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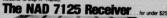
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90 DAYS SAME AS CASH • 0 A C.





Food carries memories. I've suspected that out fondness for foods foreign to us is, in part, that they don't carry our memories. But what about the recent nostalgia for distinctively and merican food, for Midwester home cooking, square meals, and blue-plate diner specials? Hawe we succeeded in drawing halos around the past during which we forked in those mashed potatoes and gravy?

In 1994, the next-to-last summer of the war — I was three, going on four — my mother to isose, any flare out and takes me to her mother in Arisa when the mother in Arisa when the my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother highs her skirt show her stocking tops to pull herself up into the nust-dought pickup at the creat of the state. When my mother highs her skirt show her stocking tops to pull herself up into the nust-dought pickup at the creat of the rust-dought pickup at the creat of the creat of the state. The number of the state when the number of the state when the contribution of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state. When my mother high series in the northern part of the state when the series of the state of the state

stocking tops to pull herself up into the rusted-out pickup at the crest of

1 call her Grammy, this little squat By Judith Moore



THE SOUND COMPANY PHILOSOPHY

by is enjoying a revival today; yet for some of us it is y is in — and we at Sound Company couldn't be had we're all about. Our entire operation and philosophy is

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We're not! Check out the Nakamichi BX-1. It's less than \$250, but it's Nakamichi all the way. Nakamichi, the reference standard, has incorporated several of the advanced design features (and in this transit, their transit, their found in this transit, their \$6000 decks into the BX-1 The Nakamichi

result is unparalleled sonic performance & ease of operation in a most affordable cassette deck. When compromise in music reproduction is not acceptable, there

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while the DNZ20 is 3c49 short if a w superb quarity is new available of the SNA what designed and created some of the best speakers in the world. Many of the world's recovered recording studios have chosen the 8.8 w 801 studio monitor as their standard or reference. These indeed is CRS. Deutsch Grammophon, EMI, Decca, Capital.

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SO DAYS SAME AS CASH + D.A.C.

In Retrospect

Regarding your "City Lights" story (June 13) on the killing of Wayne Holden, possibly the situation could have been avoided if the police were required to have nets available as part of their equipment. It was unfortunate the the police had even to be blamed

the police had even to be blamed for allowing the situation to escalate to the point of using deadly force, whether justified is allowed to the point of using deadly force, whether justified is the policy of the will help them learn how to safely capture crazed behemoths like the 140-pound suspect in this case! Name Withheld Upon Request

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Depth Noticed

I would like to thank you for one of the most enlightening and interesting articles that I have read in a long time. I am, of course, referring to the article about Stephan Riess and water ("There's Water Down Below," June 6).

It seems to me that there was so much more that could have been written. Could you please pursue the subject further? I am sure there is a lot of interest in the subject and that more of your articles swould be that more of your articles swould be conjectal, it cannot understand why it has not been brought to the correction long before now!

One of the questions I am curricus about is has Mr. Ress imparted some or all off has Mr. Ress, imparted some or all off has Mr. Ress, imparted some or all off has Mr. Ress, imparted white paper article rands him appear rather a loner, and it would be a shame if his work does not continue. It seems to me that there was so such more that could have been

does not continue.

I have neither the money nor education to be of any assistance to Mr. Riess but being extremely practical, I recognize the far-reaching results of what Mr. Riess espouse

The Article Bombed

I am not affiliated in any way, past or present, with the military or the Confederate Air Force or the Confederate Air Force
Ghost Squadron, but I was
surprised by the approach of your
May 30 article ("Highlights of
Upcoming Events") on their recent
aircraft display. Certainly none of
the people involved "liked" World
War II or considers the restoration
of these planes a show of
wittens or the control of the people involved the control of the planes and the control of the planes and the control of the

militarism.

Primarily, these planes, some of the last few original ones left, can be appreciated as a memorial to the nonprofessional soldiers who flew them. During the daylight raids over Europe, many thousands died in L-17's like the one on died in b-17's like the one on display, Many times like modern day Invasides battleships, these plans took incredible punshament but brought the crews back to their base. The other planes have smith thistories — the C-46 which flew thousands of how of supplies to China and the P-51 which owercame the fighter threat in Europe. anything but because they were asked to fly with little training to asked to fly with little training to stop the insanity and murder in Europe and Asia. The value and meaning of these planes is best told by the owner of the P-51 who said, when asked if he would part with it for a half million dollars, "I

temperatures; only the trip home alive, if they were lucky. The Reader can be an effective

No Les
Upon reading the article, "Pop
Goes the Keyboard" Ume 13). I was shocked to see the
incompetent research and writing
on the part of Iden D'Agostine. I different musical tastes, and I can
espect that I boin is a critic, but
come on, at least get the facts
right of Think in same is Les."
For John's info, it's Jed. Al least
Jed are professional in what they
do, which is more than I can say
for Mr. D'Agostine. If his writing
and research continue in the
previous manner, his career will
than on the peaks."

