to the script. Act and a moments (this girde actor will always give us such moments, even with only five days' notice), his performance lacked a consistent emphasis; his speeches; too stiff and staccato, would often miss the essential rhythms of the character. The main problem is that McCallum is simply too young to play the fatherly Don. Much of the dramar evolves around the physical presence of this graying, seedy man, who sight with the control of the dramar evolves around the physical presence of this graying, seedy man, who sight with the control of the dramar evolves around the physical presence of this graying, seedy man, who sight with the control of the dramar evolves around the character of the dramar evolves around the character of the dramar evolves around the character of the character of the dramar evolves around the character of the dramar evolves around the dramar evolves aroun nis surrouncings and evening long. The net-result is a lack of authenticity at the center of the play, an absence that detracts from the play's many themes, subtexts, and in-terpersonal relations, especially between an unlikely father and his helpless son. As that son, actor David Kornbluth

gives one of his best efforts to date. Bob is former addict, and only his friendship with Don, along with menial duties at the store, has kept him from seeking a fix. In Kornbluth's portrayal, Bob is a confused, innocent boy who filters through a slippery terrain and clings, while he can, to fragile illusions. All that Bob wants is to please someone — anyone — to be accepted as one of the guys. Kornbluth's character never expresses this yearning outright. Bob's awareness is far too limited. But Kornbluth reveals this pathetic quality in Kombluth reveals this pathetic quality in every line and gesture of his touching per-formance. Michael Robbin, as the volatile Teach, does the opposite. Though his tim-ing could be improved in the first act (in particular on those occasions where Mamet splits a sentence into three speech-es and punctuates it with pauses and filler-talk), Robbin's Teach is a combination of compulsive bravado and bluff. He is also a raging paranoid who projects his own in-adequacies and savage demons onto the world. Endlessly nervous, always a threat, Robbin's character is a time bomb with ius

a few ticks left on the clock.

Lawrence Czoka's soundtrack for the production precedes the first-act curtain with Jimi Hendrix's surrealistic rendition guitar, helicopters, police sirens, and bombs slash through the familiar melody. It is a fitting musical prelude for a raw visceral drama about one version of the visceral drama about one version of the American Dream gone wrong. But while the Bowery Theatre's production has several features to recommend it, ultimately the show doesn't live up either to the potentials of Mamet's script or to the chilling music that opens the show.

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their restaurant - and that they are placing their own indelible stamp on it.

Those of you familiar with Doug and Osa's cooking at Frederick's in Solana Beach will remember their meals for the freshness of product, the delicacy of the freshness of product, the delicacy of the sauces, and the inventiveness of the menu. Now that Doug and Osa are on their own, they have an even greater opportunity to prepare and try new dishes, to expand their culinary horizons beyond those they achieved at Frederick's. On my second visit to 926 last week, my dinner was a model of all that is best and exciting in model of all that is best and exciting in

model of all that is best and exciting in nouvelle cuisine — and without the ac-companying hunger pangs. Of course, my first experience at 926 will have to be relegated to comic opera, where in the opening act anything that can go wrong inevitably does. As an almost reight full. Expery rigit a restructed furine rigid rule. I never visit a restaurant during the first week of its existence, let alone on opening night. But a friend insisted on taking me to 926 on opening night as a belated birthday present, and despite my reluctance, I acquiesced. In true comedic fashion, the stove wouldn't light, there was a minor flood in the kitchen, and since neither of the chefs had cooked in that neither of the chefs had cooked in that kitchen before, it took hours before the meals were completed. Everyone in the restaurant that night was treated to free champagne and dessert to compensate for the three hours, we spent at the table. I resolved to wait at least a month before I returned and when I did, the operation was as smooth and professional as one could home for

as smooth and professional as one could hope for.

Because this cooking team had been doing fixed-price meals with soup, salad, entrée and dessert for several years, no attempt was made to repeat that format. All items are à la carte and the opening night prices have since been scaled down to more resemble proposition. Currently, to more reasonable proportions. Currently, appetizers range in price from \$4.50 for seafood terrine to eight dollars for Norwegian smoked salmon with dill crêpes. The

least expensive entrée is sixteen dollars and the most expensive \$18.50. For those to whom money is of no con-

cern, tips on how to economize are irrele-vant. But for many who would like to try this lovely food but find the prices a bit steep, the following suggestions may help. Order one appetizer for two people and ask to have it divided in the kitchen. This restaurant is one place where you do yourself an injustice if you don't try an appetizer an injustice if you don't try an appetizer that is really a miniature entriee. You'll find the appetizers more than enough for two people. Skip a salad — it's really not necessary because a great many vegetables are served with the entriee. And the desserts, among the finest served in the city of San Dieso, can also be shored. There is no San Diego, can also be shared. There is no loss of face in sharing, and your waiter will be happy to divide the portions for you. If you drink modestly, you will be able to have a superior dinner for thirty dollars per person. That's really not too horrific these days.

As for the specifics, please be aware that

the menu changes constantly. This is not caprice but based on the fact that the chefs prepare what is freshest on the market ac-cording to seasonal availability of prod-ucts. All good restaurants shop seasonally

— it's common practice in France. It also provides some excitement because there's always something new awaiting you. On the other hand, if you have a special favor-ite, it may not necessarily be available if it's not in season.

it's not in season.

Last week, my friend and I shared a goat-cheese raviolis with fresh chives and butter also (five dollars). The pasts was sensuously light—if you weren I careful, you could swallow several raviolis without even being aware of doing it — and you have been a season of the seaso gasping for air, it's that strong: I couldn't finish my calzone there because of it. Hap-pily the goat cheese at 926 has a delicacy

and mildness that not only adds piquancy to the dish but doesn't ruin your palate for

the next course.

For our entrées I had the fresh halibut, sautéed with morels (mushrooms) and dijon mustard (seventeen dollars) and my friend ordered the veal medallion with lemon herb butter (eighteen dollars). We were also fortunate in being able to get a small sample of the Maine lobster salad with asparagus and endive (sixteen dollars). Each entree was a marvel of

elicacy.

The lobster salad we tasted first would make the perfect light meal on a hot sum-

mer night. It was covered with the lightest herb vinaigrette, and I didn't feel guilty about eating lobster as I do when it's served with a butter sauce. The endive was sweet with freshness, the asparagus as delicate as the elongated limbs found in man-

nerist paintings.

The veal medallion, which I believe is almost always available, is one of the best veal dishes around. It's not gooped up with sauce, but is simply a succulent square broiled to perfection and covered with light herb cream. If you are a veal fancier,

don't miss this one.

My halibut was a treat because of its

freshness - it had arrived only a half-hour before we did — and all the entrees were served with a variety of fresh vegetables that included carrots, summer squash, cauliflower, and baby zucchini with its blossom. The bread and butter were

The 926 restaurant is one dining establishment where you must try a dessert, especially Osa's masterpiece called chocolate-chocolate truffle cake. The cake itself is certain to drive most chocoholics mad with ecstasy, and it's surrounded by raspberry puree. It costs \$3.50, and is worth every calorie that you put into your mouth. It's very rich and will serve two handily. The tarte tatin (\$3.50) is also a delight, comparable to the masterly one delight, comparable to the masterly one prepared by Pierre Lustrat at L'Escargot. Brewed decaffeinated coffee is also

evening at 926. The service was impeccable, the dinner faultless. The portions are large enough to satisfy you yet are never overwhelming. Even though no soups are available, they're not really missed

During the course of the year, I manage to have about six really exquisite meals. I had one of them at 926.

The Restaurant: 926
The Location: 926 Turquoise Street,
Pacific Beach (488-7500)
Type of Food: Continental nouvelle

cuisine
Price Range: All items à la carte. En-irées, \$16 to \$18.50
Hours: Closed Sunday and Monday. Din-ners only. Tuesday through Saurday, 6:00 p.m. to 10:00 p.m. Reservations

indelible impression on our dining land-scape, it is difficult to believe when you park your car at the entryway that you will



you are soon compensated by the knowledge that Osa Sommermeyer and Doug Organ are doing a splendid job as the chef/proprieters of 926—the chic name of

at the door. You may have a clue about the

new ownership of the restaurant when you see that the large central table in the main

room is no longer laden with fruit, cheeses, and desserts; it now holds some wine bottles and beautiful flowers. Then you notice the black and gray that charac-terized Gustaf Anders has been softened

by mauve curtains. In addition, both dinby mauve curtains. In addition, both din-ing rooms seem to contain fewer patrons, but that's because only two reservations are accepted every half-hour to allow time for all the food to be prepared to order. Though it does take some adjustment to realize that you are not at Gustaf Anders, you are son compensated by the knowle

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OUARTER NOTES

There were indeed two

actor-singers who knew what they were doing: Clive Revill as the unfortunate Ko-Ko and

Anne Collins as the repulsive

ultimately obliged to marry. Mr. Revill's droll muggings

and Miss Collins's grandeur of manner and voice (one could imagine her doing a bang-up job as Erda) brought a

peculiarly intrusive note of

professionalism into a production that scarcely deserved their talents. They

fought bravely against the wretchedness of the staging and the ineptitude of their colleagues, but in the end even

they were defeated by ambiant

tedium. G & S deserve better

Katisha whom Ko-Ko is

THE MIKADO

I have not had good luck with KPBS's current series of the complete Gilbert and Sullivan. I'm told that the The Gondoliers was a success, but the two I have seen so far -The Yeomen of the Guard and The Yeomen of the Guard and now The Mikado — have been shoddy, low-budget productions of the sort one would be ashamed of in small-town community theaters. Michael Geliot's staging of The Mikado was distinguished both by its utter. distinguished both by its utter lack of ideas and by the ineptitude of its execution. The makeshift quality of sets and costumes (the latter mixing Japanese and Victorian), the

awkward and tedious choreography (simple to the point of stupidity), and the general atmosphere of ionprofessional enthusiasr suggested that what Mr.Gelio was after was in fact a Mikado as it might have been put on by some provincial G & S society a hundred years ago. But if that was the intention, he really overdid things, for the imateurishness of acting. blocking, dancing, and line-reading was too extreme to be bearable while not stylish enough to produce the pis aller pleasure of campiness. Our own San Diego Gilbert and Sullivan theater has produced many of the operettas at the Casa del Prado with immensely greater wit, style, and polish — and surely their budget cannot

Nothing, indeed, can substitute for talent and creativity, and both were in creativity, and both were in short supply in this television production. Rodney Greenberg, who was in charge of the camera work, seemed as mentally exhausted as Mr. Geliot, with his pointless switchings of closeups and long-shots and his habit of allowing extraneous allowing extraneous
distractions in the background.
There was some acceptable
singing — from John Stewart
as Nanki-Poo, Stafford Dean as Pooh-Bah, Kate Flowers as

Yum-Yum, and (especially) Cynthia Buchan as Pitti-Sing, a MASNADIERI

Katisha in the making if I eve heard one. But few of the Tito Capobianco's greatest contribution to the San Diego singers seemed to have any Opera was undoubtedly the Verdi Festival, which he initiated in 1978 with the ain acting abilities, and Mr. Stewart was especially notable for the way he spoiled all his funny lines. For some reason or other, William Conrad, the



of producing every one of Verdi's operas over a period of ten or fifteen summers. Mr. Capobianco's departure and the company's difficulties in financing the summer seasons have put an end to this project,



song. Like many other local opera-goers (alas, not enough!), I regret the loss. The productions have been of varying quality, but I valued the opportunity of being able to experience Verdi's less familiar experience Verdi's less familiat early works in an opera house. A couple of these — Un Giorno di Regno and I Lombardi alla Prima Crociata — proved, under Mr. Capobianco's capable direction and with excellent casts, to be Capobianco's capable direction and with excellent casts, to be eminently stageworthy. I Masnadieri, this final

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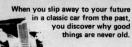


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summer's offering from the early Verdi, is perhaps not guite that. But the production was so compelling musically with perhaps the best overall cast ever assembled by the San Diego Opera, that the opera's dramatic weaknesses tended to recede into the background. Some of these weaknesses

are due to Schiller, whose blood-and-thunder adolescent drama of fratricidal hatred guilt, honor, and revenge is more a feverish emotional fantasy than a plausible representation of human life. The play's connections with reality were further attenuated by librettist Andrea Maffei, with his necessary simplifications of character and action. What was left was a series of intense dramatic moments - Amalia lamenting

her beloved Carlo's supposed to swallow me?/ Has God no death and then rejoicing when she hears that he is still alive, more earthquakes or whirlwinds?" "Hear me, you wicked brother Francesco's fiends! You each staked for me a fearsome head steeped in account of a nightmare in which he is disowned by God, Carlo's murder of Amalia in shame./ I sacrifice to you an angel!" In almost all such order to keep her from joining instances. Verdi produced him in his life as chief of a band of brigands — with little sense of character development appropriate music, underlining the pathos or melodrama with the pathos or melodrama with those melodic and dramatic skills that in 1847 were already so highly developed in him. But the highest inspiration seems absent throughout the opera, and the composer tended to rely excessively on routine formulas. or dramatic structure. The language is heated in a manner bordering on risibility. "Pillage, rape, arson, killing,/ for us are pastimes, sheer amusements." "Nature, you are indeed beautiful! You are

are indeed beautiful! You are lovely and magnificent; and I so hideous and monstrous. Everything here is smiling; I alone find hell in paradise!"
"And did I in my guilt pollute' the pure sunlight of this son of raine? Will no chasm open up Of course, even Verdi's roatine formulas can contain such beautiful music, and that is the case in I Masnadieri, especially when the performing artists are of such quality as in the San Diego production. Joan

routine formulas.

Sutherland is no longer producing those floating top-notes of vore, but has always been, a lovely instrument handled with grace if not with the most intense dramatic passion. The role of the innocent, loving Amalia suits her timbre and her temperament, and she sang it delectably. In a certain sense, some of the other singers were even more impressive, since Miss Sutherland gave us just the excellences we have learned to expect from her while the others were unknown quantities. Gordon Greer (Carlo) has a tenor voice of limpid crooning lyricism which at suitable moments he intensifies so as to give it a truly dramatic ring. Alfredo Zanazzo (as Carlo's father) is a

young bass with a grand, plummy resonance in the voice that can characterize Verdi's old men with all the requisite authority. And baritone Antonio Salvadori, stepping in at the last moment for ailing William Justus, proved himself a Verdi baritone in the image of the late Tito Gobbi, with a similar voice (a bit dry but extremely expressive) and the precious ability to combine the lyrical line with a dramatic lyrical line with a dramatic rendering of the text. Richard Bonynge conducted in a supple if not particularly exciting manner, and Mr. Capobianco staged the opera with unobtrusive competence (excent where his staging gave (except where his staging gave the false impression that
Carlo's sudden firing of a gun
had given his aged father a fatal
heart attack).

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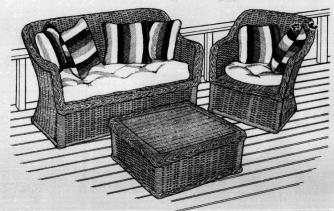
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Off the Cuff



Survival amidst the madness. Order out of chaos. At any given point in history it could have all come tumbling could have all come tumbling down. It seems that in an evolutionary context we've used our intellect to further our cause and raise us up from ignorance and darkness. Now we're faced with choices pertaining to nuclear. we're faced with choices pertaining to nuclear proliferation. I think throughout history we've faced similar ones. At one time we were afraid of himuther and lightning. We've learned hat just assume this is another stage. If I'm wrong, we'll all end up like dinosaurs. If all goes well, I'm sure we'll find something else to worry about.



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Salesperson North Park

The first thing that comes to mind is the fact that every day we're better learning how to love each other, even when it looks like it's dangerous to do that. For example, on the same that. For example, on the same day as the gay rights parade there was another group, let's just call them an anti-everything group, that was parading with some very demeaning big signs — 'Out of the closet, into the toilet' — that kind of thing. They were in a predominantly way. a predominantly gay neighborhood and the residents could have been offensive or compassionate. And most of them were compassionate.

That's definitely an example of an expanded level of tolerance for people, attitudes, beliefs, and opinions. The fact that



USMC

Oceanside Goin' to the moon. I was a little kid in New York City when they landed, you know. I couldn't understand all the excitement. I didn't know it was real. I watched it on TV, but you had Star Trek and everything so you didn't know what to believe. I had older brothers and sisters who were sayin' it was really important. When I think of it now though, it is amazing. Now they've got a shuttle and pretty soon it'll be makin' trips to the moon and back like a bus. Can I tell you one of mankind's negative things? Payin' athletes all that money for sports. Me personally, I'm defendin' my country. Now that's important They should pay us a million dollars a year. It just doesn't seem right that they're payin' someone a million dollars for havin' that much fun



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Section 2

Events, Theater, Music, Film

#208

Every American knows for should know that the Fourth of July is the revered secular holiday in this but the Fourth of July is the revered secular holiday in this country, one that celebrates the anniversary of the adoption by the Continental Congress of the Declaration of Independence in 1776. But few people in these times of little works of the Continental Congress of the Continental Congress of the Continental Congress of the Continental Congress of the Continental Co



Hopefully, none of you will follow the example of our third president, Thomas Jefferson, who observed Independence Day in 1826 by passing away. fun ways for San Diegans to celebrate the anniversary of American independence next Wednesday. In time-honored tradition there will be bands, parades, picnics, and fireworks reverberating through the hills, dotting the landscape, and lighting up the skies. Here are some of the many activities in which you can participate to wish the United States a happy 208th birthday: In Chula Vista there will be a fireworks display at 9:30 p.m. at the J Street Marina on Bay Boulevard (a couple of streets



Bowled Over

While sulking home from Lirth League during the summer of 1961. I would often take a decour to the little corner market on Twenty-sixth and Montana streets in Santa Monica. One day, after leaving the market, I saw me the market is saw in the market on a bus bench. I remember going ower to him, sitting on his lap, and recounting every detail of my just-finished game. After the last he played Little League ball while growing up in Russia. He alughed and asaid no, but that there was this one game with which he was obsessed until, at the age of nineteen, he fled saw of the saw

It seems there was this old

hiding out in the village where young Abe lived. He had been a deserter from Napoleon's army and even though the tong and even though the tong power. He had been a series of the property of

One Man's Realist

There probably never was a publication quite like The Realist. From 1938 to roughly the mid-1960s. America's era of new, five-speed washing machines in new split-level tract houses — Paul Krassner and his monthly journal of outrageous fact and calculated political



fiction seemed all alone to be making headway against the arms nace, racium, and the rat nace. The Realist was an I,E. The Realist was an I,E. The Realist was an I,E. The head of the realist of the Realist was an I,E. The realist of Bohemian ch drivers and disaffected sociology professors — the kinds of people who hated cant and sham more than conservations, who felt equally ill at case at a Kiwanian more than conservation, who felt equally ill at ease at a Kiwanian more than conservation, who felt equally ill at ease at a Kiwanian more than conservation, who felt of the professor is the middle of the professor in the middle of the professor in the middle of the professor in the middle of the professor is the middle of the professor in the middle of the professor is the middle of the professor in the middle of the professor is the middle of the professor in the middle of the professor is the professor in the professor in the professor is the professor in the pr

Krasner seemed to beg, scream even, for common sense; he made common sense, so much of it that after a half-year of reading the issues, the reader began to sense that it was American orthodoxy that was outrageous, not Paul Krasner and The Readist.

Sometime after the Bay of

Sometime after the Bay of Pigs invasion, there was a Realist cover drawing with Uncle Sam alongside the Russian Bear, both of them standing in front of a curvy female whose rump was a

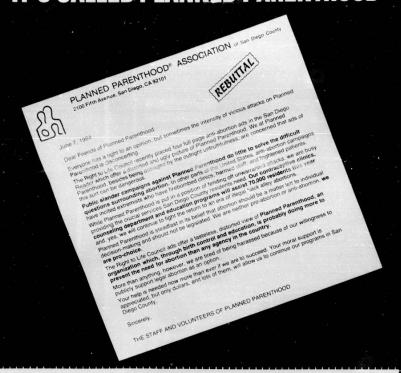
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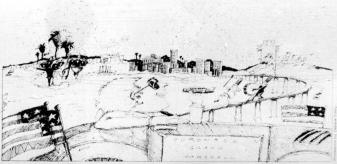
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Section 2

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Krassner seemed to beg,
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WITT DIOOG

"Fary hope, custaske of chance individual fortune, exist for Negro playwrights as a group—or, for that matter. Negro across and other theater craftsmen—the most immediate, pressing, practical immediate, pressing, practical immediate, pressing, practical immediate, pressing, practical active first step is the development of a permanent Negro repertory company of a development of a permanent Negro repertory company of Least off-Browskeys size and dimension. Not in the future, but now." These are the words of Douglas Tarmer Ward in 1966. The step is the second of the second



READER'S GUIDE

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Dance

Israeli Choreographer Shlomo Mamman otter a workshop in Is-raeli dance and will present his winning entries from the 1983 Eurovision contest, Thursday, June 28, 7:30 p.m., Folk Dance Cafe, 2927 Meade Avenue, Mission Hills, 281-586.

Modern and Jazz Chorcography b Mary Ferre and Nicola Salmon will be performed by members of the Dance Connection company and guest artist Tams Michaels Friday, June 29 and Sattacha, June 30, 8 p.m. Educational California (Complex, 3437 Ocean View Boulevard, Southeast San Diego, 575-7095.

Classical Dance and Music from northern India will be performed by Nissia Chonkour Wall and Yamuna Wali, start planer Seven Landsberg will be accompanied by Greg Johnson on the tabla, an Indian hand drum, Friday, June 29, 8 p.m., Smith Recital Hall, SDSU 724-0897.

Modern Dance, the SDSU Chore-

tured solous. Saturday, June 30, p.m. the Studio/Theater, SDSU 205-0821.

"Freeform Delight," an evening of spontaineous, improvisational dance will be held Saturday, June 30. 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273-2461.

Film

For Children, films will be shown Friday, June 29, 330 p.m., Chula Vista Public Library, 465 F Street, Chula Vista Free (604) 51761; The Linte Memand is among those children's films that screen, Thursday, July 5, 3 p.m., Coronado Public Library, 640 Orange Street, Coronado, Free, 435-4187.

Museum Films, Journey Into Sum-mer and Beara will be shown. Saunday, June 30 and Sunday, July 1, 1 and 2:30 p.m., auditorium, Natural History Museum, Bulboa Park, 232-3821.

"This Is the Army," Ronald Rea-gan stars in this 1943 film adapta-tion of Irving Berlin's miscal. Tuesday, July 3, 6:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

"Summer Silents" film series with piano accompaniment opens with Male and Female, Tuesday, July 3, 8 p.m., auditorium, Palomar Col-lege, 1142 West Mission Road, San Marcos, 744-1150.

Resnais's French film classic screens, Thursday, July 5, 7:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Music

Classical Guitarist John Lyon will perform, Friday, June 29, 7:30 p.m., Habitat Bookshop and Cafe, 4711 Third Street, La Mesa, 697-7922.

House Concerts continue with the Paradise Street Band performing Irish music, Friday, June 29, 8 p.m., 1260 Robinson Avenue, Hillerest.

Opera, the West Coast première of Verdi's I Massadien, with the San Diego Opera and Dame Joan Sutherland in the starring role of Amalia, has its final performance, Saturday, June 30, 8 pm. Civic Theatre, 202 C Street, downtown, 232-7636.

TO LOCAL EVENTS

2.30 p.m., Spreckels O ion, Balboa Park, Free

Opera, Verdi's Simon Bocconegia will be performed by the San Diego Opera with guest star Sherrill Milnes, Sunday, July 1, 2,80 p.m. Civic Theatre, 202 C Street, downtown, 232-7636.

downtown. 23:2608.

"Twilight in the Park" summer concerts continue with the Firement har borse Concert Fundational Tuesday, July 3, 6 p.m., "oldles bar acodes," performed by the Gernial Philharmonic, Wednesday, July 4, 630°, p.m., and a concert of following presented by Low Curtes and Prenda, Thursday, July 5, 6:30° prenda, J

Pops Concert, conductor Matthew Garbutt leads the San Diego Pops in a program "American Salure." Wednesday, July 4 through Satur-day, July 7, 7:30 p.m., Hospitality

WILDERNESS

CLASSES

internationally known and respected survival expert were 23 years experience, "Mountain Mell' Deweste es classes that are not and informative."

Five-building two matchess - Trape & search secretary and the search self-the and and techniques - To identify edithe and and the search more search of years and And so much more search or years and white the properties of the search weekends - One day - Private groups Builde character - Self sufficiency.

MOUNTAIN MEL'S

NATURE KNOWLEDGE

Special

"Prisoners of Conscience," Am-nesty International will meet. Thursday, June 28, 7,30 p.m., Newman Center, 5855 Hardy Av-enue, Kensington, 283-1637 or 582-6132.

Guided Hikes, Walkabout Inter Guided Hikes, Wallabar Inter-national offices another moderate stroll around Harbor Island, Friday, June 20, 5:30 p.m., meet the Islands cost end by the Reuben E. Lev restaurant (420-4166 or 224-8157); Offshoot Botanical Tous conducts one-hour walight tours of Bulbor Dark, every fuesday through Saturday, 6 p.m. 297-0289.

Stamp Collectors of all ages are invited to the La Mesa Spring Meet, sponsored by the La Mesa Philatelic Society, Saturday, June

Mesa Women's Club, 5220 Wilson Street, La Mesa, Free, 298-5830.

"Great High-rise Baking Compe contestants will vie for awards in vanous baking categories, the pub-lic is invited to consume the win-nings, Saturday, June 30, 10 a.m., courtyard, Baraar del Mundo, Old Town, 296-3161.

Itom. 296-3161.
Independence Fair, a pet parade, diagre fiethy, closens, food, cards, beak reak dances, and games are among the activities and booths at the benefit fair, approached by Scripps-Mesa United Methodist Church, Sarraday, June 30, 10 a.m., Mira Mesa Mall, 8150F. Mira Mesa Boulevard, Mira Mesa, 695-0380.

dido. 741-0855 or 741-2745.

Pupper Show, the Kent family enacts Asseps classic fable The Tortons and the Hare daily through July 1, 11 a.m., 1 and 2.30 p.m., with extra shows on Saturdays and Sundays, 4 p.m., Pupper Theater, Persidents Way, Balbon Park, 420-6794.

and Standar July 1, 4,05 p.m., the Cube come for three games. Mon-day, July 2 and Juesday, July 3, 7,05 p.m., with a final game Weehing day, July 4, 6,05 p.m., the Pitte-burgh Pirates venture into the stadium for the first of four games against the Padres. Thursday, July 5, 1,05 p.m., San Dego Stadium 283,4494 or 283-SEAT. Super and Street Stock Cars com

Baseball, the Padres host a four

game home series against Sr. Louis, Thursdor, June 28, Friday, June 29, and Saurday, June 30, 7,05 p.m., and Saurday, July 1, 4,05 p.m., the

pete before the fireworks show, Wednesday, July 4, 7:30 p.m., Cajon Speedway, El Cajon, 448-8900.

Sports

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

Radio/TV

"The Probable Passing of Elk



are coming.

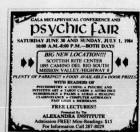
Inflight to fantasy . . .

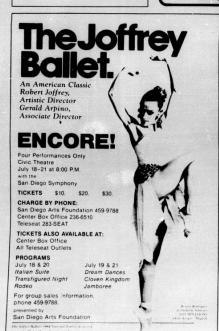
The hottest dance show to hit

the west coast—L.A. Times A spectacular vision of America's top fantasies brought to life with humor and imagination through dance and with the expert choreography of Mr. Oliver La Ray.

Tuesday, July 3, 1984, 8:00 pm Bacchanal

8022 Clairemont Mesa Blvd. 560-8022 Tickets at the door, \$5.00. Doors open at 7:00 pm







Swing Dance Classes Starts Tonight, June 28 Beginning litterbug – 7:30-8:30 pm Beginning Swing – 8:30-9:30 pm Learn to dance to rock, country/western,

40s swing, rockabilly music. For information on classes

For information on classes or Jitterbug Club, call 281-0361

A weekend retreat in the mountains for mothers and daughters.

Achieve a closer relationship-beyond parent/child through activities led by Chris Kennedy and Carol Kennedy, a mother-daughter team of psychologist and communication

specialist, June 29-July 1, \$50 per person.

Call to reserve: 456-2411 The La Jolla Center for Psychological Services



THURSDAY THRU SUNDAY

TICKETS AT THE DOOR

4 DAY MEMBERSHIP - \$25.00 1 DAY MEMBERSHIP - \$7.00 CHILDREN AGES 6-12 - \$6.00 UNDER 5 YRS. - FREE

June 28-July 1 San Diego Convention & Performing Arts Center 2nd & "C" St., Downto

FOUR DAYS OF SENSATIONAL FUN!

FOUR DAYS OF SENSATIONAL FUN!

NCLUDING: THERE MORE SERIES, 1930 & 3 19403 * 3. AMMADO FROM AROUND THE MORE OF PREVENTS OF "DUE" AND "COMA THE DESTROYS" * AROUND THE CLOCK FROM THE DESTROYS * AROUND THE CLOCK FAILST CLOCK FOR THE CLOCK FAILST CLOCK FOR THE CLOCK FAILST CLOCK FA



political posters goes on view July 1 through August 31. Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

"Centro in Central," the first in a

"Centro in Central." The IRS III series of reciprocal exhibitions between artists from Tijuana and Southern California will feature the work of Tijuana painter Igracio. Häbrika, on view through June 30. Installation Callery, 447 Fifth Avenue, downtown. 232-9915.

Print Competition, graphic works from the Second Original Print Competition are on view through June 30. San Diego Print Club, 320 G Street, downtown, 232-4884.

"The Unseen Photographs," a selection of work from the gallery's inventory will be on display through June 30. Photography Gallery, 7468 Grard Avenue, La Jolla. 459-1800.

construction of Stony Creek Valley in northern California that would flood the village of Elk Creek and the adjacent Nomlaki Indian Res-ervation, Thursday, June 28, 10 p.m., KPBS-TV Channel 15.

Olympic Swimming Trails in In-dianapolis are covered Friday, June 29, 8 p.m., KGTV, Channel 10.

Cuban Novelist Guillermo Ca-Cuban Novelist Guillermo Caberra Infante is interviewed on "Faces, Mirrors, Masks: Twentieth-Century Latin American Fiction," Monday, July 2, 7:30 p.m., KPBS-FM (89.5).

"The Ascent of Man," the thirteen-part series narrated by the late Dr. Jacob Bronowski repeats, late 13th Jacob Bronowski repeats, this time including recent inter-views with the scholar's widow. Rita Bronowski, the first episode airs Tuesday, July 3, 9 p.m., KPBS-TV, Channel 15.

Independence Day Concert, conductor Msrislav Rostropovich leads the National Synghony Orchestra in the traditional Fourth of July concert from the lawn of the Capitol, Wednesday, July 4, 9:30 p.m., KPBS-TV, Channel 15.

WOMEN'S PRO OVER



Lectures

"The Film Editor's Contribution," film editor Tina Hirsch, whose credits include Gremfins. Woodstock, and Death Roce 2000, will speak. Thursday, June 28, 7 p.m., Hepner Hall, Little Theater, SDSU, Free. 265-5152.

Camping Tips, advice on outdoor cooking and on first-aid care will be

Galleries

Seventy Prints and Drawings by satrist and New Yorker cartoonist Edward Koren are on display be-ginning Saturday, June 30 and con-tinuing through August 19, San Drego Museum of Art, Balboa Park. 252-7931.

"Poster Art of Nicaragua and Cuba," a collection of cultural and

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

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

933-330. Original Graphies by Julie Rick-secker and James Todd will be on view from Tuesday, July 3 through July 28, with a reception for the artists Friday, July 6, 5 p.m., San Diego Print Club, 320 G Street, downtown. 232-4884.

Subliminal Artist John Alan Smith will exhibit paintings and sculpture through July 5. Multicul-tural Arts Center Gallery, 425 Market Street, downtown. 236-1521.

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

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

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

1820s to 1900 is on display. Museum of Man, Balboa Park. 239-2001.

#208

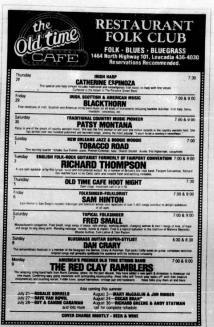
somitoset from paie 31 swill be blacked off) on the Fourth, the Lions Club will spoons National City's forrest from Sardney, June 20 through Wednesday, July 4, with rides, games, entertainment, and food being presented at Kimball Park, and the state of the state of

from the National Guard Armory on Strand Way at 7:45 a.m. Wednesday. Following close behind are the city's mammoth parade down Orange Avenue, beginning at 10:00 a.m.; an Air/Sea Show or Glorietta Bay beginning at 2;30 p.m. featuring the Navy's SEAL teams in underwater demolition demonstrations, as well as parachute jumps; concerts in Spreckels Park from 2:00 to 5:00 p.m.; and a

The control of the co Number Four at 8:30 p.m.
Shuttle service for senior citizen
and others needing
transportation will be offered
from 7:00 p.m., and will leave
from the Santee Shopping
Center.
Coming inland, there will be
a flag-raising ceremony in Old
Town State Park on Wednesday









Direct from Los Angeles San Diegos Olympic Showcase



A SOLDIER'S PLAY

Winner!
"A taut and absorbing whodunit" Washington July 3–8 at 8:00 P.M. July 7–8 at 2:00 P.M. Presented in association with the Educational Cultural Complex Foundation

Japan's
SANKAI JUKU
... a Sorcerer's Vision."
Vogue Magazine
July 13–15 at 8:00 P.M.
Public Spectacle July 12 a
3:30 P.M.





CIRCUS OZ "Sensational Entertains London Financial Time July 24-28 at 8:00 P.M.
July 28 at 2:00 P.M.
The Circus Oz appearance
has been arranged by Circus
Australia Ltd. with the

Spreckels Theatre

Ticket Prices: Adults \$22.50 \$16.50 \$10.00
Children under 16 \$11.25 \$8.25 \$5.00
Charge by phone, group sales and series information phone 459-9788.
Tickets also available at all TELESEAT outlets or phone 283-SEAT.

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

Community Center will sponso activities that include carnival

Dragoons, a historical military re-enactment group (for more information, call 237-6770): information, call 23 (-67(0); following the early evening (6:05 p.m.) baseball game between the San Diego Padres and the Chicago Cubs, San Diego Stadium will be the site of Diego Stadium will be the site a fireworks show sponsored by Coors beer. Still moving west, Hospitality Point on Mission Bay will be the site of a San Diego Symphony Pops concert entitled "American Salute," which will be followed by a

I V OLD SID

Beach will present its first chili cook-off at noon in the 4900 block of Newport Avenue, to be followed after dark by a fireworks display on the Ocean Beach Pier.

The Mission Bay Yacht Club's Firecracker Series of two dozen small boats will travel along the small boats will travel along the bay's beaches and coves from 5:30 to 8:00 p.m. on Wednesday; at least two boats will carry Divieland jaze bands to regale the folks on shore. Fireworks will be shot off at the club on Santa Clara Point after

CROWN CRUISE UNES

games, field games, a crafts fair. ool games, a diving exhibition synchronized-swim show, and a raffle. The event is open to the public and begins at 11:00 a.m. on Wednesday. Scripps Ranch will host its seventh annual Fourth of July Ten-Kilometer and Two-Mile Fun Run and I wo-Mile Fun Run beginning on Wednesday morning at 7:00 a.m. from Red Cedar Drive, adjacent to Miramar Ranch Elementary School. Shortly thereafter a parade featuring neighborhood-made floats will

neighborhood-made floats will begin at Ironwood and Tribuna streets at 10:30 a.m., to be fellowed by a picnic at Hoyt Park West on Aviary Drive. Rancho Bernardo will sponsor Rancho Bernardo will sponsor its fifteenth annual Spirit of the Fourth celebration at Webb Park on Wednesday, with games, concessions, band concerts, free hot-air bailoon rides, and more from 11:00 a.m. until dark, when the fireworks begin (for when the treeworks begin for more information call 487-9426). Escondido's Red, White, and Blue Days Celebration will be held on Wednesday from 10:00 a.m.until 5:00 p.m., and

theater production by the cast of Fiddler on the Roof at 8:30 p.m.,

the Vista Community Chorus at 9:00 p.m., and fireworks at 9:00 p.m., all at Brengle Terrace Park, 1200 Vale Terrace. — John D'Agostino

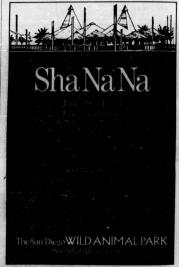
Bowled Over

(continued from page 1

icontinued from page 1)
pre-Sabbath matches were the
talk of the shted.

But religious persecution was
growing and Abe and his
péampue teammates decided to
escape the Russian pogrom.
They crossed Europe and, during
a three-week stay in France
while their passage to the U.S.
was being secured, the trio

pitted skills against the best goyim petanque players Le Midi had to offer. They took on all comers with distinction, and even defeated a pick-up team headed by the immortal "Le Sulran of Lancer" (The Sulran of Tos). Later they played some exhibition games with teams from the old Algerian leagues, purported to have the best players around but excluded from official pleitungue play because of segregation. Abe claimed that this twenty-odd comers with distinction, and game marathon gave his team a permanent place in petanque lore. The names of those three young Russian players are still heard in petanque coffee houses and bistros today. Well, even though I was young and susceptible to a good gulling, I found Abe's tale hard



Cruise beautiful Mission Bay aboard the Mission Rose.

CHARGE TICKETS CT- TITLE BY PHONE! CALL THE TELESEAT 283

283 Seat

Live music, dancing & cocktails Friday & Saturday, June 29 & 30 Cruise times: 6:30, 8:00 & 9:30 pm \$5.50 admission-\$1.00 off with this ad. No limit.

Islandia Sportfishing Dock 1551 W. Mission Bay Dr. 224-9605







Celebrity Judges June 28 are Chargers Linden King, Billy Ray Smith, Bob Gregor, Reuben Henderson, Hank Bauer and

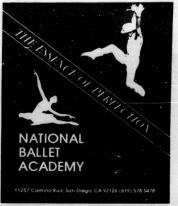
Tom Bass

EVENTS

same man who, after Mrs. Lichtman joined us on the bench, began to rant that Adlai Stevenson could have been president had he only selected Andy Koufax as running mate. But there I was, twenty-three years later, strolling through Balboa Park, when I passed a group of bereted Frenchmen standing around a pile of steel balls. They were shouting in

Yiddish. ... Today petanque is still played in teams of three, although steel balls (boales) weighing one-and-a-quarter pounds have replaced the cannon balls of replaced the cannon balls of yore. Standing feet together ('pieds tanques'' from the Provençal; hence the name Provençal; hence the name Petamque vintin a small circle, the player pitches his balls toward a stake some eighteen to thirty feet away, attempting either to place it closer to the stake than does his opponent or to knock his opponent's balls farther away.

farther away. The Club de Pétangue of San Diego, now three years old, boasts an international (there are players from France, England, Yugoslavia, Italy, and Canada, as well as the U.S.) and increasing membership. This Sunday, July 1 at 10:00 a.m., the second annual Open Triplets Tournament (the biggest contest of the year) will take place at the pétanquodrome facility at Morley Field in Balboa Park. Among the teams competin will be the current national will be the current national champions from San Francisco In addition, the club meets the first and third Sundays of each month (except when tourneys are scheduled) at 1:00 p.m. at are scheduled) at 1:00 p.m. at the pétanquochome, and invites all would-be pétanque players to come. Other club activities include French pientes. include French pientes. events, and "a great deal of gourmet earting and drinking, which seem inseparable from any French activity," so they remind us. For information on this weekend's competition and the Club de Petanque please phone 226-6726, 448-4909, or 283-8734.



SAY YOU DISCOVERED IT FIRST.

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 "I told you so."

THE cornich LOUNGE

333 West Harbor Drive In the Hotel Inter-Continental Bayside Pavilion

Happy Hour Monday-Friday 5 p.m. to 7 p.m. Dancing Monday-Friday Begins at 9 p.m. Saturday Begins at 8.30 p.m.



Realist

globe of the planet. Sam was saying with a leer something like, "You wanna flip to see who's first?" In 1961 came a carroon in which a white counterman in a dime is suying to a black man, "Oh, an exchange student from Ghana—that's different — at first I thought you was a nigger." A few issues later Krassner was able to report that Affician exchange students had been quoted time and again in a study by the linstitute of international and again in a single that they could not understand why they could not understand why they work that they would not understand why they would not not understand which where they were their not understand which was not understand where they was not understand which was not understand where they was not understand which was not understand which was not understand which was not understand where we have they was not understand which was not understand where we have they was not understand where we want to they want to the was not understand where we want to the was not understand cartoon in which a white

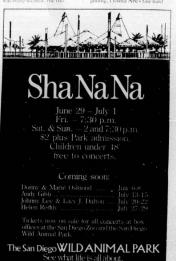
wood and asked to dinner when they wore their native dress. Krassner first crept into the half-limelight way back in 1953 when, barely in his twenties, he mounted the small club stages of New York's Greenwich Village New York's Greenwich Village to do stand-up sociopolitical comedy. Krassner's real trade was free-lance writing, but America in the 1950s didn't provide much in the way of existing outlets for a voice of this timbre. Out of the realization that the





Bowled Over

puted skills against the best govern-peaning players be Madi-had to offer. They took on all comes with distinction, and even defeated a pick-up ream bouled by the immortal. The soft and claimed? (The Sultan of Look). Later they played some of the skills are they played some from the old. Algertin, com-trout the old. Algertin, claim from the old. Algertin, claimed the players around but excluded from official pleaning play from official petanane play from official péanague plas because of segregation. Abe claimed that this twenty add game marathon gave his team a permanent place in peanague. lore. The names of those three young Rossian players are still heard in peanage office houses and the control of the control of the young and susceptible to a good golling. I found Abe's tale hard





Live music, dancing & cocktails Friday & Saturday, June 29 & 30 Cruise times: 6:30, 8:00 & 9:30 pm \$5.50 admission-\$1.00 off with this ad. No limit.

Islandia Sportfishing Dock







25SENC E SEMINAKIS for personal leadership development, are effective in influencing our everyday lives and are structured to cause personal consciousness. In Essence Seminars we develop the ability to focus and to help recognize the forces we create, that profoundly influence the quality of our ives.
Fase this opportunity to build self-reliance and self-esteem.

Essence Seminar is scheduled for Marina Village
July 13, 14, and 15. An introductory discussion and reunion is
scheduled in Suite A on June 30 at 5 p.m.
For more information call 691-1929.

Celebrity Judges June 28 are Chargers Linden King, Billy Ray

Smith, Bob Gregor, Reuben

Henderson, Hank Bauer and Tom Bass

EVENTS

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Today pranage is still played.

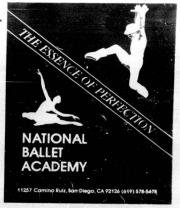
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The Club de Péranque of San The Club de Peranque of San Diego, now three years old, beasts an international (there are players from France, England, Yugoslavia, Italy, and Canada, as well as the U.S.) and

increasing membership. This sunday, July 1 at 10:00 a.m., the cond annual Open Triplets. Tournament (the bigness contest of the year) will take place at the petanquodrome facility at Morley Field in Balboa Park first and third Sundays of each mouth (except when tourness) are scheduled at 130°p m, at the paraqueodome, and invite all would-be plannage planess; and the activate all would-be plannage planess; and court off-town matches, would events, and "a great deal of gainnet eating and drinking, which seem integrable from any French activity," so they remind us, for information, or of this weekend's competition and from the court of the seekend's competition and formation for the planess; and the seems of the seems of the seekend's competition and formation (e.g., 251-873).

— Grey Kahn — Grey

- Greg Kahn







Realist students had been gnoted true and again in a study by the Institute of International Education as saying that the could not understand why the were shunned when wearing American street clothes; but wood and usked to dinner whitely wore their native dress.

Kassner first crept into the



only way a dangerous write could get stuff into print was to self-publish. The Realist was

Never widely circulated (in



Shri Mataji Nirmala Devi's unique discovery

You are cordially invited to an introductory videotaped lecture and the actual experience of self-realization and Kundalini awakening

Public library – downtown Conducted by the local Salaja Yoga Group. For further information 294-9074

the West Coast distributor increased his draw from 800 copies to 1200), the eight- to twelve-page, small-print, newsprint magazine was at times

1967's issue was the classic. It featured a centerfold of Disney characters — Goofy, Pluto, Mr, and Ms. Mickey Mouse, Donald Duck and Dasy, and a host of Duck and Daisy, and a host of bunnies — in various coital positions. The cover story was a series of outtakes from William Manchester's The Death of a President (the full manuscript of President (the toll manuscript of which had been spirited into Krassner's hands by an employee at the publishing house who was ingruntled by the censorship of the book at the behest of the Kennedy family). All the nformation that much later was information that much later w to leak out was there in The Realist: LBJ inviting advisers into close range for high-level discussions while he sat on his Oval Office toilet; Secret

Oyal Chice toilet. Secret
Service agents assigned to sesont
"models, actresses, and other
strikingly attractive females" to
trists with JFK. But the searing,
screaming Jance that cut was
purels Krassner's. Nestled
between the authentic
Manchester (and switten in his
style) was a wouthentic
Manchester (and switten in his
style) was a wond picture of LBJ
aboard Auf Force One bound for
Washington from Dallas, alone
with the dead JFK and slowly
engaging in an unspeciable act in
unspeasable act.

War-Free Zone
Oppose the
Simpson-Mazzoli-Bill
Sunday July 1st 1:30 p.m.
Larsen Fleid San Ysidro, CA.
(take 5 south to
San Ysidro Blvd.)
For information: 263-5115 with the dead JFK and slowly engaging in an unspeakable act of necrophilia. "The Kennedy-LBJ piece was my favorite of the whole sixteen years [of publication]," says the unrepentant Krassner. "Whether it was true or not, for

that one moment that people read it and realized it could be true, it was worth doing. At times we practiced real journalism, said true things that major newspapers wouldn't, and at times it wasn't real. I just never described which was which."

Well, watch out, ye elected

Well, watch out, we elected and official guardians of Pax Americana, Paul Krassner is back. Since, Januaryhe's been plaving successfully in L. A.—arevival of his live performances. Next month he'll be seen in People magaine alongside Kern Kesev in a feature on now grav-bearded hell raisers of the Beat and Hip generations. And in the fall an anthology. The Best of The Realist, is due. Most important, Krassner is going to Dest of The Recutst, is due. Most important, Krassner is going to revive the magazine itself. The first issue will follow the book and the People magazine article to cash in on the publicity. Krassner says he had to read, three times, every issue of The Realist's sixteen years. "Isn't it odd how the issues then are the issues now? The arms race, public lies, railroaded elections. Reading all that stirred up my

Krassner addresses Reagan's invincibility ("Teflon-coated government by public relations"), the difference between Nicaraguan "freedom fighters" and Salvadoran rebels, and the general state of the world.

Tomorrow, Friday, June 29, and Saturday, June 30 at 8:00 p.m. he will be on stage at Sushi, 852 Eighth Avenue. downtown. For information phone 235-8406.

- Bob Dorn

constitutes a rich artistic

radition, but black artists have

had to fight every inch of the way to preserve and expand that

phases, from attempts to explore the folk culture of rural blacks to

the folk cutture of rural blacks to militant protests against racism. Its main theatrical mode, throughout these changes, has been realism, as black

been realism, as black playwrights, directors, and actors worked at showing audiences, both black and white, an accurate image of the life circumstances of American blacks. A Soldier's Play embodies

many of these traditions. It is a realistic portrait of a segregated army camp during World War II. Its theme, as in so many

black plays, is the problem of what playwright Fuller calls the

what playwright Fuller calls the dual consciousness of black people in Afinerica.

"Throughout our history there has been this question: do we stay black and separate from America, or join the American manustream many of whose values we cantou accept? My call the control of t

tradition.
It has gone through many

Black

(continued from page 1)
Foundation.
That a Negro repertory
company should be needed at all

is a consequence of American history: the long-standing prejudice against blacks, the failure of the American theater to deal seriously and knowledgeably with the life to deal seriously and knowledgeshy with the life experiences of blacks, and the theater's knrience to black theaterical artists. That the state is harried artists. That the state is harried artists. That the state is the state is a state of the state is a state of the state of

But along with the realism and the serious social issues, A Solder's Play has the good old-fashioned famantic structure of a murder mysters, for it is about the murder of a black about the murder of a black about the murder of a black south the murder of the structure of a murder mysters, for it is about the families of the structure of a black with the families of the structure of a black with the families of the structure of Casual treatergeers know much about in. There have been such that have been such about in. There have been such ladayeter Players, the Krigwa Players, the Rose McClendon Players, the Nego Playersheaters, the Nego Playersheaters, and the Committee for the Negon in the Arts. There have been black playerights have been black playerights have been black playerights with the Negon in the Arts. There have been black playerights will be the Negon in the Arts. There have been black playerights will be the Negon in the Arts. There have been black playerights will be not be the Negon in the Arts. There have been black playerights will be not be the Negon in the Arts. There have been black playerights will be not be not been black and the Negon in A Solder's Play will be performed by the Negro Ensemble Con, any at the Spreckels Theater from Tuesday, July 3 through Sunday, July 8 at 2:00 p.m. on Suturday, July 6 at 2:00 p.m. on Suturday, July 7 and Sunday, July 8. Tickets are available at Teleseat outles, via the Teleseat chargefine (phone 28)-SEAT), and at the Spreckels Box Office the week of the perfermance. For further information, phone the San 459-9788.

459-9788.
This is only the first of three shows the Arts Foundation will be bringing to the Spreckels from the Olympic Arts Festival. The other two are Japan's Sankai Juku dance theater (July 13-15), and Australia's Circus Oz (July 24-28).

Intervention in Central America Declare the Western Hemisphere a War-Free Zone

10:00 TRIMNASTICS

11:00 BEG. JAZZ DANCE (Adult)
A 1-hour dance class that includes floor exercise, hare work, and choreographed routines. You'll feel like a dancer!

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HAMMOND become gradually in tune wour body through stretching structure of DANCE

And say hello to a thicker,

of hair.

healthier head

that a ween the basinery process states. But we do have a method to promote a thicker. Intelle and healther head of har now before but ones becomes a reality of most, it will have now before but ones becomes a reality of most. It will have now to Kiren's a week-mory you can use the programs in home. Our guarantee or put existings if after the fact 3 months you is not complicatly stansfer with your response; all morries paid will be cheerfully relunded. Remember of your hair is thinning, the choice is yours.

HLEIN'S

Clairemont Mesa Blvd., Suite 203 San Diego • (619) 268-3882

SAVE 40% North Coart Torpoulin Works

CAR COVER SALE

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounss to students. enior citizens, and the militany asi

AMERICAN BUFFALO Reviewed this issue. Bowery Theatre, through July 29; Thursday through Sunday at

THE BEST LITTLE WHOREHOUSE IN TEXAS
The Lyric Dinner Theatre is staging



On stage through July 8 Thurs., Fri., Sat.—8 pm Sunday—7 pm (except Sunday, July 8—2 pm only

Information & reservations 481-105 North Coast Repertory Theatre Plaza of the Four Flags— Solana Beach East of intersection off 1-5 and Lornas Santa Fe Drive

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights 292-1984

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

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diego 230-2800

PIESTA DINNER THEATRE 9665 Campo Road. Spring Valle 607, 8077

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

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

LA JOLLA STAGE COMPANY
Packer Auditorium, La Jolla High School

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 January Lyvense, La Mesa 464, 4598

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

Parker Auditorium, La Jolla I 750 Nautilus Street, La Jolla 450, 7773

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

CIVIC THEATRE 202 C Street, downto 236-6510

the musical — book by Larry L. King and Peter Masterson, music and lyrics by Carol Hall — based on the demise of the Chicken Ranch, known since the 1850s as one of the better pleasure palaces in all of Texas. While palaces in all of Texas. While governors, senators, mayors, the sherilf, and the local college football team fight to keep Miss Mona's open a crusading television watchdog tries to close it down. Nen Hill directs the to close it down. Ken Hill directs the Lytic's production. Bard Flansquan is the choreographer, and Ken Cation is the musical director. (Sm.) Lytic Direct Theatre, through July 15; wednesday through Saturday, dinner at 600 pm., curtain at 800 pm., Sunday, dinner at 5:00 pm., curtain at 6:45 pm. Matinee Sunday, lunch at noon, curtain at 1:45 pm.

BIG RIVER
Reviewed this issue.
Mandell Weits Center for the
Performing Arts, UCSD, through
July 14. Tuesday through Sunday at
8:00 p.m. Matines Saturday and
Sunday (and Thursday, June 28) at
2:00 p.m.

ELECTRIC Patterners of the ancient story of introducerial reverge has a moroilal yutablished by ending. Orestes, who has musched has a moroilal yutablished by ending. Orestes, who has musched has a gooded him on to the mansted, are procidered happy and thumphant, who was a gooded him on to the mansted, are procidered happy and supplement which of errormer, guid, or the prospect number of ways the ending might be made intelligible to a modern audience. But director Dana Maddra derively and supplement of the procedure, and leading things at the excellent actions to speak. Supplement which there were considered to speak and salability in the supplement of ELECTRA

viction of intolerable circumstances we need to see if we are to make any sense of the playwright's text. Most of the other actors evince even less character: they seem mere devices for turning written words into spoken

Theater Directory

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane. Lemon Grove 466-5579, 466-1445

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

MRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2259

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

PALOMAR COLLEGE Palornar College Theatre, San 744-8860

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

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

POINT LOMA COLLEGE Salormon Threatre 3900 Lornaland Drive, Point L 222-6474 x248

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

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

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

ones. In any case, this is a productio to be heard rather than seen, for the blocking virtually never illuminates character, situation, or theme, and the grand dramatic moments Sophocle grand dramatic moments Sophocles created pass by with little impact in Miss Maddox's unimaginative use of the intimate Carter and its arena stag: This is neither Greek tragedy as Sophocles knew it, nor an inventive re-creation for a modern audience re-creation for a modern audience utilizing the manifold resources of the modern theater. It belongs to the weak, old-fashin school of compromise that has given the classical drama such a bad codor with theatergoers. (Sa.)

Cassias Carter Centre Stage, Balboo Park, through Sunday at 800 p.m. Additive Saturday and Sunday at 200 p.m. Additive Saturday and Sunday at 200 p.m.

Saturday and Sunday at 2000 pm.

An EVENING WITH PAIL
KRASSHER

The Sudd Clade presents for men
The Sudd Clade presents for men
The Sudd Clade presents for men
a regire, succeimed to as a regire, succeimed baratic. Former
editor of the Realize an original
commensator since the early Piles.
Paul Krasserve will do as abo
performance that to-clade joins about
Annie Scientists, to wend
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for the tradition of Levery Bruce. Allows
figures and Encorrect Piles Science
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figures of the Comment of the Clavers
figures of th Influence Propile, Krassner edited, (Sm.) The Sushi Gallery, 852 Eighth Äveni downtown, Friday, June 29 and Saturday, June 30 at 8:00 p.m. For information call 235-8466.

THE FANTASTICKS
The North County Community
Theatre concludes its thirteenth The district concludes as at this early season with a staging of the popular musical by Henry Schmidt and Torn Jones about the innocence of youth and according to Jones. "the recessity of where to insure the rebisting concludes a staging to Jones." The production are Shari Mikov Richard Harris, Carl Hogue, Dick Serm, Bill Phelips, Ron Wood, Bob Plaschek, and Maria Schnoot, (Smn.)
North County Community Theatre. Whough July & Finding and Stunday at the records July & Finding and Stunday.

8AN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Dieg 230-6744

SAN DieGO REPERTORY THEATRI 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6864 Open-air Amphitheater 265-6947

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

SAN DIEGUITO PLAYHOUSE. Del Mar Fairgrounds. Del Mar 755-7358

STARLIGHT Starlight Bowl. Balbou Park 232-3049 or 234-STAR

CHITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranci 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574

432-4374 Mandeville Auditorium, Mandeville Recital Hall 452-2380

8:00 p.m. Matinee Sunday at 2:00 p.m. CUTYS AND DOLLS

GAYS AND DOLLS
The San Diego Chric Light Opera
Association opers its summer season
with the popular musical — music
and lyrics by Frank Loesser, book by
Abe Burrows and Jo Swerfling —
based on Darmon Rumyon's short story
The tight of Miss Sarah Broom. The
musical tells how Miss Sarah to of the The big of his colors access remained label his wifes Seath of the Sea

HOT FLASHES improvisational comedy group, made up of Mo Gaffney, Maggie Giffette. Sheri Glaser, and Robyn Samuels, will perform an extended run at the Old Town Opera House. Adept at both scripted, is often genuinely funny. It is also, on occasion, both insightful and moving: (Sm.) Old Town Opera House, through August 25: Thursday through Saturday at 8:00 p.m.

LAST OF THE RED-HOT LOVERS The Pine Hills Players present the Ne The Pine Hitis Players present the N Simon comedy about a middle-age man's attempts at infidelity. Barney Cashman is a fish-house proprietor and a faithful husband for twenty-fivyesis. Now forty-seven, Barney decides that his file is passing him be and years for filed romanic. Since empty during the day, Barney attempts a series of afternoon seductions. Soot Kinney directs the production. Jim Préson is Barney. Other members of the cast actuale. Sus Solieder. Linda May, and Alice the show. (Sin a direct preceding the show is the show. (Sin a direct preceding the show.)

MAN OF LA MANCHA

Marquis Public Theater

Sexual Perversity in Chicago By David Mamet



Running through July 29, Thursday-Sunday 8 pm Reservations 298-8111 Box Office hours: Tuesday thru Sunday 12 pm-4 pm 3717 India Street - San Diego

CALL TODAY! FINAL WEEKEND! CLOSES SUNDAY!



A Futuristic Rock-and-Roll Thrille by SAM SHEPARD

1/2 Price Hot Tix (4:30-6:30 day of performance) (Subject to availability) Call 235-8025

sandiego repertory theatre

1620 Sixth Avenue

READER'S GUIDE'TO THE THEATER

All the Same," and "What Do You Want of Me?" is directed by Tom Rusch, who also plays the title role. Other principals are Judy Reck as Aldonza, and Tymm Telford as Sancho. (Sm.) The Don Room, El Cortez Hotel, 702

Ash Street, downtown, through July 1; Saturday and Sunday at 8:00 p.m. For information call 231-4703.

MASS APPEAL

NASS APPEAL.
The North Coas Repetiony Theutre presents the correctly damants by Bill C Dasks. Eather Tim Flery, a lover of the good things of life, is comfortably controlled to the property of the second to the good things of life, is comfortably realizing it, he has recorded to fathering his particisiones and entertaining them with sermons that slief disturbing realizing it, he has recorded to fathering his particisiones and entertaining them with sermons that slief disturbing the particisiones and entertaining them with sermons that slief disturbing the services of the services of

MASS APPEA.

The Fiesta Dinner Theatre is staging the popular comedy by Bill C Davis, about a young maverick seminarian and his challenge to a cumfortable older priest to change the shinking about some of the taboos of the church. Frank Wayne directs the production. Tom McCorn, but De remembered for his excellent work in remembered for his excellent work in

Patrick Bennett plays Mark Dolson, the young seminarian. Marty Burnett is the set designer. (Sm.)
Flesta Dinner Theatre, through July 8: Tuesday through Saturday, dinner at 6:30 p.m. curtein at 815 p.m. Sunday, dinner at 5:30 p.m. curtain at 15:30 p.m. curtain at

Friday and Saturday at 8:00 p.m

THE MERRY WIVES OF WINDSOR

performances, or obvious shortcuts through Shakespeare's prose. The production was competently done, but it rarely matched the venturesomeness of its setting, it offered few genuine moments of merriment, and it tended to struggle

much-needed energy and abandon, is minor roles actors from Lay and Demme Basiny capture the plays a point of the plays and the plays are plays as the plays are plays as the plays are plays and a supplementary of the plays performe an odystery of assignation, per Princerlo, part English — that correctly objectives the Transit of the plays that the Transit of the plays that the plays are plays as the plays are plays and the plays are plays as the plays are plays and the plays are plays as the plays are plays and the plays are plays are plays and the plays are plays and the plays are plays are plays are plays and the plays are plays are plays and the plays are plays ar

THE MIDDLE AGES

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7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

THE MATCHMAKER

LAMB'S PLAYERS THEATRE

SEE HOW THEY RUN

June 8 - July 7 Tue. — Sot. 8 pm June 8 - July 7 Tue. — Sot. 8 pm 474-542 500 Pleza Blvd. National City 500 Pleza Blvd. National City ... on ecsy 10 minutes from downtown

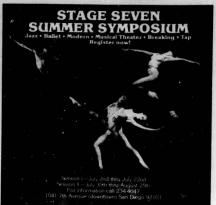
Intentionally tawdry look. Daniel Sulivan, guest director from the Seatile Reportory Theatre, has refused to carried? This stage, the way most productions of the play do, with bright productions of the play do, with bright atmosphere of elegance. Sullivans portrate of the town of Windows is a draft must brown, graced by the occasional spring flower and litered with the gunray details of the age. This combine mad for soop and where combine mad for soop and where





Thursday-Sunday, 8 pm \$6 & \$7

Reservations 232-4088



READER'S GUIDE TO THETHEATER

And its minolations are facile beyond both Ther Pays and the Casistry to the Casistry of the Casistry in spots. But its parts, scattered over three decades reflues to add up to a plausable, satisfying whole. In plausable, satisfying whole, In the case of the case of the Casistry weeks with the script in the process. As Damys, Bill Massa has been down the character's armoying nonce belevable—but more ineffectual as well. Spendidly dressed in James Mechalics containes. Wenly also the Casistry of the process and the pays of pays of the pays of the pays of the pays of pays

show has many funny moments. But, in spite of efforts to switch it off, the little light of Tinkerbell slowly dominates the fragmentary scenes and blinds one in the end. (Sm.) Gaslamp Quarter Theatre, through June 30; Thursday through Saturday at 800 p.m.

NINE
The San Diego Pleygorn Series
presents the massical — book by
presents the massical — book by
presents the massical — book by
presents the massical control of the
March 1982. Including Best
Mustcal of the Ware Based on Federic
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Petition mode 37 /2, de massical
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Cordin, a formous ballan move.

OKLAHOMA!

OCLANOMO
The Lawronce Web Villago Thorster is staging the mission — music by Bichard Rodgers, book and sprince.) Document of the Control of t

Thursday through Saturday at 8,00 p.m. Matinee Tuesday, Wednesday, Thursday, and Sunday at 1:45 p.m.

ON GOLDEN POND

The Coronado Paginuase is offering
Ernest Thompson's popular derma
disolar enterliery copies who neturn to
group and the company of
pages and the copies of
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pag ON GOLDEN POND times. (Sm.) Coronado Playhouse, through August 26.

THE OVERCOAT THE OVERCOAT
The Lamplighters Community
Theatre is hosting a command
performance of the Santee
Community Theatre is production of
Community Theatre is production of
Santee company staged earlier this
year. The story is set in the 1850s in
Russa, and it combines mirre.
fantesy, magical dreams. a
sympathetic globest, and—in music of
Tchallowide, Merries Williams directs
the show. the show. the show. Lamplighters Community Theatre. Priday, June 29 through July 1: Friday and Saturday at 8:00 p.m. Matinee Friday, June 30 at 2:00 p.m., and Sunday, July 1 at 2:00 p.m. For information call 464-4598.

THE PIPAROOS
Recent winners of the Old Globe
Theatre's comedy contest, the
Piparoos will appear, for four shows, at
the Bowery Theatre. These cornedic

THE JAZZ EVENT OF THE SUMMER







GRAMMY AWARD WINNER

BOB JAMES BY SUNSET "No. 1 Jazz Artist of the Year" - Cash Box Magazine



ONE NIGHT ONLY! **SUNDAY, JULY 22** 7:00 P.M.

Under the stars at **Hospitality Point** Mission Bay

TICKETS: Hospitality Point Box Office & Teleseat PRICES: \$17.50, \$12.50, \$10.00 \$50.00 GOLDEN CIRCLE CABARET SEATING includes post-performance wine & cheese reception with Bob James. Limited seating.

CHARGE IT 283-SEAT

GROUP DISCOUNTS: Molly at 231-1941

A grassy area on the point will be open at 5:00 pm for picnicking. You may enter the concert area at 6:00. Refreshments will be available. No patron food or beverage will be allowed inside the concert circle. the concert circle.

THIS PERFORMANCE MAY BE TAPED FOR FUTURE WORLD WIDE VIEWING.

GUIDE TO THE THEATER READER'S

Included Composition of odding photolers Scorps will include "Dead Love Melody," Roomy Reagan Land". "Ribute to Terroism". "Soused of the Border. "Equity," "Hopelessly Bland, and their arithms," Souled of the Border. "South Francisco" and and their arithms, Tool Bless the BM Will. Spike Telauter. Dale La Doo, and Willy Bippy. Make Meta will accompany the group on plano. Comprimentary, Tuke de Piparació will be served del (1030 pm. a.). Bewery Thester through Juliure 30. Friday and Saturdey at 1100 pm.

RASHOMON
The CIGI Clobe Theatre's handsomely staged production of this intriguing diamen as at one a fascical who should diamen as at one a fascical who should also a second of the comparation of the com

provoking, and judge for yourself. (Sm.) Old Globe Theatre, through September 2: Tuesday through Sunday at 8:00 p.m. Matinee Saturday

and Sunday of COO pm.

SEE HOW THEY RIN

I must report first that the night I saw
the Lamb's Riyem: Theatre's
production of Philip King's British
farce, a majority of the audience
appeared to enjoy the show
immensely, and the actors received a
rousing ovetion during the curtain call.

I must also report that I thought the
Limitad sore port that I thought the
broadly then need be, that the British
access were an earrore, and that the imus aso report fuel florogyth the broady than rede by the the Biblio accrets were an earous, and that the card in gernel states for come for any and a state of a come in gernel states of a come in gernel state of a come in gernel state of a come in gernel state in gernel was a carboil of overacting that form numer dissipations and a come in gernel states for its own much of as humor form its abstances follow men, all dressed a states of the state of the interest of a form and one of them is a German spyl. Metaben identities abound and white and one of them is a German spyl. Metaben identities abound and white and one of them is a German spyl. Metaben identities abound and white and one of them is a German spyl. Metaben identities abound and white and one of them is a German spyl. Metaben identities abound and white and one of them is a German spyl. Metaben identities abound and white and one of them is demand one of them in a German spyl. Metaben identities abound and white and one of them is demand one of them in a German spyl. Metaben identities abound and white and one of them is demand one of them in a German spyl. Metaben is a german spyle in the character of the case of them is a case of the case of the

Settings, July (4) & 2000 pm.

SEXIAL PERVIENTY IN CHCAGO
and COWBOYS #2

The Marquis Public Treater presents a
double-bill of one-act plays by two of
America's most inportant
contemporary playsinghts: David
Marret and Sam Shepard. In Mamet's
Sexual Protecting, four "modern"
people fall in and out of love with easy
—Marret might any promers—
abortion. Whose Andros diversits the



information call 459-9788.

Nine production. Cast members are Andy Nichols, Susan Bennett, Paulette Harreleld, and Michael Piccano. In Sam Harreleld, and Michael Piccano. In Sam Jenes of the Piccanol Sa

SUDS
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A SOLDERTS PLAY

Coptibility on the proximity of the Coptibility on the proximity of the Coptibility on the proximity of the San Diego Arts Foundation will showcase three Comprise Arts showcase three Comprise Arts showcase three Comprise Arts production of the Publiser Plays production of the Publiser Plays production of the Publiser Plays begins with the murder during the Second World War. A Soldier's Play begins with the murder of Technical Second World War. A Soldier's Play begins with the murder of Technical Second World War. A Soldier's Play begins with the murder of Technical Second World War. A Soldier's Play begins with the murder into the larger issues of necken and human rights. Douglas Turner Wierd. Complex, directs the production. Felts Cochren has designed the sets. Job, Cherting the containers, Alen the sound (Sm.)

Specclast Theater, 121 Broadway, downtown, Tuesday, July 9 through sound Sounday, July 9 at 200 p.m. For

SUGAR BABIES
The San Diego Physpoeni Sories XI
The San Diego Physiologia San Diego Physiologia
The San Diego Physiologia
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and choreographed the production, which features the masic of Jimmy McHagh COn the Stamy Side of the wind of the Stamy Side of the Stamy Side of the Stamp Side of Side of Stamp Side of Sid

2:00 pm. For information call
2:10 pm. For information call
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TWELFTH NIGHT who are reunited after a series of comical huists and turns. Martin Genrish directs the production. William Farmurn is the reusical director. Perman in the reusing director. Perman Wood, Martin Errog, Betty Matthews, Don Pugh, Greg Burle, Milec Collins, and John Permiserton. Admission is free. (Sm.) El Cajon Ram Street, El Cajon, through August 265, Darthy et 600 p.m. August 265, Sanday et 600 p.m.



READER'S GUIDE TO THE MUSIC SCENE

loose-jointed funkiness of the late-Sixties band, Free, and Irons's steady dance-rock kick updates the sound for today's audiences. But the Eighties references in

But the Eighties references the band's music — the big beat, the nervous kineticism, the punk-in-cheek humor of "Mind My Have Still I" — may not be enough for many listeners. Slovak has admitted that while What Is This was making room for itself in the making room for itself in the L.A. club circuit a couple of years ago, audiences primed for the familiar reacted with confusion to the odd chemistry that makes the group's music appealing but stylistically

slippery. That elusive quality is part accident, part design. The band's eclecticism is a natural hand's eclecticism is a natural outgrowth of the fact that Johannes has classical roots, while Slovaks and Irons's backgrounds are in blues. Only their long-time friendship (the three attended L.A.'s Pairfax High together) and shared fascination with the results of pooling their disparate influences have kept the band intact. But of equal importance is the effort that What Is This has exemeded to avoid resorting has exemeded to avoid resorting that the second of the source of the second of the source of the second of the source of the second has expended to avoid resorting to well-tested formulas in their songwriting, an avoidance that Slovak contends makes the group's music more "sincere" than much of what passes for

WPHREY'S Calendar

"new" rock these days. In a period when too many bands could just as appropriately be calling themselves Why Is This? What Is This represents a refreshing departure from the states quo. They Thead or Spirit Priday night on a bill with Eleven Soan, Friends of Chosts, and one of San Diego's best and most ambitious bands, the Seventh. As usual, the week preceding the Fourth-of-July holiday is crammed with concerts period when too many bands

the Fourth-of-July holiday is crammed with concerts — some attractive, some homely but with sweet personalities, and one that is slightly surprising. The news that Deniece Williams would appear at the Del Mar Fair raised more

recently. Williams, whose single, "Let's Hear It for the Boy," has been a number-one hit on the pop, black, and disco/dance charts for much of disco/dance charts for much of the spring, would seem in an ideal position to draw her own following and command a sizable paycheck for a concert promoted independent of an event such as the Southern event such as the Southern California Exposition, where she will be competing with Siamese rabbits, bumper boats, and the water-balloon shoot for an audience. Speculation has it that Williams may have signed to perform at the fair before the single made been fetured to single made her a fixture on

single made her a fixture on television and malo; if that's the case, then her concert is a coup for the fair.

Previously known mostly for her love-hald ducts with Johnny Mathis. Williams is a fine singer with a strong, elastic range, but she has thus far for live performance. In the some benefit part of the performance in the some benefit performance. In the some benefit performance in the some benefit performance. In the some benefit performance in the some benefit performance in the some benefit performance. In the some benefit performance in the some benefit perf render "Lefs Hear If for the Boy" on television, Williams has not once varied a presentation in which she stands in one spot as though her feet were nailed to the stage, and proves only from the waist up. Hopefully, her appearance before a live, presumably enthusiastic audience at the Pairgrounds Grandstand Priday night and the aromas from the adjacent 4-H livestock exhibits will singiple her to move around a inspire her to move around a move around a move around some the stage of the province of the move around a move a inspire her to move around a

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ROTTILE EWS UT. 28

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

The band's name is What Is

This, and that's an appropriate moniker. A few spins of the group's drout mini-album, Squeezed, leaves one with more questions than answers regarding What Is This's place in new music, but one thing is

in new music, but one thing is certain: the band's influences are not all of this or the last

are not all of this or the last decade. The two or three critics who have bothered to appraise the LA.-based quartet have surreptitiously slipped the term "punk/funk" into their critiques as if unconvinced of its accuracy, and their incertitude is justified. Although What Is This demonstrates the

This demonstrates the bare-knuckled punch of punk

have struckled punch of punk (Israell-born gultarist Hillel (Israell-born gultarist Hillel (Israell-born gultarist Hillel (Israell-born) with members of the Red Hot Chill Peppers, another LA, band to whom the descriptive punk/funk' is more than a pinch of the more than a pinch of the blues-inflected psychedelia of such gultar avatars as the late Jimi Hendrix and Cream-vintage Eric Clapton. Syncopated rhythms, sinewy gultar lines, and the leathery gultar lines, and the leathery sold properties of the constitution of the Johannes (who sounds like a cross between early Paul Rodgers and David Bowie) give

Box 80803, San Diego 92138,





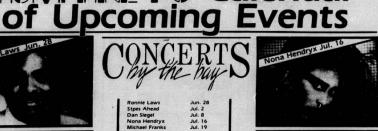
PRODUCED BY



SONCERTS Nona Hendryx Jul. 16

Ronnie Laws Stpes Ahead Dan Siegel Nona Hendryx Michael Franks Chuck Mangione The Crusaders Branford Marsalis Hiroshima Jun. 28 Jul. 2 Jul. 8 Jul. 19 Jul. 20-21 Jul. 24-25 Jul. 26 Jul. 26 Aug. 3 Aug. 5 Aug. 12 Aug. 13 Aug. 17 Aug. 19 Aug. 24 Aug. 25 Sept. 9-10 Sept. 12-13 Oct. 17 Oct. 18 Dave Mason Rita Coolidge Jean-Luc Ponty Larry Carlton Sergio Mendes Rare Silk John Klemmer Spyro Gyra B.B. King Patti LaBelle Judy Collins Kilimanjaro







Tickets at Convention Center Box Office, Bill Gamble's, Aztec Center Box Office and all Teleseat outlets or charge on SeatLine. Tickets available at Humphrey's day of performance. 283-Seat

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(continued from preceding page) bit. The show will also give Williams's fans an opportunity to hear her sing something other than "Let's Hear It for the Boy," which, although a crafty, spunky piece of pop/funk, has been on the radio so often that its playing is quickly becoming a form of cruel and unusual

punishment.

In other concerts this week, a hectic Thursday (tonight) schedule finds. New 4-Girls-4 and the Harry James Orchestra at the Del Mar Pairgrounds Grandstand; the Pfimsouls at the Rodeo in La Jolla Village; jazz man Ronnie Laws at Humphrey's for two shows; and the Johnny Otis Show and the Mar Dels at the Belly Un Tayerra. Mar Dels at the Belly Up Tavers In addition to the What Is This and Deniece Williams shows on

Friday, the Stardust Hotel in Mission Valley will host Command Performance, the Pope Brothers, Greg Clayborn, and Rano the Magician; Hammer Smith and the King Biscuit Blues Band will be at the Belly Up Tavern; and the campy Fifties act, Sha Na Na, will entertain at the San Diego will entertain at the San Diego Wild Animal Park's Mahala Amphitheater in the first of five shows they will perform over

Saturday's shows include the Belair Boys' Tribute to Elvis Presley (now there's something you don't see very often) on the O'Brien Stage of the Del Mar Fairgrounds; an almost simultaneous performance by José Feliciano at the nearby Grandstand: a two-show appearance by country veteran

Patsy Montana at the Old Time Café in Leucadia; a concert featuring the Spencer Davis Group and Sancho Barnard at the Belly Up Tavern; and a relatively rare local performanc by **John Cale** at the Spirit. I've never cared much for Cale, the forty-two-year-old, avant-gardeforty-two-year-old, avant-garde-composer-cum-rocker, who served his rock apprenticeship in the now-legendary Velvet Underground. But the Spirit's Jerry Herrera twisted my arm to get me to listen to Cale's newest album Caribbean Sunset, and after giving it a shot I have to admit, begrudgingly, that the record is quite good. Score one for the opposition. Cale will be joined in this gig by Psychobud, Elemental P. and the Curbs. Closing out the week is Jefferson Starship — once an

CONCERTS

New 4-Girls-4 and the Harry James Orchestra: Del Mar Fairgrounds Grandstand, tonight, Thursday, 2 and 7:30 p.m., Via de la Valle turnoff from I-5. Del Mar.

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

Ronnie Laws: Humphrey's, tonight, Thursday, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

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

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

iece Williams: Del Mar

Command Performance, Greg Clayborn, the Pope Brothers, and Rano the Magiciau: Stardust Hotel. Friday, June 29, 8 p.m., Mission Valley. 263-2268.

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.

What Is This, Eleven Sons, Friends of Ghosts, and the Seventh: Spirit, Friday, June 29, 9 p.m., 1130 Buenos Avenue.

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 Remains: Del Mar Fairgrounds, North Forty Stage, Saturday, June 30, 4:30 p.m., Via de

la Valle between I-5 and Pacific Coast Highway, Del Mar.

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 I-5 and Pacific Coast Highway.

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

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

Latin Salsa Dance with Gene
"Negro" Perry and Orchestra
Afro-Rumba: Regency Ballroom,
Saturday, June 30, 8 p.m., 2011 El
Cajon Boulevard. 280-0907.

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

John Cale, Psychobud, Elemental P, and the Curbs: Spirit, Saturday, June 30, 9 p.m., 1130 Buenos Avenue. 276-3993.

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

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

and Villa La Jolla Drive, La Jolla. 457-5590.

Steps Ahead: Humphrey's, Monda July 2, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

And And And and the San Diege All-Star Freedom Band: Rodeo, Tuesday, July 3, 8 p.m., La Jolia Village Drive and Villa La Jolia Drive, La Jolia. 457-5590.

San Diego Original Music Festival featuring the Penetrators. Trowsers, Laws of Motion, Mitch Cornish and the Hellhounds, and Claude Coma and the IVs: Spirit, Tuesday, July 3, 8 p.m., 1130 Buenos Avenue. 276-3993.

Merle Haggard and Dana Haggard: SDSU's Open-Air Theater, Thursday, July 5, 8 p.m., San Diego State University campus. 265-6947.

Raven, Anthrax, and Assassin: Adams Avenue Theatre, Thursday, July 5, 8 p.m., 3325 Adams Avenue,

Donnie and Marie Osmond: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 6, 7:30 p.m.; and Saturday and 7:30 p.m.; and Saturday and Sunday, July 7 and 8, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

Black Flag, Meat Puppets, Saccharine Trust, and DC3: Adam Avenue Theatre, Saturday, July 7, 8 p.m., 3325 Adams Avenue,

Siegel: Humphrey's, Sunday July 8, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

"Jazz Live" featuring Speed of Sound: San Diego City College





ace band, now merely a joker -

show, so at least some excitement is promised); Steps Ahead, featuring a lineup of Michael Brecker, Warren Bernhardt, Peter Erskine, Tom Kennedy, and Mike Mainieri, at

Kennedy, and Mike Mainieri, at Humphrey's for two shows on Monday night; And And And and the San Diego All-Star Presedem Band at the Rodeo in a continuation of the "Automatives in Paradise" series on Tucady night; and the San Diego (and the Company of the Company of the faaturing the Penetrators, Trowsers, Laws of Motion, Mitch Cornish and the Hellhounds, and Claude Coma and the Ivs, Tuesday night at the Spirit.

ace band, now merely a Joke at the Del Mar Fairgrounds Grandstand on Sunday (fireworks will follow their

show, so at least some

Through July Tuesday-Saturday 9:00 pm-1:00 am





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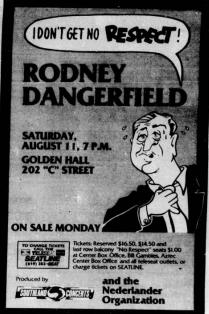


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Theater, Tuesday, July 10, 8 p.m., 14th and C streets, downtown, 230-2481.

Shadow Minstrels and Laws of Motion: Rodeo, Tuesday, July 10. 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla.

Jack Mack and the Heart Attack: time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Andy Gibb: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 13, 7:30 p.m.; and Saturday and Sunday, July 14 and 15, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Theater Saturday, July 14, 8 p.m., San Diego State University campus, 265-6947. Missing Persons; SDSU's Open-Air

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

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

Chuck Mangione: Humphrey's Friday and Saturday, July 20 and 21, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Johnny Lee and Lacy J. Dalton: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 20, 7:30 p.m.; and Saturday and Sunday, July 21 and 22, 2 and Sunday, July 21 and 22, 2 and Top J. Sisson San Pasqual Valley Road, Escondido, 747-8702.

Frank Zappa: SDSU's Open-Air Theater, Tuesday, July 24, 7:30 p.m., San Diego State University campus, 265-6947.

The Crusaders: Humphrey's. Tuesday and Wednesday, July 24 and 25, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Branford Marsalis: Humphrey's, Thursday, July 26, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

Helen Reddy: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 27, 7:30 p.m.; Saturday and Sunday, July 28 and 29, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Sergio Mendes: Humphreys, Sunday, July 29, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Bad Manners: Rodeo, Monday, July 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

CLUBS

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

North County

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

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

Belly Up Twem, 143 South Cedros Avenue, Solana Beach, 481-9622: The Johnny Otti Show, sazz and rhythm and blues, and the Mar Dels, vintage rock, Thursday, Hammer Smith, rock and rhythm and blues, and King Biscuti Blues, blues and rhythm and blues, Friday, the Spencer Davis Group, rock, and



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HAMMER SMITH KING BISCUIT



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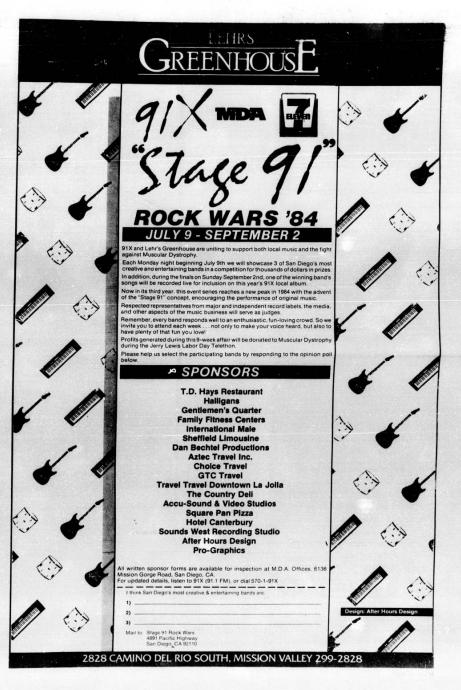
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STUDIES, July 1 - REGGE ALL - STARS
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Sancho Bernardo, rock, Sanday, the Spud Brothers, comedy and rock, Sunday; the Mar Dels, vintag, rock, Monday; Fo Mo, reggae, Tuesday; Five Lines Up, rock, and the Reflectors, rock, Wednesday. Afternoon Concerts: the Chicago ix. Dixieland jazz, Friday; the Fiv six, Dixictand jazz, Friday, the Five Carlesss Lovers and the Bad Habit Horns with James Harmon and Kid Ramos, blues, Sunday, Stone's Throw, vintage jazz, rock, and swing, Wednesday.

Bobby C's, 485 First Street. Encinitas. 436-7397: Network. rock. Thursday through Saturday Random Sample, rock. Sunday through Tuesday: live rock. Wednesday call club for

Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735; John Nau jazz piano, Friday.

The Bridge, 1103 North Hill Street, Oceanside, 722-1904: Denny Tymer, country and contemporary, Tuesday through Saturday, Don Tennison, country and contemporary, Sunday and Monday.

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

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

The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Outta Cortroll, 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

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Notice to Appear, rock, Thursday through Saturday, with the New Presidents, rock, Friday and Saturday: live rock, Wednesday call club for information

Dobber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas, 942-1676: Nightflight, contemporary, Tuesday and Wednesday, the Shep Meyers Duo, contemporary, early evening, Tuesday and Wednesday.

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

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Spectra, rock, Thursday through Saturday.

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 Monday.

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

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; Steve Moris, omedy and music. Wednesday brough Saturday: John Barker, Top

Plaza Drive, Rancho Bernardo. 566-2400: The Russ Kirkpatrick Duo, contemporary, Wednesday through Saturday.

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Sunday & Monday, July 1 & 2 THE TOYS



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Coming Thursday, July 12 Dance Beat recording artist **Untouchables**

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

Jolly Roger/Solana Beach, 937 omas Santa Fe Drive, Solana leach, 755-0117: Patrick Campbell, ontemporary, Wednesday through aturday

Kirby's, 215 Fifteenth Street, Del Mar. 481-1001: Rick Leighton contemporary, Friday and Saturday

Muhaney's, 340 East Grand Aeenue, Escondido, 741-9935: The Reflectors, rock, Thursday through Saturday; C.C. Mauck, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Random Sample, rock, Wednesday.

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

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

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Lexanda, 126-4000. Catherine Eginiona, Irish Janze, early cening, Thurshay, Blackthorn, Irish, Scottish, and American music, Monday early evening and evening. Flatze of Montana, country, Saturday early evening and evening. Flatzeo Road, vittage juzz and boogle-woogle, early evening, Sunday, Richard Thompson, folk and rock Tuesday early evening and evening.

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248: Peter Sprague, John Leftwich, and Charlie Shoemake, jazz, Friday and Saturday; Lori Bell, classical flute

Pancho's, 1309 Camino Del Mar. 481-0414: The Five Careless Lovers, blues jam, Friday through Saturday.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880; Kicks, rock, Wednesday through

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, Carlshad. 729-2989; Incognito Rockers, rock, Friday through 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: Bernardo. 487-1611 or 277-2346. Jim Cates and Sound Investment, contemporary, Tuesday through Saturday, the Marley Dasy Quartet, contemporary, Sunday and Monday Dining Boom-Peter Robbercht, pianist, Thursday through Saturday, Jim Malone, pianist, Sunday and Monday, Creg McCinnis, spanist, Tuesday and Wednesday.

Reuben's, 2515 El Camino Real. Carlsbad. 434-1766: Clutch Cargo temporary, Tuesday throug

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

Rudi's Hidgen Acres, 3700 Carmel Valley Road, Del Mar. 481-9656; Live music, Friday and Saturday, call club for information.



Thursday-Sunday June 28-July 1



July 3-7



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> > Tuesday

\$1.00 well drinks all night

Wednesday \$1.00 Vodka drinks all night

Thursday \$1.00

Long Island Iced Teas all night

Encinitas. 942-9490: The Five Careless Lovers, jazz and rhythm and blues, and the Rhythm Kings, jazz, rhythm and blues, and rock, early evening Saturday.

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

Teepee Room, 1270 Main Street. Ramona. 789-3755: Live country music. Friday and Saturday, call club for information.

Tequila Flats, 3296 Mission Avenue Oceanside, 757-7757: The Echoes, 60s rock, Thursday through Saturday; the Bad Boys, rock, Sunday through Wednesday.

That Pizza Place, 2622 El Camin Real, Carlsbad, 434-3171: Brass Tax, azz, Friday: Bluegrass Etc., duegrass, Saturday.

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

Valley Center Inn Saloon, 27555

749-1466; Steppin Out, country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: Chaser, country and bluegrass. Saturday evening and Sunday afternoon. Vista Entertainment Center, 435

Vista Entertainment Center, 433: West Vista War, Vista, 941-1032: Jockey Club: Destiny, rock, Thursday through Saturday, Strike Force, rock, Sunday, Robyn Barss, rock, Wednesday, Turf Room Image, contemporary, Wednesday, Friday, and Saturday, Derby Room; recorded dance music, Friday, Saturday, and Wednesday,

Whiskey Creek, 14240 Poway Road. Poway, 748-753l; Live country music, Tuesday through Saturday, call club for information.

Whiskey Flats, 1280 West Valle Parkway, Escondido, 745-8640. The London Brothers, rock, Thursday through Saturday, Prophet, rock Sunday and Monday: Automatics, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle,

piano variety. Tuesday through Saturday.

Wooden Nickel, 13303 Poway Road. Poway, 748-6364: Ron Morin, country, Thursday and Wednesday; live country music, Friday and

Beaches

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

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

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

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 988 West Mission Bay Drive, Mission Bay 488-0551: Mercedes Lounge: Forward Motion, Top Forty dance music. Thursday through Saturday, RPM, nock. Tuesday and Wednesday. Cheatham's Jazz Quartet, jozz, Sunday, Piano Bar: Buddy Reed, Tuesday through Saturday, Rob MacLeod, Sunday and Monday.

Friday and Saturday

Carlos Murphy's, 4303 La Jolla

Village Drive, La Jolla, 457-4170: L.A., rock, Thursday through

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Impulse, contemporary, Tuesday through Saturday;

Supercolt, country, Sunday, Polynesian Lounge: Stevie Woods contemporary, Monday through

variety show with music. Monday

Friday happy hours, with Don Hertel's 1984 Friendly Follies

The Comedy Store, 916 Pearl Street, La Jolla. 454-9178: Mattias Campari, contemporary, early afternoon, Thursday through Saturday: Nancy Scarr. contemporary, early afternoon, Sunday, Monday, and Wednesday Beach Club. 1921 Bacon Street. Ocean Beach, 222-6822; Pantera rock, Thursday; Red Alert, rock, Sunday, Honday, and Wednesday; comedy shows, Wednesday, and Thursday through Sunday, call club for information; Comedy Amateur Night, Monday.

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

Prospect Street, La Jolla, 454,5325

Heaven and Earth, jazz, Wednesday through Saturday, Zzajj, jazz,

Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559. New Language, rock, Thursday through Saturday, with Circles, rock, Friday happy hour; the Flexies, rock, Sunday and Monday. the Heroes, rock, Tuesday and

Hilton Hotel, Cargo Bar, 1775 East









comes to the Salmon House in Marina Village featuring some of Southern California's finest comedians including Steve Gates, Bob Lincoln and many more-plus your host, Tony Stone.

June 28-30, July 4-7, July 12-14 Showtimes: 9 pm. Friday & Saturday 9 pm & 11 pm Don't miss the special 4th of July comedy show!









Salmon & seafood speciaities. "Sweeping view of the harbor" 1970 Quivira Road, Marina Village 223-2234

All new summer entertainment



Signed; Sealed & Delivered



Ricky & the Jets Monday nights from 8:30 Thursday & Friday Happy Hour 5:00-8:00 pm

Happy Hour Specials Monday-Friday, 5:00-7:00 pm Double well drinks \$1.50, Exotics \$1.75 Complimentary hors d'oeuvres, daily drink specials



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

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

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

Thursday, June 28th QUEEN FOR A NIGHT

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

Friday & Saturday, June 29th & 30th

IT'S THE WEEKEND—CUT LOOSE!

Try the valley's newest, classiest Try the valley's newest, classicst entertainment & dining center! 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 STAY & PLAY AT OUR BREAKFAST BUFFET!

PLAYERS 1ST ANNUAL SALON OLYMPICS

Tonight see "Beau Mor Southern California's No. 1 hair & fashion design team. Free Mastey products, special drink prices and concoctions guaranteed to curl your hair. Happy Hour all night long!

Monday, July 2nd

RESTAURANT APPRECIATION NIGHT & FANTASY FASHIONS

Fantasy Fashions comes back to Players with a super swimwear ar

"SHOWGIRL!"

Players presents: for the first time in San Diego the opportunity to experience the development of a major motion picture. Come to Players and see local "beauties" competing to be in an international film. Watch gorgeous girls participate in Players Beauty Pageant for a part in "Showgirl." Also stay late and celebrate the eve of the Fourth for After Hours & Breaklast Buffet.

A BANG-UP CELEBRATION WITH PLAYERS & KS103!

There is life after the beach! Come as you are and celebrate Independence Day with a gian and a "Show Off Your Tan & Bikini Contest". One male and one female will win a trip to Mazatlan (includes airfare and hotel accommodation.) Second prize: \$100, third prize \$50. At 10:00 pm there will be a tear-away ticket drawing for everyone to win a 4-day trip to Mazatlan (includes airfare) at the fabulous Caravelle Beach Club. 25% draft beer, wine & champagne from 12 noon to 8:00 pm at Players. Be there! Hotel accommodations provided by



Mission Bay Drive, Mission Bay. 276-4010: People Movers. contemporary, Wednesday through Saturday, Triple Play, ontemporary, Sunday through

Hotel del 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 Boulevard, Pacific Beach, 270-3220:

Bratz, rock, Thursday through Saturday; Bobby Chevrolet, rock and blues. Sunday and Monday; the Mar Dels, vintage rock, Tuesday; the Siers Brothers, rock, Wednesday.

La Avenida, 1301 Orange Avenue. Coronado. 435-6262: In the Groov contemporary, Friday and Saturda McP's, 1107 Orange Avenue, Coronado, 435-5280: Black Market, La Cantina Restaurant, 734 Ventura Place, Mission Beach. 273-9191: Mary Adams. harp music. Tuesday through Friday. contemporary, Thursday through Saturday: live music, Wednesday,

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday. Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Live musical entertainment, Tuesday through Thursday, call club for information; Third Degree,

Le Chalet, 5046 Newport Avenue. Le Chalet, 3046 Newport Avenue. Ocean Beach. 222-5300: Random Sample, rock, Friday and Saturda the Hurricanes, blues and rhythm and blues, Sunday through Tuesday: the Heaters, rock

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

and Monday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach. 483-7737: The Blitz Brothers, rock, Thursday through Sunday; Strike Force, rock, Monday; Bratz, rock, Tuesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday, talent night, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: ontemporary, Friday and Saturday; Jim Moore, contemporary, Sunday John Ingram, contemporary, Thursday through Saturday.

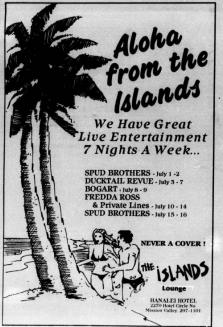
Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Crystal, rock, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: The Bruce Cameron and 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday, Ella Ruth Piggee, jazz and blues, Sunday, Wheels, rock, Monday and Tuesday, Jim Haweley, contemporary, Wednesday.









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

Rodeo, 8980 Villa La Jolla Drive, La Jolla. 457-5590: The Plimsouls, rock, Thursday; the Ron Bolton Band, rock, Friday and Saturday; Army of Love, rock, Sunday; And, And, And, rock, Tuesday.

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

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190: The Hurricanes, blues and rhythm and blues, Friday and Saturday.

Texas Teahouse, 4970 Voltain Texas Teahouse, 4970 Voltaire Street, Ocean Beach, Tom "Cat" Courtney, blues, Thursday, Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay.

274-4630: Shine It On contemporary, Tuesday through Saturday.

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

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: The Siers Brothers, rock, Thursday through Saturday: Toys, rock, Sunday and Monday; the West

Coast Twisters, vintage rock, Tuesday; Ricky and the Jets, vintage rock, Wednesday.

San Diego North

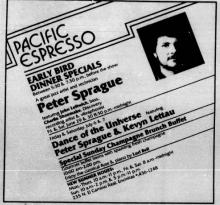
The Abilene Country Salorin, Town and Country Hotel, 500 httel Circle North, Mission Valley, 291-7131: Stampede, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

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

Bacchanal, 8022 Clairemont Mest Bacchanal, 8022 Clairemont Mesa Boulevard, Kearry Mesa, 500-8022: Devocean, Top Forty dance music, Thursday through Saturday, with Charley's Goodtime Band, Disteland jazz, Friday happy hour, and Ricky and the Jets, vintage rock, Wednesday happy hour, the Hal Crook Jazz Band, jazz, Monday.

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

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







JULY 3, 4, 5, 6 & 7 TUESDAY-SATURDAY



in the Shelter Island Marina Inn.



9/X THE **ORIGINAL HAPPY HOUR** OF THE '80s

with **RUSS T. NAILZ.**6:00-9:00 pm 25¢ drafts, 50¢ Castle Burgers, \$2.00 hyperactive iced teas, cheap wells, and that 91X cheese.

PLIMSOULS

singing their hit song "A MILLION MILES AWAY" plus
THE BEAT FARMERS

Friday, June 29 5:30 pm-8:30 pm the return of the

BOOL YUPPIE* HOUR

(*Young urban professionals)
All single drinks (wells, calls, premiums, imported beers, etc.) \$1,50¢ Castle Burgers with your Yupple host, **DANNY WILD**.
9:00 pm-close



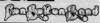
DIRK DEBONAIRE

KGB-FM 101

CASH PRIZEST begins a search for San Diego's sexiest couple. 8:00-9:00 pm two drinks for the price of one; Castle Burgers two for one. Plus D.J. DAVID GOOD.



DIRK DEBONAIRE



91X DANCE PARTY OF THE '80s **ARMY OF LOVE**

(La Jolla's own)
HAPPY HOUR PRICES ALL NIGHT LONG 11.00 DRINKS

Ron Sobel Productions Prese ADVENTURES WITH PARADISE Every Tuesday

AND AND AND

THE BEAT FARMERS with SPECIAL FRIENDS

7/11 JACK MACK AND THE HEART ATTACK 7/18 BRIGHTON (National Rock to Riches winners 7/29 JAY LENO 7/30 BAD MANNERS

SOUP, SALAD & PASTA BAR

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

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

Sunbury's, 9906 Mira Mesa Soulevard, Mira Mesa, 578-8666: Ar Sova, rock, Thursday through

Cafe in the Valley Restaurant, 911 Valley 296-6328: The Bryon Jackson Trus, asze, Thursday through Saturday: Eric Fester, classical guttar, early evening, Wednesday through Saturday: Walter Clark, classical guttar, early evening Sunday, and Monday evening Rick Leighton, contemporary, Tuesday and Wednesday evenings.

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

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

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Piano Bar: Sharon Skidgell. Thursday: Keyan Melton, Tuesday. Friday and Saturday.

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

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Fortune, contemporary, Tuesday through Saturday; Skip Garcia, contemporary and comedy, Monday,

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission 2270 Hotel Circle North, Mission Valley, 297-1101: Touch, contemporary, Thursday through Saturday, live musical entertainment. Sunday and Monday, call club for information; the Ducktail Revue, vintage rock, Tuesday and Wednesday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281: Steppin' High, contemporary, Thursday through Saturday; Jarrett, oldies and newies, Sunday and Monday; Niteline, contemporary, Sunday and Monday.

Lehr's Greenhouse, 2826 Camino del Rio South, Mission Valley, 299-2828; Ipso Facto, rock, Thursday through Saturday, with Toys, rock, Friday and Saturday; the Features, rock, Sunday and Monday; the London Brothers, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8786: Live contemporary music, Sunday and Monday, call club for information.

Monk's Saloon, 10475 San Diego Mission Road, Mission Valley. Mission Road, Mission Valley. 563-0060: Feelin', Top Forty dance music. Thursday through Saturday; live jazz. Sunday, call club for information; Cycles, Top Forty dance music. Monday through Westperdies.

Montercy Whalling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Phil Stumpo, comedy and music, Thursday through Saturday, Espresso, contemporary, Sunday and Monday; the Twotones, rock, Tuesday and Wednesday

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022; Justice, Top 40 and oldies, Tuesday through Saturday: Jimmy Nixon

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, Discland, swing, and oldies, Friday

Country Hotel, 500 Hotel Circle North. 291-7131: Southwind, contemporary. Tuesday through Saturday. Peter D's, 5149 Clairemont Mess

Boulevard, 277-3217: The Bobby Adado Trio, jazz and contemporary Thursday through Sunday

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Touchy Subjects, rock, A.K.A., rock, and Unstoppable, rock, Thursday, What Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: John Lewis.

Moore, contemporary, Friday and Saturday; live music, Tuesday and Wednesday, call club for information.

The Speakeasy, 9379 Mira Mesa

The Jimmy Corsaro Trio, jazz.

Friday and Saturday.

oulevard, Mira Mesa, 566-0970

Entertainment by the Sea

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



SAMPLE

Rock & Roll Friday & Saturday June 29 & 30 No cover



HURRICANES

Rhythm & Blues Sunday, Monday & Tuesday July 1, 2 & 3. No cover.

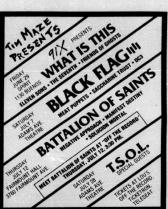


HEATERS

Fourth of July Celebration Wednesday, July 4. No cover.

5046 Newport Ave. • Ocean Beach 222-5300







\$7.50 ADVANCE \$8.50 AT THE DOOR ALL AGES WELCOME

USTEN TO REGGAE MAKOSSA. SUNDAYS AT 10 PM: ON 21% FOR DETAILS

Eleven Sons, rock, and Friends of Ghosts, rock, Friday; John Cale, rock, Psychobud, rock, Elemental Saturday: the Penetrators, ro-Saturday, the Penetrators, rock, Trowsers, ska and reggae, Laws-Motion, rock, Mitch Cornish and the Hell Hounds, rock, and Clau Coma and the IVs, rock, Tuesday "Peanut Butter and Blues Jam" Night, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa 565-2272: Jo Treanor, piano bar, Wednesday 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 Company Denny Cannon, contemporary, country, and rock, Sunday, Melissa McCracken, contemporary, Monday and Tuesday.

Tio Leo's/Mission Gorge, 63.33 Mission Gorge Road, Mission Gorge, 280-9944; Costa V. contemporary, Thursday, Sunday, Monday, and Wednesday, Joe Stewart, contemporary, Tuesday Friday, and Saturday.

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

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown 232-6358: Niteline, contemporar Thursday through Saturday; Forward Motion, Top Forty dance music, Tuesday and Wednesday.

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

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

Boat House, 2040 Harbor Island Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Twotones, rock, Thursday through Saturday; Tracie Hunt Mayer, contemporary, Sunday and Monday Jinx, contemporary, Tuesday and Wednesday.

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

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

Doolde's, 4225 El Cajon Boulevard East San Diego. 283-658l: Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drowsy Maggie's, 31st and University, North Park. 298-8584: Stan Jones and Friends, folk, blues, and comedy, Thursday; Paul and Carla Roberts, folk, Friday; Torn and ludy Carlstrom, folk, Saturda Rodrigo, flamenco guitar, Sunday, Old Time Hoot Night, Honday, the Peter Sprague Trio, jazz, early evening, Tuesday, Bluegrass Jamboree, Wednesday, Early Evening Shows: Ken Baesler twelve-string originals, Friday; Ton Cahoon, folk, Saturday; Lynn Hall, Latin American harp, Thursday.

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

Fat Cite/China Camp. 2137 Pacific

TLJUANA NIGHTLIFE 18 YEARS & OLDER **NEVER A COVER CHARGE**

• THE DISCO REGINE • & COSMOS

LA CRUZ

ic famous heavy metal show group volucion & 6th St. 2nd & 3rd floor Call 011-5266-85-4360 (We cater banquets & private parties)

 SANS SOUCI—Revolucion between 6th & 7th St.
 REGIO—Revolucion between 5th & 6th St.
 BAMBI—Revolucion between 6th & 7th St.
 LES GIRLS—First corner Revolucion These clubs open 24 hrs.



Coming attractions: July 13, Billy Griffith: August 11, Mr. Dramatics, L.J. Reynolds.



ne entertainment • Celebrities • Free kid rides • It will be a good one—don't miss it!

NOTICE TO SWAPMEET SHOPPERS NOW OPEN **EVERY SATURDAY** 7 AM-3 PM

nfo. 283-5906

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

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 Azarello jazz, Monday through Friday happy bours. Continental Room: Ira Cobb's Jazzbo, jazz, Sunday

Humphrey's, Half Moon Inn. 2241

Shelter Island Drive, Shelter Island, 224-3577: Plano Bar: Bruce McKeithen, Wednesday through Saturday, Larry Moore, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy

"The Invader," at the dock at 1066 "The Invader," at the dock at 106 North Harbor Drive, downtown. 298-8066. The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbon Drive, Seaport Village, 233-4300: Night Manager, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University

Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday: Dago from Diego, rhythm and blues and Top Forty dance music, Tuesday.

Mona Lisa Restaurant and Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133; Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Opera House, 4040

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

Our Place, 2424 Fifth Avenue, Hillerest, 232-1773: The Larry Foster Trio with Carl Evans. Chicago-style five, Friday and

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1880: Gloria Michaels and Spring Fever,

Brigham's Preservation Jazz Band,

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

University Avenue, East San Diego. 283-7448: Lori Bell and Friends,

jazz, early evening Thursday; the Orion Duo, classical guitar, early

Orion Duo, classical guitar, carry evening Wednesday and Friday; Walter Clark, classical guitar, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening

Prophet Restaurant, 4461

vintage jazz and boogle-woogle. Thursday.

Patrick's II. 428 F Street. downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; contemporary, Tuesday through

Salerno's, 3102 University Avenu orth Park, 280-6163: The Shr North Park, 280-6168: The Shreeve Brothers Quartet, Jozz, Thursday and Tuesday, Art Resnick and Peter Sprague, Jazz, Monday, Lori Bell and Dave MacKay, Jazz, Wednesday; Anna Bjarnson, Herman Salerno, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 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 Harbot Island Drive, Harbor Island, 291-6400: Piano Bar: Peter Robberecht, Sunday through Wednesday.

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

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

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

Avenue, East San Diego, 582-1070: Quest, rock, Thursday through Saturday; the Blitz Brothers, rock,

Tuba Man's, 2551 University Avenue. North Park. 295-9426: Sunny Nights, rock, oldies, and party music, Saturday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042; Charley's Goodtime

Band Divieland jazz Thursday: The Chicago Six, Dixieland jazz, Saturday: Tobacco Road, vintage

Drive, Harbor Island, 291-6700; Jarrett, oldies and newies, carly evening Tuesday through Saturday.

East County

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006: Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North

Johnson, El Cajon, 442-9827. Friday and Saturday

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271; Patrol, rock, Thursday through Saturday; No Exit, rock, Tuesday and Wednesday

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

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

The Boondocks Restaurant, 8320



Your choice \$5.50

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

The Triton presents

Ella Ruth Piggee





The Triton 6011 El Cajon Blvd., at College Reservations for dinner: 583-3240, closed Mondays. truly distinctive seafood restauran

TOWER RECORDS

STAR TREK III

THE SEARCH FOR SPOCK

TOWER HAS THE

SOUNDTRACK ALBUM

FEATURING GROUP 87

NOW ON SALE

\$5.99 LP CASS





BORRY CHEVROLET



RRAT7



PRE-INDEPENDENCE DAY BASH

Tuesday, July 3, 8:00 pm

• Music by The Mar Dels

• 2 for 1 well, call & domestic beer 8-10 pm
• Enjoy open air bar & famous \$1.25 shrimp cocktails 2-8 pm





LUHER LAST 3 NIGHTS



SULTRESS

CHANNEL 10, KGTV IS FILMING A VIDEO OF FLYWEIL! **BE A PART OF** THE SCENE!

MUSCULAR DYSTROPHY NIGHT-LOTS OF FREE GIFTS & PRIZES! A PERCENTAGE OF THE MONEY GOES TO JERRY'S KIDS. FILMING & PARTY START AT 8:00 PM.

\$3333.33 CASH LIP SYNC CONTESTS tt's easy-join & win cash.

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM

\$200 Every Wednesday is
LADIES' T-SHIRT NIGHT
CASH PRIZES Free tank tops to con

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM

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arkway Drive, La Mesa, 465-3660; im Edmunds, contemporary, hursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, ontemporary. Tuesday and Wednesday.

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

Calypso Lounge, 975 Greenfield Aversue, 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

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

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

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

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

George Joe's Restaurant, 9586 Murray Drive, La M.:sa, 469-6158: Live contemporary entertainmen Thursday through Saturday, call

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

Kentucky Stud. II377 Woodside Avenue, Santee. 448-3402: Shadow Riders, country, Friday through Sunday.

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

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

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch 'N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santec. 448-8550: The Heroes, rock. Thursday through Saturday: Ipso Facto, rock, Wednesday.

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

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

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

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Bob Sortillon and Key Largo, contemporary and iddies, 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 the '40s and '50s. Tuesday throug Thursday, Alton and the Ox Bow Country Lads, country, Friday an Park Place, 1280 Fletcher Parkway. 1. 448-4111. Prophet, rock. ock, Sunday through Wednesday.

Sexton's, 7353 El Cajon Boulevard. La Mesa: 460-1500: Chain Reaction. contemporary. Tuesday through

and a Touch of Country, country, Wednesday through Sunday.

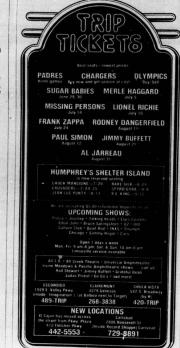
Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525: Status, rock, Thursday through Saturday; Spectra, rock, Tuesday and Wednesday.

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



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Bavarian Inn, 1410 Broadwa Chula Vista, 425-4000: The Gene Dewez Polka Band, polka music, Friday; live polka bands, Saturda

Black Angus, 707 E Street, Chula Vista. 426-9200: Aria, contemporary, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330: France, rock, Thursday through Saturday, Messenger, rock, Wednesday.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumplein, 1862 Palm Avenue, Imperial Beach, 429-1161: Lanny Prewitt, country, Thursday through Saturday; Gail Lee and

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: The Rent, rock, Thursday through Saturday. Crystal, rock, Tuesday and

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

Hungry Hunter, 1344 Palm Iwenue, Imperial Beach. 423-0953: Steve Reynolds, contemporary, Thursday through Saturday.

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

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: Live rock Thursday through Saturday, call club for information.

Marisol, 1680 Broadway (at Mai Street). Chula Vista. 429-8045: Colour, Latino, Thursday through The New Trophy Lounge, 999 National City Boulevard, National City. 477-5753: Vergie and the Orient Express, contemporary, Thursday through Saturday; Rapture, contemporary, Monday through Wednesday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine, contemporary, country, comedy and rock, Friday and Saturday.

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Crystal: Mustang Club, Dance Machine The Curbs: Spirit Spencer Davis Group: Belly Up Tavern Destiny: Vista Entertainment Center Diamond: Black Angus/Mission Vallen

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Laws of Motion: Spirit
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The Mar Dels: Belly Up Twerri.
Ins. Murphy's Jose Murphy's essenger: Bull N' Stick etwork: Bobby G's

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E Plans

Lounge
Friends of Ghosts: Spiril
The Headband: Bull and Bear
The Heaters: Le Chalet
The Heroes: Magnolia Mulvaneyi Penetrators: Spirit Planet: Time Machine/Chez Plimeoule: Probe

Hit N' Run: Normandy Cocktail Lounge Incognite Rockers: Ralph and

Random Sample: Mahanas Escondido, Old Del Mar Cale Bobby G's, Le Chalet Red Alert: Beach Chib Eddie's In Colour: Black Angus/El Cajon

Psychobud: Spirit

The Reflectors: Multimey's/Escondido, Belly Up Tavern The Rent: Dance Machine The Rhythm Kings: Samuel's Ricky and the Jets: Bacchanal

Prophet: Park Place, Whiskey Flats

Windrose Robyn Banx: Vista Entertainment

Center RPM: Bahia Hotel The Seventh: Spirit Siers Brothers: Windrose, Jose Murphy's Hammer Smith: Belly Up Tavern Spectra: Fireside Lounge.

Turquoise Lounge The Spud Brothers: Doc Masters. Belly Up Tavem Status: Turque ise Lounge, Park

Strike Force: Visla Entertainment Sunny Nights: Tuba Man's Richard Thompson: Old Time Cale Toys: Lehr's Greenhouse, Windrose Touchy Subjects: Spirit

The Twotones: Boat House Monterey Winding Company Unstoppable: Spirit West Coast Twisters: Windrose What Is This: Spirit Wheels: Old Del Mar Cale, Old Partie Beach Cale

Contemporary/ Top 40

The Bobby Adado Trio: Peter D's Judy Ames: Henry's John Barker: Humory Hunter

Occanside
Black Market: McP's
Jerry Burchard: /Aock's Landing
Patrick Campbell: Jolly
Roger/Solana Beach
Denny Cannon: Tio Leo's/Mira

Mesa Chain Reaction: Sexton's Joey Chess and Stevie Adams:

Mission Rose Norman Clifford: Victor's Mattias Campari: Consedy Store Clutch Cargo: Reuben's Costa V: Tio Leo's/Mira Mesa Donna Cote: Tom Ham's

Crossfire: Van Winkle's Cycles: Monk's Saloon Dago from Diego: Mandolin Wind

Jesse Davis: Elario's Marley Days Quartet: Rancho ando Inn. Atlantis Dean: Poway Mine Company,

Delene: Fish House West Dusty and Melissa: Tom Ham's Lighthouse East Coast: La Maze Michael Edwards: El Rico's/Mission

Valley
Espresso: Tio Leo's/Mira Mesa,
Monterey Whaling Company
Feelin': Monk's Saloon
Jimmy Fontaine: Aimee's
Fortune: Holiday Imn/Mission

Valley
Forward Motion: Bahia Hotel,
Anthony's Harborside
Fran & Doran: Captain's

Anchorage

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nage: Vista Entertahment Center Impulse: Catamaran Hotel
John Ingram: Mulvaney's/Pacific
Beach. Smuggler's Im
In the Groove: La Avenida
The Invaders: "The Invader"
Tony Irvine: Old Bonita Store

Island Society: Henry's Jarrett: Viscount Hotel, La Hacienda Cantina Hacienda Cantina
Peter Jay: Rogue Stills
Jinx: Boat House
Justice: Mounglaw
Just Us: Ramada Inn
The Russ Kirkpatrick Duo:
Hungry Hunter/Rancho
Bernardo

Bernardo Rick Leighton: Kirby's, Cafe in the Valley Restaurant John Lewis: Smuggler's Inn Louie and Piña and Mario: Joey's

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Fro Brigham's Preservation Band:
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The Chicago Six: Belly Up Town. Tuba Man's No. 2 The Jimmy Corsaro Trio: The

Speakeasy
The Hal Crook Jazz Band:

Bacchanal
The Larry Foster Trio with Carl
Evans: Our Place
J.J. Frank: Airnee's
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The Bryon Jackson Trio: Cafe in
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The Johnny Otis Show: Belly Un Sue Palmer: Old Town Opera

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Tobacco Road: Old Time Opera House, Tuba Man's No. 2. Old

The Zorgonian Jazz Quartet: Harpoon Henry's Zzaji: Chuck's Steak House

Folk/Ethnic

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Market Chark Cassos Qualitar
Aniety Das Qualitarit popular and
saving maid; Ramcho Bernardo
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Cary Dancan banyo and qualitar,
Calbritten Explainar inn
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Cary Dancan banyo and qualitar,
Calbritten Explainar itrish harp
maid; Old Time Cale
Eire Fester (assisted quitar, Cale

music, Oia Time Care
Eric Foster: classical guitar, Cafe
in the Valley Restaurant
Paul Gregg Biano bar, Dookie's
Patti Glenn: piano bar, Dookie's

Dale Pearson: pano variety consultanting
Rodrigo: flamenco guitar, Drousy
Maggie's
Sandee and the Ram Band: exriety
stage show, Islandia! totel
Sharon Isladge!! piano bar, Gold
Coast Lourge
Phil Stumpo: cornely and music,
Montercy Whaling Company

Eddie Gold: piano, organ, and vocals, the Escape Lounge* Guy and Jackie with Gil Warner variety, pop to opera, Mona Lisa Restaurant Lynn Hall: Latin American harp,

Drowsy Maggie's Don Hertel's 1984 Friendly Follies:

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Tim Kinoor one-man variety.
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CURRENT MOVIES

The Big Chill Much the same premise as Mary McCarthy's (of Sid-ney Lumets) THE GROUP, a circle of political idealists in their college days are reunited years later for the first funeral within the circle. But it is treated more in the form of THE RE-TURN OF THE SECAUCUS SEVEN, a

Priorities are indicated by one to five stars and antipathies by the black spot. Unrated novies are for now unreviewed.

Against All Odds — The remake of Jacques Tourneurs OUT OF THE PAST needn't detain anyone longer than to diagnose it as part of the Hollywood grave-robbing epidemic. PAST needsht detain anyone longer han to diagnose it as part of the and to paint a large red cross colution and to paint a large red cross colution to the heater door. What would seem to have been an untransportable Fortess which was a seem to have been an untransportable Fortess araked into the Eighties, and there have been enough other attentions, reading a selection of the powerful arrandom of the Screen's most unreading of the powerful command of the screen's most unreading of the screen's most with the original pointiess. When all the elements of a movie coalesce as when the others to keep on functioning to take the screen's screen's prossity carnal, and — in a sense not condissimate to comparisons with the original — pointiess. The presence of the condission of the screen's prossity carnal, and — in a sense not on session to comparisons with the original — pointiess. The presence of an enewly credent does it a nice ges-ture — ance lifeture to the that is, and more uleff singles. Rapche Ward James Woods, directed by Taylor Hackford, 1984 – (Sames Village e.) LM Moves 6)

Airplane II: The Sequel — People who enloyed the predecessor seem to be disappointed in the sequel People who did not enjoy the predecessor will have difficulty telling much difference. But because fidelity, not originality, is the goal this time (a new writer and director, ken Finkleman, has taken

over for the Kentucky Fred Theater team), there may be a bit more of a sense of Mission Accomplished. The sheer volume of jokes, however, im-presses more by industry than by wit with Robert Hays, Julie Hagery, Peter Graves, Lloyd Bridges, and William Shatter, 1982. * (South Bay Drive In)

Android — Science fiction starring Klaus Kinski as the traditional mad scientist directed by Aaron Lipstadt (Fine Arts, from 6/29)

Bachelor Party — Cornedy starring from Hanks as the bridegreem-to-be directed by Neal Israel (Camno Cinema 4 Carousel Cinema 6 Center 3 Cinemas, La Jolia Village, South Bay Drive In: UA Cinema 3: UA Glasshouse 6; UA Movies 6. Wiegand Plaza 6, from 6:29)

Beat Street - Youth musical as es-Beat Street — Youth musical as es-sentially innocent and wholesome as-an old Garland-Rooney whole about a clique of kild from the Birns whose tallers in on high and in many direc-tallers in on high and in many direc-tallers in the properties of the properties of the spray-pariner). There is an alturalistic texture to the environment, but the ac-properties of the properties of the second of the properties of the proper break-leams on the Roxy dance floor is a true show-stopper But it alone. The gala New Year's Eve Requiem, also at the Roxy, is merely a show-ender. With Raie Dawn Chong, Guy Davis, and Robert Taylor, discreted by "(Carousel Cinema 6. Century Twin, Clairemont, Mira Mesa Cinemas, Oceanside 8, Santee Village 8. Sweetwater 6.

MISSION VALLEY

EL CAJON-LA MESA

Acc Drive in Solo Broad-ray, Lemon Grove (49) 5239 Conen the Districtory and The Sword and the Barbaran, from 6.29 The Sword and the Harbaran from 6.29 The Sword and the Sword the Control of the Sword and the Barbaran, from 6.29

long shapeless weekend of re-acquaintance and revelation, without the acope provided in THE GROUP via flashback. The premise still need not have seemed borrowed however.

the scoce provided in Irte annuary in the second provided in Irte annuary in chairs seemed borrowed however, given the different set of issues, and a second provided in the second pro

The Bourty — Mulry Phereon You ungit presume that if someone were pongs bother to make a third version of the famous and infamous events have thought of something to do with have thought of something also to Birn-dos dandfield interpretation of something the to Bernard of a dandfield interpretation of something the something also to Birn-dos dandfield interpretation of something also to Birn-dos dandfield interpretation of something the something also to be a something and something the something when the something the som in Italahacks in front of a Newt review to board. And Flother Christian, in the result practically disappears as a backer of the property of t lopped off does not indicate a general frend toward streamlining. 1984. • (Spring Valley, from 6:29)

 (Spring Valley, from 6/29)

Breakin' — The only, and ample, reacon to see this is the dancing. And were that as directed by Joel Sidney, so from badly framed and parcelled and in mere analytics and the manufacture of the second of the Her proselytism from the dance studio the sidewisk would seemingly to the schedules would seemingly that the substitution of the substitution of the substitution of the substitution with the heroine, into the mysteries of the substitution. Not only, though, it is the girls actual dancing after her matriculation scarcely clarifies the cliented of the at form With Lucinda Charles the substitution of the s

Criemas Sweetwater 6)

Caddyshack — Gomedy out of the better-slob-than-anob school. But men, it hasn't much to be sociobal hims, it hasn't much to be sociobal himself, and the social himself hasn't be social himself, and the social himself, and t



MOVIE DIRECTORY

Center 3 Cinemas. 2120 Camino del Rio Noci-1297/1889)
Theater 1. Ghostbusters Theater 2: Rhinestone Theater 3: Bechelor Pary, from 6:29 Aztec, 665 5in (239-9239) Call theater for program information

Belbox, 4h and E (233-3328) Cantonball Run II and High Road to China. from 6/29 Njou, 5th and G (235-6084) Conan the Destroyer and The Sword and the Barbarian, from 6-29 Cinema 21, 1140 Hotel Circle North (291-2121) The Natural

The Natural selsion Valley (281-4604) Theater 1: Cannonball Run II, from 6:29 Theater 2: Gramms Theater 3: Conan the Deatroyer, from 6:29 Theater 4: Top Secret usino, 643.5th (232-8678)
Top Secret, Fiastridance, and Trading Places, from 6/29 Guild, 3827 5th. Hillcrest (295-2000) Valley Circle, Mission Valley Center West (297-3931) The Karate Kid

Cove, 7730 Girard, La Jolla (459-5404) Gabriela, from 6/29 Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Android, from 6:29 Century Twin, 54th and El Cajon Bivd. (582-7690) Theater 1: Beer Street and Breaker Theater 2: Call theater for program information inter Drive In. 3601 Midway Dr. (223-5535)
Theater 1: Ghostbusters and The Survivors
Theater 2: Gremins and Strange inveders
Theater 3: Rhinestone and Unfashfully Yours

Cinerama, 5889 University Ave. (583-6201) Star Trok III: The Search for Spock ma, 3150 Rosecrans (22 t-3344) Indiana Jones and the Temple of Doors Sear I I M. M. The Search for Spool.

Theater 1: Gremsing:
Theater 2: Conen the Destroyer, from \$29
Theater 2: Connormal Run III. from \$29
Theater 4: Cannonhalf Run III. from 629
Theater 4: Call theater for program informat

Sports Arena Bispier. 3350 Sports Arena Blvd. (225-333). These on the Hudson and Greyatovic The Legand of Tarzen. Lord of Treates 2 Constituents. Treates 3 Star Treit 81 The Search for Spocis Theater 4 Connoctals Run II from 6:29 Theater 5-Top Secret Threiter 6: Groundsaff Run II from 6:29 Theater 5-Top Secret Ken, 4081 Adams Ave. (283-5959)
The Hidden Fortness, through 6:30
Private Live, 7:1 and 2
Inserts and Last Tango in Pans. 7:3
Dr. No and From Russia with Love, 7:4

rand, 4950 Newport, Ocean Beach (223-3141) Splash and Police Academy, from 6:29

A Classhouse 5, 316 Spress (222-2546)
Thesis: I, Rhinastine
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Agains: All Clost

is: Al Odds
Francischig the Stone
Conan the Destroyer, from 6:29
Ellichier Party, from 100

Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) Indiana Jones and the Temple of Doom CLAIR EMONT-KEARNY MESAossmont Mall Theatres, Grossmont Shopping onter, La Mesa (465-3040) Theater 1: Top Sporer Theater 2: The Pope of Greenwich Village Theater 3: Splash, from 6:29 emont, 4140 Clairemont Mesa (274-9901) heater 1, Romancing the Stone and Mr. Mon from 6:29 heater 2: Breakin' and Beat Street

Parkway Theaters, 1286 Fisicher Parkway (449-7800) Theater 1: Grombins Theater 2: Cannonball Aun II, from 6/29 Theater 3: Ghostbusters Thesiser 2: Breakin and Bleat Street
4 olds Village Thesisers, 8879 Villa La Jolis Cirve.
(453-783)
Thesiser 1: Blachelor Parry, from 6:29
Thesiser 2: The Pape of Greenwich Village
Thesiser 3: Indiana Jones and the Temple of
Door:
Thesiser 4: Hinnestone. Theater 3: Ghostbusters

Santee Drive In, 10990 Woodside Ave., Santee (446-7447).
Theater 1: Indiana Joines and the Temple of Doom and Nate and Hayes.
Theater 2: Ghostbusters and Tracking Places.

Santee Village 8, 9625 Mission Gorge Road (962-7910) on A Figure move of Figure 1999 and Figure 1999 and Figure move Centre 6, 4595 La Jolla Village Theater 1 That Tries III The Seages Theater 3 Jonathy Seages 1

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Freeder 1. Street of Fire and Street Cardies
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Freeder 7. Tips Report of Terranect. Village and
Spiles
Freeder 7. Tips Report of Terranect. Village and
Freeder 6. Tips Report of Terranect.

Spring Valley. 1057 Elketon Blvd., Spring Valley (466-6633) Greystoke: The Legend of Tarzan. Lord of the Apes and The Bounty, from 6/29

Apes and The Bounty, som 5/29

A Cinemas, interstate 5 at Magnota, El Capon (440-0306). Theater 1 Abmencing the Store Theater 2 Phonestone Theater 3 Rechesor Party, som 5/29. Theater 3 Rechesor Party, som 5/29. The Rocky Horner Party and The 18 Spread Tap, 5/29 and 5/3 mindinght.

Fleata Twin, 475 Sm. Chula Vista (422-6287) Call heater for program information. Harbor Drive in, 23nd and D. Nasionali City (477-1997). Gennina and Strange invaders. Paradise Cinema. 1001 Herbison Ave., National City (479-090).

Control of Section 1 (1997) Communities (1997) Comm

investivate of Phatera, 1920 Sweetwater Fload.
National City (474-1794).
Theater 1 Shart Sweet and Broaker.
Theater 2 The Pupe of Greenwich Village.
Theater 2 The Pupe of Greenwich Village.
Theater 3 Sweet of Fire and a second heauer.
Theater 5 Size Tree III The Sweech for Spock.
Thoater 6 Minnestone.

UA Movies 5, 320 3rd Ave. Chula Vista (425-7600) Theater 1: Moscow on the Hudson and Agense All Oods

Al Odds
Theater 2: Splash and Suction Candles
Theater 3: Once Upon a Time in America
Theater 4: Bachelor Party, from 6:29
Theater 5: Annancing the Stone
Theater 6: Cannonball Run II, from 6:29 Village, 820 Orange Ave., Coronado (435-6161) Admancing the Stone and Unfaithfully Yours from 6.29 Vogue, 226 3rd. Chula Vista (425-1436) Call theater for program information

84jau, 509 East Grand Ave. Escondido (74G-9082) Spanish moves

Sparish movies

Camino Cinema 4, 2253 El Camino Real.

Corensater (433/9/144)

Theater - Semanong the Stony and Police
Theater - Seathers Pary, from 6.29

Theater 3: Cornar the Destroyer, from 6.29

Theater 4: Remeating

Carousel Cinema 6, 1866 East Valley Parkway Escondol (480-4866). Theater 1, 184 Feb 81, The Search for Spock Theater 2, Romaning the Stone Theater 2, Course the Destroyer, Iron 6, 29 Theater 4, Secretary Party, Iron 6, 29 Theater 5, Caronchall Rull, Iron 6, 29

research 2 total Sheet and Breater's Ciremia Reas Theatre 5, 2565 El Carmino Reas. Cartisted (728-7147) Theater 1: The Pape of Greenwich Village Theater 3: Greening Theater 4: Ghostbusters Theater 5: Ghostbusters Crest, 102 N Freeman, Oceanside (722-6561) Spanish movies

Escondido Drive In, 635 West Mission Ave. (745-2331) Carnoniball Run II and High Road to China. from 6/29

Nower Hill Circemas, 263 Via de la Valle, Del Mar (755-551). The III: The Search for Spock Theater 1: Star Tres III: The Search for Spock Theater 2: Cannorobal Run II, from 6/29 Theater 3: Ghostbusters La Paloma, 471 First St., Encintas (436-7469) Sixteen Candles and Splash, through 7:3 The Man Who Knew Too Much, from 7:4

New Valley Drive In. 3640 Misson Ave. Docamica (727-5550) Theater 1: Cennotical Run II and High Road to Treater 1: Cennotical Run II and High Road to Treater 2: Ghodbushera and The Survivors Treater 3: Top General and Treating Places Theater 4: Inclaim Jones and the Temple of Door and Charlemoga Choo Choo

Doom and Chattanooga Chico Chico
Cosanside B, 2617 Vista Way, Oceanside
(429-7028).
Theater 1: The Karate Kid
Theater 2: Indiana Jones and the Temple of
Doom
Theater 3: Indiana Jones and the Temple of
Doom Doom
Theater 4: Beat Street and Breakin
Theater 5: Carrionball Run II, from 6:29
Theater 6: Ster Ink III. The Search for Spoci Theater 7: The Natural
Theater 8: Top Secret

Theater 8: Top Society
Plaza Tein, 345 N. Escondelo Bird. - Escondido
(745-5867)
Theater 1: The Karate Kir
Theater 2: Call theater for program information
Powey Theater, 12845 Poway Rd. - Poway
(748-7110)
Alonaccing the Stone and Mr. Marin, from 6:29
Alonaccing the Stone and Mr. Marin, from 6:29

Romancing the Stone and Mr. Mom. Nom 621 lanchib Bernardo 5, 11740 Bernardo Place Court (405-881) Theater 1: Ghodhousters Theater 2: Inclame Junes and the Temple of Doton Theater 4: Germins Theater 4: Germins Theater 5: The Prope of Greenwich Wilage

Star, 402 N. Hill. Oceanside (722-2895) Streets of Fine and Greystoke: The Legend of Tarzan, Lord of the Apes, from 6/29 Towne, 217 N. Hill. Oceanside (722-2155) Call theater for program information

llegand Plaza 6, 220 North El Camino Real. Encinita (942-5544) Theater 1. Indiana Jones and the Temple of Doom

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CURRENT MOVIES

erence it has. Directed by Harold (UA Glasshouse 6, 6/29 and 30

Caligula - The most cryotic credit Caligula — The most cryptic credits on any movie ever. The dismissed on any movie ever. The dismissed of the of the moves stile, as in JACOUELINE reportedly among the name taken of the movie atlogather. But he, a vocal adversary of the director bas in film adversary of the director based on the director base

Cannonbell Run II — Action-comedy with Burt Reynolds. Dom DeLuise, and host of "guest stars." directed by Isla Needhood Cannos Canusel Cannol College. Escondisto Drive In; Fashion Valley: Flower Hill Chemas, New Yaley Drive In; Sports Arena 6, UM Movies. Drive In; Sports Arena 6, UM Movies (University Youne Centre, Isom 62:8)



by Richard Fleischer (Ace Drive In: Aero Drive In: Bijou Camino Cinema 4: Carousel Cinema 6: College: Fashion Valley, Santee Vil-lage 8, Sweetwater 6: UA Glasshouse 6: University Towne Centre: Wiegand Plaza 6; from 6:29)

Dr. No.— First in the film series employing lan Fleming's James Bond, Agent 007. Her Migesty's Secret Service Perhaps a trifle swifer and learner (Seen Connelly conspicuously so) than the subsequent ones; but fairly well reveloped muscled, principled, even at this stage. Ursula Andreas is Honey, Joseph Wisemanis. Dr. No. à half-caste med scientist with artificial hands and a scheme to take. Or Ivo. a hair-caste mad scientist with artificial hands and a scheme to take over the world from his missile base on a private islet off Jamaica. (Bond figures him right off as a case of over-compensation.) Directed by Terence Young. 1983. *** (Ken. 7/4)

Firestarter — Stephen King, on the overwhelming evidence of the movie adaptations, can seldom be bothered to develop one of his ideas, but then the ideas are seldom worth developing in the first place. The idea here

assassin with a gray ponytail and a marled eye comes along somewhat ensistant with a gay polytival and a sensistant with a gay polytival and a tracity to night one robust visiting, and the ending, if you can remain awake fort, does not disappoint, for the polytim to display flowers is a facility of the property of the property of the Cymru the display flowers is a facility of the property of the property girls and projected to be concernuously as a property of the property girls and projected to be concernuously as a property of the Barrymore David Keth, and Marin. Seven director by Mari L Lester 1984.

*Flashdance — What a feeling! Some-thing between amused exasperation of unity if dension. A graphic document, any case, of what life is not like for a fernale webler in a Pitta-buer by the construction of the con-bust of the control of the con-trol of the con-t

From Russia, With Love — The sec-ond of the Bonds. Istanbul, a gypsy revel, a horde of rats in a dank under-ground passage, and so forth. The main event is the close-quarters, hand-to-hand combat, back and forth hand-to-hand combat-back and form adjoining train compartments, between Sean Connery and Robert Shaw, his hard yeld Naz blond, Shaw and Lotte Lenya, keeping poisoned switchblades in the tiese of her shoes, present 007 with his best-acted adversaries. Directed by Terence Young 1994.

Gabriela — The hypocnsies of small-town society in mid-Twenties Brazil are exposed with considerable relish So, too, are the architectural glories of the colonial coastal town of Parati. So, too, with perhaps greates relish of all, and with certainty greater redun-dance are the anatomical glories of





supernatural powers on their possessor— a pretty much the same idea as in THE DEAD ZONE and, in germ, in CARRIE and THE SHINNING, and its relative appealingness, along cheeper endotral potst than some of King's others. Indeed the present loculid hardly make any less sense—it could hardly make any less sense—it could hardly make any less sense—it owners of the author's own creative countries of the author's own creative countries of the author's own creative countries.

the dilemma. Thus, the life herome's oc-called pyrokinesis, nutrude initially for such private gradications as costing bread at the kitchen table, but soon sought after by an army of names of the properties of

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CURRENT MOVIES

of her bodice should be undone of of her bodice should be undone or where her hermile should be hiked up to, can spare little attention to the sort of character she is supposed to play. To be fair, however, not much of a character has been written for her in the first place. From a novel by Jorge Amado, with Marcello Mastrosanni, diectod by Bruno Barreto. 1983. "Cove. tom 629)

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search equipment confectant, go orto private practice as exterminators of any and all supernatural peels. Just of several peels and several peels and skyscraper or Central Plank West has been designed as an arterna to pul associated demons of anicient Su-could suddenly be just round the could suddenly be just round the could suddenly be just round the peels of the correct form for this sent of thing—although the special efficiency are allways effective. Too un-

GROSSMONT P

INDIANA JONES AND THE TEMPLE OF DOOM

TOP SECRET!

THE POPE OF GREENWICH VILLAGE

La JOLLA Village 4

THE POPE OF GREENWICH VILLAGE

Starts 5/29 Tom Harks BACHELOR PARTY 0, 2:30, 4:30, 6:30, 8:35, 10

company of Polanskr's FEARLESS VAMPRIE KILLERS it is more like a concretization of the exterioristic make only the concretization of the exterioristic make while watching better moved market on the cold Rich Hermanness in site to the old Rich Hermanness in site to the cold Rich Hermanness in site to the cold Rich Hermanness in site of the cold Rich Hermanness in site one point you don't act like a scientist. You're more like a scientist. You'r

Gremlins — Monster movie with Zach Galligan. Phoebe Cates, and Hoyt Av-ton, derected by Joe Dante. (Chema Piaza 5: College: Fashion Valley, Fronter Orive in: Harbor Orive in: Parkway; Piaza Bonita: Rancho Bernardo 6; UA Glasshouse 6: Uni-versity Towne Centre; Wegand Plaza

Greystoke: The Legend of Terzan, Lord of the Apes — An abecedarian, borganhical approach to Edgar Rice Burroughts Jungle Man (never called by the rame of Tarzan called only by John Clayton, Earl of Greystoke). This approach ensures some dull stretches as we pick up the story be-

on soft grossed through infancy, analysed and addressed and addressed and the major milestones along the way the deaths of parents, both human and simes, etc.) and reach a feel and soft and so

High Road to China — By way of

High Road to China by way of Turkey Afghanistan, India, and Nepai. The hope, apparently, is that a gener-ous amount of geography, costumes, explosions, aerial photography, and so forth will be perceived as High Ad-venture, and no matter that Brain Hu-ton has directed the thing with all the

con has directed the finity with a the care and precision of a second-class tour guide squiring around a busload of listless senior citizens. It patterns itself after 1930s-model adventure movies, even down to the mildness of the violence, but the old forms are aped without real conviction or com-

valley prive in from o cell indiana Jones and the Temple of Doom. The note of campiness, car-ried over from the previous Spiel-bers Lucas collaboration, is sounded here first thing, and with full Bette Midleresque force the Paramount togot fates into a bas-relief design on a Chinese gong (oke), and the cam-era moves over from that to the smok-ing mouth of a pagier-machet dragon but of the prival of the carriers and the carriers and the carriers as the carriers as

out of which emerges a blonde n club singer (joke) doing "Anyt Goes (joke) in Chinese (joke) an

The Hidden Fortress — Kurosawa's first use of the wide screen, and his impeniorusness with images of that shape becomes apparent flashy soon. The starpine is fortier images some pulls you in, and atong, with a folk tale sind of enchamment, and it makes room for what must surely be the meat-sale them to adoptly princes deguis-ing herself in senant's clothing and ravelling through hostile territory under the protection of a loyal chamber of the protection of the protection of a loyal chamber of the protection of the





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MARCELLO MASTROIANNI SONIA BRAGA Gabriela

RENE

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who has sand kicked in his face by who has sand kicked in his face by nich, blond, black-belted California bullies (or more accurately, has sand kicked in his face by their motorcycle wheels). The bullying continues, until the Japanese handyman at the vic-tim's apartment starts to instruct him in the ancient martial arts. As in ROCKY the ancient martial artis. As in FOCKY, the training period is both enloyable and educational; and the relationship between old man and boy, between wise old East and wisegay. West, is sweet, though scarnly it all comes down to a city-wide karter bournament additional composition of the bloodhirsty ex-Green Berret With Raiph Macchin. North With Patris With Raiph Macchin. North With Patris With Raiph Macchin. Potts With Patris Macchin. Potts With Raiph Macchin. Potts With Patris Macchine. Potts With Raiph Machine. Potts With Raiph Macchine. Potts With Raiph Machine. Potts With Raiph Macchine. Potts With Raiph Macchine. Potts With Raiph (Oceanside 8: Plaza Twin: Valley

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dent seems lamiliar even as it's hap-pening. And so, the focus of attention is narrowed to where it mainly bledings.— the extravagances of Berolucci's judy romantic style, his inexplicable busts of carriers movement, gus

Med Max — An assured and ener-getic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves makes this futuristic BORNLOSERS worth watch huturistic BORN LOSER'S worth watching. It is set not so fair in the future as to
pose problems of production or imagination for the filmmakers, just far
enough to explain away any bit of
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the breakdown of civilization as we
know it. Made in: Australia and

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· (Foo-Tahn) noun Derivation—Japanese for bedding



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dubbed into American, Directed by George Miller, 1979. " (UA Glasshouse 6, 6/29 and 30 midnight)

Hitchcocks remake of his own 193.

Hitchcocks remake of his own 193.

Hitler Many people claim to prefer the earlier version. But Hitchcock did not go to all the trouble to do it again because if had gone so well the first time, and he got it better; if still not perfect, the second time (He did not companies).

Monty Python and the Holy Grail— Monty Python's skits — sometimes turny, atways sitly illustrations of human stupidity — are strung to gether here into a more or less linear narrative, spoofing King Arthur in Old England. The picaresque itinerary England. The picaresque innerary (inveiling lightly and quickly through spots that are never returned to again. Drought up, in slightly altered guisses, over and over) permiss the Python to tear off in any direction, some of rama-eating white rabbit. The Black Knight who won't concede defeat which he loses arms and legs, left and right — "It so ofly a better won'd, and check (digma) and check (digma) and check digma). of which full out to be dead ends (dismal animation sequences). Directed by Terry Jones and Terry Gil-liam. 1975. * (UA Glasshouse 6, 6/29 and 30 midposht).

Moscow on the Mudson — Paul Masurky's move about a Russian circum miscinary the defect in Bloom-ingdates is his most thematically includes a linear circum miscinary the defect in Bloom-ingdates is his most thematical the

"" (Mar. Mess. Cinemas. from 620; Santee Village B. Sports Arena 6)

The Natural — One must of curse the willing to go a coran distance, however grumblingly, with the movie set of the control of the co (Cinema 21: Oceanside 8: Vinevard

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the straightening out of Loone's non-linear narrative design, could very well have made the movie seem longer. With Robert De Niro, James Woods. Elizabeth McGovern, and Tuesday Weld. 1984. " (UA Movies 6) SUMMER Pink Floyd, the Wall — A sort of SPORTS CAMPS Video Jukebox selection but on a very large and very lavish scale, even allowing for the vast amount of foot-age run through more than once Blood dangling telephysics process. on the PACIFIC age run through more than once ago run through more than once Bood, danging telephone receivers, pig-faced masks, more blood, vamilation sequences, frenzied camerawork and cutting, more blood, and so on, ale meant to communicate the depth of anguish of a spaced-out more state and son of a Second World control of the space of the University of California San Diego Beautiful La Jolla Campus

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Gissolouse 6)

Ribinesions — Can Doily Plation furnithe not incomal person all meets into an authentic country-western singer, even if the next persons 5 yet country and the person of the person of

risght thick, for Soricy Weathern ca. 1957. (The accompanying strains of Alfred Newmans. HOW THE WEST MAS WON awaken a thirst for something other than a speed—into the continuous order than a speed—into the continuous co Comments of the Comments of th

Rope - Reissue of Alfred Hitchcock's loose dramatization. in 1948, of the Loeb-Leopold case; with James Stewart and Farley Granger. (Guild)

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3

Spitash — Romance between man and memaid — and the tail of the latter, which gives way to a service member of the latter which gives way to a service member of the latter which gives way to a service member of the latter which gives way to a service member of the latter which gives way to a service member of the latter which gives which and the latter way to be a service member of the latter which gives which gives which gives which gives which through us to the word with a service which the latter way to be a service which the latter way to be a service which the latter of the latter way to be a service which through us to the word which gives which brings us to the word service which through us to the word which gives the latter way to be a service which through the latter way to be a service which through the latter way to be a service which through the latter way to be a service which through the latter way to be a service which through the latter way to be a service which through the latter way to be a service which the latter way to be a service way to be a service which the latter way to be a service way to be a service way to be a service which the latter way to be a service way to be a serv

Criemus, Swenhader (g)

The Survivors — The privilidal maior Gov Heyr Longs Tevry Mon at Night as the Long Longs Tevry Mon at Night as unger by Rardy Newman, sets the lone for this smart-ass social contexty. It starts out being about contexty. It starts out being about pands its horizons — smoothly and supremitingly but also improbably — In the Longs of Star Trek III: The Search for Spock

—As sequels go, this puts much more
distance between itself and its predecessor than most. But what is there

—As seques go, this puls much more distance between fistell and its productions of the most. But what is there distance between fistell and its produced by the most of the mo "Thromer Drive In, New Valley Drive Info
Inf)

This is Signed Tap—It is citize us forrector, Marry (Blerg), only too happy
to subcombs to the journalese du jour, and the little of the commentary
to subcombs to the journalese du jour, and the little of the commentary
and in that same Time Inc. style, that
and in that same Time Inc. style. That
is actual director, Rob. Rener, desecond that the commentary of the concentration of the second of th

Streets of Fire — A fanciful and fas-cinating hybrid, directed by Walter H4. Although supericially the would he H4. Although supericially the would be street and the hard the hard hard hard street angus and of THE WARFINGS. It were more clearly than that other, as a transplanted Western. Where it he marriate pattern of the safter move the terror, the pattern here is the rescue of a Capiter White Woman therefore, with a motorcycle garmy foliation of the motor of the rescue of a Capiter white Woman indians of Bendicks or Shapped-Your-Choice and a rock-and-roil singer named Elex Am (played but not surp., by Diane Lare) as the woman in calesce Sut the time rich.

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"Clasino, from 6/28, New Yalley. Drive In: Serice Drive In: Serice Drive In: Unfaithfully Yours — Renated of the 1949 Presson Sturges comedy about a schemes against his wife, fisterly use schemes against his wife, fisterly use pected of liateness. Usoricide as a comic Josa has loss several test his property of the series of recurrent match of time but because of recurrent match of time but because of recurrent matches. How To MIR. For POUR WIFE, A NEW LEAF at the loss of the towns of the some structure and the townering of Sturges's structure and the townering of the townering of the townering of the townering of the propieties of the townering of the propieties of the townering of the propieties, on the other hand, is mitigated used to the townering of the propieties on the other hand, is mitigated used to the townering of the propieties combined to the townering of the propieties of the townering of the propieties combined to the townering of the propieties of the townering of the townering of the propieties of the townering of the townering of the propieties of the townering of the to

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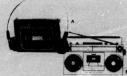


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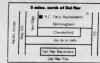


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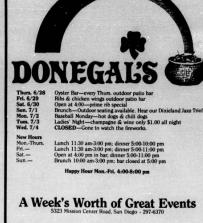
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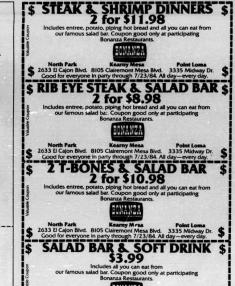
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1970 VW SCHAREBACK, automatic, runs well. Ian 225-7388 days, 748-2795 evenings.

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1971 VOLVO WACON, retuit engine, automatic.
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1979 FORD VAN, carpeting pareling windows, sur-not, mulation, 6 cylinder, 4 speed, stereo casartie, power sterein, "when, as July tark, 48,000 mais, Asking 50000 7th, "The Colonia Colonia, and pro-

AMANTE RASE immicration early Stengton prototine Or coupe. Front. Stage III diregiously engine, limiter, coulor control, garaged, cruignue owner. 16000, con-sider perkup trade. 463-8220.

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TOUT LIMITERS Broke 12 cheans, point of 17 cheans, point of 18 cheans are deep factor of 18 cheans are

FORD F-750-3/4-ton luck carger special 1978. 1977/FORD CRANADA automatic 6 cylinder, 4-door 50,700 miles, excellent cui disont shaded 227-1940. arc conditioning and power strengt. 11392-277-3351.

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Usanimizati. regine parts top flaine. etc. News 1722 EOAS/FIREL SUPE Bereie influit regine new part. Dahrs. Good (ordinor, may for fair et the usan owers. New part. shocks, multier. John Labbra. Webs., mays. tim-lig chairs 112,000 239-1020. 1474-603.

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1977 UV 1444 CAMPE in Locking independent in protein from the first one later one 11(2) 466-20% piece 5.30 hours of later one later one 11(2) 466-20% piece 5.30 hours of later one later one 11(2) 466-20% piece 5.30 hours of later one later one later one 11(2) 466-20% piece 5.30 hours of later one later on 1965 VW BLS. rurs. good. 5900, 224-6846.

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579 8178 | 1972 HCNDA CIVIC Institution 4 speed, 72,000 miles speed regionation, white stigled, 22,000 miles speed regionation, white stigled, 22,000 miles speed regionation, white stigled, 22,000 miles speed regionation, white stigled, 23,1000 miles speed regionation, 23,1000 miles speed regionation,

1977 AMC STATION wagon, good languartason, clean stritter, near network patricts, patrict, pa

193 IONOSANCIE/I Hills I/2 Broide-flow, with:
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IBLCK, F59FORD Fleeslab, cheiny red, must tern all anured. Speed standard. Mors. Consider trade for an 28E-8607. OctoTh/RICO yellow, 3 speed standard. Mors. Consider trade for whether, same owner 20 years. \$14500.272-7

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In Ngrist, good recordsorror work voir, clean metals:
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own a pine of heavy for 14900 Serous investors

147-3390.

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Hero, 286-7 (s)

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AND THE CONTROL OF TH ROOMMATE WANTED to thave large, delure house.
Matter bedroom, stichen privileges, garage, Masson
Valleyaria, 1375/pla 1/2 utilities, 2022-279 symmetry.

RAYBAN VUARNET CARRERA SUNCLOUD

HANG TEN - I-SKI - SKI-OPTICS - PHONET - ALL WEATHER DIAMOND PLATE - GARBOYLE - CORNING - SUN SENSOR AMERICAN OPTICAL - POLAROID - TURBO - FLEXUTE FASHION LITE - SHADE 2 - SWINT - PORSCHE - CORVETTE (ALL STYLES & COLORS IN STOCK AT DISCOUNT PRICES)

SUNGLASS

272-4041 9:30 A.M.—5:30 P.M. MON.-SAT.

4th of July **Sidewalk Sale**

Saturday-Wednesday



 Wetsuits Sportswear Skateboards · Sailboards

a ci incat

CLAREMONT: FRAMLE NONMONDER Share home LA JOLIA TERRACE LICED Student has second between copie indirect discussional chalcure? 1360 including usities 571-6319.

PROFESSIONAL FEMALE wanted to share four bed-four in Child Mills. Mill against or pets. 1200 Section and strange in a registry over Female/max. mount 500-2349. Section 100 deposit Pet 475-1519 or with specify income. American, usual pet consistent.

Futon

Futon
Bedding
Co., Inc.

The whole world

in your hands ..."

Authentic Japanese

Cotton mat (shikibuton) — Comforter (kakebuton)

\$629 from Hong Kong

738 Hong Kong 599
778 Rio de Janeiro 785
778 Australia 599

STUDENT 692-9213
TRAVEL 1551 Camino del Rio South,
NETWORK Suite 202

Futon Beds

9499F 4 BROOM 2-12 bits, Tax Cross Note: 1 Difference or control of the Section Sec

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North is Dept. Sect., par ever, 1997-79. 2019

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ATTENTION: JOBBERS, DISTRIBUTORS

SWAPMEETERS

- See us for Gift Items

- Gift items
 Sunglasses
 Backpacks
 Duffle bags
 Wallets
 Hat tacks
 Buttons
 Posters

Plus many other items

Wholesale Centers Importer/ Manufacturer 277-1823

Same Must be implayed invalided immoved.

See Must 4 (2007) 0.7 (2 Mellin) for middle of middle

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P.T. TEACHER/CRAD-dusters with furniture looking/for 'cheep' room in house — or other 32 year did finate: Leave mission: P.S. Services from the addison. Tour share: Leave mission: P.S. Services for the addison. Tour share: MRIA MEIA, SHART 3 Dectron; 1.3/4 Sath Yuana, in coder migricomosis State-Index, misconser primer under number of the control of the control

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FEMALE ROOMANT WANTED in stop townhouse. New Deformers, and Milliam and Implace, washer, dyer, Located in new Ram, Templace, washer, driver, 1530 on 1/2 utilities. Perc. 486-5000 in last months need. See 299-9083.

WILL RAY UP TO 3120 per moreth for clean steeping soom in no snotking, no drugs, no perfure-cologies atmosphere headed atmostating 1,986 780° More et al., 27, 373 1990 utilizes, pla, septim-PAC BEDROOM UPSTARS apartners in vitall com-plex. Talendage area, near State College. 1200 per site College. 1200

COMMANT 1978 MISA MISA CORE APPROPRIATE COMPANY TO ANY PROPRIATE COMPAN

MOUTSOUR CRETITIVEMENT and deposit of the control o

No cristen or pers. Dan. 475-2227

FEMALE ROCHMANTE preferably in early 25%, open-female. ROCHMANCKER roomie for large house, 1100/morne till Sope, 1st Lon. 466-5037 or 2826-4650.

Michael. Amerika Same Neer 4276. 1110 a morne.

SCONDIF ORCOMBANIL wasted to share harmlened.

1 bedroom 2 bedroom 5 bedroom 6 bedroom 6 bedroom 1 bedroom

Among A. J. State A. Loy C. A. Const. Among A.

APAIRMAN 2010 year od femar AP

For Rent

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MALE/TEMAL Is share? Developers, Teachers and Teach 2009.

MALE/TEMAL Is share? Sendown, Teachers and Teacher

Colore GD Prof.

Of SISTICOMANNISTING SITE STREET, Creative person wanted a buttle housemake its ventreful actinoper prof. Officer (article) and prof. Prof. Size Colored (Appl. Appl. App STORAGE SPACE AVAILABLE 314 sq ft venther proof locked garage, 150, 584-8549 events. or Biolizard 23507ths
BIORN-ACARN CHESTERN commer needed for lovely
Mass Mess from Float Decisions, two basis, area-good
1715. 1/4 usbless References Mannings, 695-0005.
When the state of the state of

TWO BEDROOM TWO BATH condo for rent. Point Long-lane, near beach, Available 8-1, \$700 per moilth. Scott, after 6pm; 226-1743.

FOR REINT, \$315.1 bedroom house, carpet, drapes, stove and refrigerator. No pets. Gas paid. 3638-1/2. Van Dyke, ES.D. 286-3912.

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Ernie Pook's Comeek







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PARTICULATION CONTINUES CO

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**STATE CONTROL OF THE CONTROL OF T

MEMORY SERVICE SERVICE

The State of State of

HIDDEN ONE BEDROOM cottage. Quet residents area, private garden Neur State College. Supports of find at 1365 Borry no petal 286-5945 keep trying.

Real Estate

COMPLETE MORTGAGE SERVICES: 95% 30 year pur hape \$100,000,30 say look 9.3/4%; 11th District AML day private funding. No qualifying. 3 year 15-1/2% free rescrive on Jumpho Refundoces. John Com-

JWN FOR LESS than rentil Grand opening super La Mesa location, 2 bedroom, 2 bath condos from 169,900

park-like setting, tenns/jogging, 2 car, close Bonta Shopping Center, 165,500, 585-1916, 267-6031

two bath, garage, screened patio, fireplace, co pools, tennis, gardening, Appraised \$98,000 \$86,000, assume 8-1/2% loan, 466-3186.

LARGE 1 BEDROOM CONDO: 4444 West Point L 725 sq. ft., puttio, pool, sauna, security building, ast 10.5% loan, \$64,000, 223-5835

RANCHO SANTA FE. No money down. \$4000/month. Dramatic new 3 bedroom plus den, 2-1/2 bath, 3 car parage. 1.61 beautiful acres. \$445.000, 481, 299a.

WANT TO PURCHASE 10 or more single family renus from nowner. Must be willing to carry — first trust deed. George 234-2146

OWN FOR LESS

THAN RENT -Luxury Condos-

Super La Mesa location Adjacent to schools and near shopping

Parklike open areas

REAL ESTATE

- 2 parking spaces per unit Matured landscaping Close to all schools
- 1000+ sq. ft. rec room with a sundeck Private fenced patios some units Separate storage area on most balconies
- Security gate
 Gas bar-b-ques in open areas
 Central air conditioning/
- heating Smoke detectors
 Energy efficient insulation
 T.V. & phone jacks
 Fireplaces with tiled hearth
- Generous closet space
 Linen closets
 Upgraded carpet with
 extra heavy padding
 No wax sheet vinyl flooring
 kitchen and baths
 Ash cabinets
 Washer/Gryer hookups
 Leemaker hookup
- Dishwasher
 Ceramic tile
 Kitchen countertops
 Kitchen pantry
 Built-in range & oven
 Stainless steel sinks
 Built-in microwave
 Built-in bookcase (some plans)
 Drapes

From \$69,900 2 bedrooms, 2 baths, 1000 square feet! Competitive financing available, 5% down (\$3,500)



PRIVACY AT EDGE of got course. Own this condo at 569,900, 15000 down: 2 bedrooms, 2 bathrooms.

BAY-HO CONDO, 2 bedroom, 1-1/2 bath, all amendies, Asking 579,500 Make offer 273-4800.

CONDO 2 BEDROOMS, 1 bath, terms/volleyball/ jogging track, park like location, covered parking/plus, easy access 805, 165,500, 585-1916, 267-6031

COLLEGE AREA. 3 bedroom, I bath home. Very rikingood neighborhood. 179,500, 287-7789 evenings

CONDO, SAN CARLOS area 2 bedroom, 2 bath, 169,500. Pool, tennis courts, freplace. Must see! Want to see fast, 697,2976.

KEARNY MESA AREA one bedroom -celing pool tennis, two parking space No broken, no flakes, 277-6874

LEMON GROVE 2 bedroom, ferced yard, upgrade By owner, sacrifice \$80,000, 265-8039, 460-8434 TOWNHOUSE 2 BEDROOM 1-1/2 bith, best unit in complex. Many decorator upgrades, surny, pool Jacuszi, Outhouse, transferable loan, no qualifying 10% days, 321 500 Seria Mes 500-810M.

LARE SHASTINA AREA PROVINCE CARDINE 20 HEARING 123,000. Assume 8-1/2% 1st balance \$10,000. MOBILE HOME 24x63. Completely upgraded.new roof, 2 bedroom, 2 bath, den with wet bar, Please call for appointment, 443-5337. 4 BEDROOM, 2 BATH, 1650 sq. ft. 195,000. Drive by 5454. Baja: Drive near SDSU. Call evenings. 213-393-5104 wite Marina Taylor, 817 Second Street. No. 102. Switz Monica 196403.

LAKE SHASTINA LOT: Utilities, good hurling, fishing, skiing, 17500. Assume 1st balance 13960 at 8-1/2%. Consider trade car, motorhome, etc. 421-4639. HOUSE FOR SALE by owner, 221-0433, 4 bedroom, 2 buth, fireplace, central air, pool and Jacuzzi, covered patio, 2 car garage, \$113,900.

NERGY EFFICIENT 3 bedroom 2 bath house in Mira Asia. Excellent condition: 59500 down veteran substi-ute loan at 12-1/2%. 566-0363 evenios. MOBILE HOME. Santee Meadowbrook, all adult 5 Star Park. 24x60 2 bedrooms. 2 batrs, appliances included. New plus carpet. 562-8106.

BY OWNER Tierrasanta 3 bedroom, 2 bath, double garage, freplacc, all appliances, \$120,000.

MIRA MESA 2 bedroom condominium Quiet 2 story with large bedrooms, fireplace, pool, washer and dryer hookup. Good assumable, \$71,900. \$78-8511.

THREE HOUSES, one lot. Like brand new! Asking \$107,000. Rents \$1075 month. \$56,000 assumable Drive by 4265. 36th. See owner in rear studio.

TRADE FOR SAN DIEGO property: Reno duplex, frome ton near Tahon. Filico, NV, rental, 276-4616.

NORTH PARK — 2 bedroom house near 40th, \$63,000 La Mesa 4-unit apartment building, 5% down for

NORTH PARK BY OWNER. 2 bedroom. I barn with out floors firepace, rectwood deck separate garage, aun-dry, citrus, avocado. Assumable loan 561,500 281-6294.

THREE UNITS for sale by owner. Near beach, great condition, assumable loan, \$132,700, Kere, 224-4335.

BEDROOM CONDO, excellent condition, Point Long yea. Pool, tennis & club, beautiful grounds, close to each and Misson Bay. Asking \$65,000, 284-1978.

10% ASSUMABLE LCAN: San Diego Country Estate 125,000, 1/2 acre tot for sale or trade, 475-5469 LIGUIDATION SALE for retirement: "2" 3 bedroom single family residence. One has beautiful pool, other has fantastic view. \$90,000 and under, 698-0300.

GETTING MARRED. Must sell my studio condo at re-ducert price. Pool & spa at clubricuse. Located in La Mesa on Parkway Drive. Asking. \$43,000. Make offer. 462–3466. owner.

LAND FEATURED on current Ford TV commercat 4.3 Acres of 5. California, \$350 an acret Must sets owner 452-1115.

THE READER PUZZLE

By Don Rubin

We've given you the production dates, directors, and casts of eighteen motion pictures whose combined titles tell a brief (if somewhat peculiar) story. Fill in the script below. We've provided the first and last movies to help

you out.
1. Once Upon a Time

18. The End.

Rules of the Game
1. Prizes for solving the Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader All entries in the Reade 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.
 All entries must be

accompanied by your name, address, and shirt size (S, M,

Employees of the Reader
 and their immediate families

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. 313, Screen Play



1. (1944) D: Alexander Hall. Cary Grant, Janet Blair, James Gleason, Art Baker.

2. (1970) D. Jos. L. Mankiewicz. Kirk Douglas, Henry Fonda, Hume Cronyn.

3. (1963) D: David Swift. Jack Lemmon, Carol Lynley, Dean Jones, Edie Adams.

4. (1954) D: Elia Kazan, Marlon Brando, Eva Marie Saint, Lee J. Cobb. Rod Steiger.

5. (1955) D: Elia Kazan, James Dean, Julie Harris, Raymond Massey, Burl Ives.

6. (1957) D: Roger Vadim. Brigitte Bardot, Curt Jurgens, Jean-Louis Trintignant.

7. (1974) D. John Cassavetes. Peter Falk, Gena Rowlands.

8. (1959) D. Jos. L. Mankiewicz. Elizabeth Taylor, Katharine Hepburn, Monty Clift. 9. (1959) D: Stanley Kramer, Gregory Peck, Ava Gardner, Fred Astaire, Tony Perkins.

10. (1978) D: Hal Ashby, Jane Fonda, John Voight, Bruce Dern.

11. (1970) D: Elliot Silverstein. Richard Harris, Judith Anderson, Manu Tupou:

12. (1967) D: Stanley Donen. Peter Cook, Dudley Moore, Raquel Welch.

13. (1954) D: Gordon Douglas. James Whitmore, Edmund Gwenn, James Arness.

14. (1972) D. Jack Nicholson, Karen Black, Bruce Dern, William Tepper

15. (1953) D: Fred Zinnemann, Burt Lancaster, Monty Clift, Frank Sinatra, Deborah Kerr.

16. (1955) D: Jesse Hibbs, Audie Murphy, Marshall Thompson, Susan Kohner,

17. (1969) D: Sydney Pollack. Jane Fonda, Gig Young, Bruce Dern, Michael Sarrazin. 18. (1978) D: Burt Reynolds. Burt Reynolds, Joanne Woodward, Sally Field, Dom DeLuise

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Winners of and Answers to Reader Puzzle #311, Hold It! We know. We goofed. It seems that some poor slob at the shop — now working at the Upper Volta Reader ("Upper Volta's Weekly") — omitted handles four, five, and six from

puzzle #311. Not to worry. Virtually all of the more than 227 entries were correct. And now for the gripping

1) UMBRELLA

2) WICKER BASKET 3) PANHANDLE 4) VALISE 5) AX 6) GASOLINE CAN

6) GASOLINE CAN
7) LOVE HANDLES
8) EXTINGUISHER
9) FILING CABINET

(0) SKILLET 11) PENCIL SHARPENER 12) DOOR HANDLE

13) MUSTACHE (4) TOILET

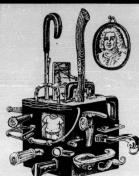
14) TOILET 15) BUCKET 16) HANDLEBAR 17) CUTLERY

18) BASEBALL BAT

18) BASEBALL BAT
19) SHOVEL
20) CHISEL
The gentleman in the picture frame, incidentally, was composer George Frederick
Handel.
The T-shirt winners are:
1. Debbie Twardoski, San

Diego 2. Barbara O'Meara, San Diego
3. B. Smith, San Diego

Laura Hunter, Poway
 Diane JingLing, San
 Diego



A BLOOMING "FORTH" OF JULY BUY ONE, GET ONE FREE!





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