Jeanner Smith. Jeanette Smith La Jolla

And Take Those Pinkos With You

Horray for M.L. Rich and David Baranak ("Letters." June 6 and 13)! It's about time we let out our Americanization! Ninotchka Siderova is a Communist. It's not

Americanization Ninochela Sulceron is a Communist. It's not her disagreement with Jonathan blasting. It's her "loyal member of the USSR" we're outraged about! What is she doing in our country? Her native land is always and porting us and porting us and porting us and porting us. So, if she has witnessed so many "disturbing" things, why in hell doesn't she get out of our country and go back so her communist country? And the can take and control of the communist country? And the can take and the country of the communist country? And the can take and the country of the communist country? And the can take and the country to the communist country. And the can take and the country to the communist the country to the communist the country to the country to the profess to side with someone who is only in our country to triand and antageometer country to triand and antageometer. I wish you M. L. Rich. James Barrought San Diego

Evervone Isn't Bigoted

ountryman, Tchaikovsky.

If the streetcars of San Francisco are a living national monument, so are these planes, even more so, considering how many gave their lives flying them, not to glorify more than the because they were

with it for a half million dollars, will never sell this plane. It is priceless.

Certainty allot the planes are Certainty allot the planes are Certainty allot the planes are Certainty and the planes are considered to the planes are planes. They create the same feeling as a steam railroad engine as ense of visible and sure power not as evident in a diseased engine or a pic plane. They may imagine as easier to live in than our own.

Nothing was easier to live in than our own.

Nothing was easy for those who fees twelve-boar missions in they live degree-below zero they considered the planes are planes.

counterpoint to the often uncritical view of other San Diego view of other san Diego publications. In some cases, though, no article at all would be better than one that misses the mark by as much as this one did. William Patch

No Les

Highlights of Upcoming Events A re-enactment of the Great Campo Shoot-out of 1875, model ships at Vacation Village, the National Dance Company of Cuba, and an exhibition of contemporary Indian printmaking Events Listings Dance, film, music, lectures, radio/television, Guide to the Theater Music Scene Upcoming concerts, clubs, and performers . Current Movies Capsule reviews and complete directory . .

Letters

The Farm Goes On Forever There is the food, and there

City Lights Border parking lot break-ins, Del Mar's Straight from the HIp Matthew Alice discusses openings at

San Diego Stadium, and then turns to the tube

The Inside Story Tribune reporter Robert Kaiser helps Joan Kroc make news, and Congressman Jim Bates can't headline at the Union. By Paul Krueger

When It's Over There's a bond that only vets can share

Comedy The audience at The Improv accepts comedian Rick Overton's delivery, By John D'Agostino

More Theater Time takes its toll in the La Jolla Playhouse production of Merrily We Roll Along. By Jeff Smith

Restaurants Eleanor Widmer was fit to be Thai'd in a new Pacific Beach eatery

Quarter Notes Organist John Bodinger, and the Early Music Ensemble of San Diego. By Jonathan Saville

Theater The Old Globe's Fallen Angels is pure Noel Coward.

Index to Specialized Display Advertising Automotive, real estate, restaurants, services, spe and fitness Life in Hell Basic sex facts for today's youngfolk. By Matt Groening . Ernle Pook's Comeek For r sleeping positions.

By Lynda Barry The Reader Puzzle Costars. By Don Rubin

Irone Weber
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ADVERTISING MANAGER

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Off the Cuff Aside from your parents, who was your favorite relative when you were a kid? By Lin Jakary EDITOR ASSISTANT EDITORS

I wish to applogize for all of the controversy surrounding my letter that was published three weeks ago. I did not mean to anger Americans. I merely intended to express my outrage at what I thought was an attack on my fellow country and. Tchaikowski.

PRODUCTION MANAGER
Elizabeth Mathems

37

PRODUCTION ARTISTS ADVERTISING ART DIRECTOR

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both communities in

chosen," says Kathi Howard, who oversees the cultural program for Mayor Roger Hedgecock. "If someone proposed a city, it was usually approved." Although sponsors of a sister city society may lose the energy needed to sustain a cultural commitment, San Diegol politicians and Tessis.

Diego's politicians can't resist forging new ties with more cities. City Councilman Dick Murphy this year took an

expenses-paid trip to the Mideast in part to tour Tel

PAY HERE

4

because so many people who park there are first-time

what's going on down there."
Patricia Baltz of the Parking

Company of America, which operates the Border Parking lot

operates the Border Parking lot as well as more than forty other

lots throughout San Diego, admits her firm has no plans to

put up a warning sign, but says

fear of hurting business is not the only reason. "There's no

need to do it," Baltz says. "You can have break-ins anywhere,

(continued on page 34)

sts who just don't know

"550 FLAT

Your Sister

When Sister Cities International needs a good example of cultural exchange between a U.S. city and a foreign neighbor, San Diego's relationship with Yokohama, Japan is singled out. Formed in 1958, two years after thenpresident Dwight Eisenhower urged Americans to build friendships with foreign cities. the San Diego-Yokohama Sister City Society boasts 300 local

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'5% FLAT

#

exchange program that entertains Japanese politicians and sailors here while sending

groups of local high school students to Yokohama. In the twenty-seven years since San Diego and Yokohama cemented their relationship, seven other local sister city societies have been formed here. Friendship programs with León (Mexico), Edinburgh (Scotland), and Tema (Ghana) aren't as ambitious as that with Yokohama, but nonetheles strive to fulfill the Sister Cities

A PAY HERE

lease all-day spaces to tourists who would rather walk or taxi

across the border than drive themselves. "Most of the cars

plates or are rent-a-cars," Navarro says, "and have suitcases and other valuables in plain sight in the back seat."

Navarro notes that of the

more than seventy break-ins that have occurred since April 20, most have been confined to

the 500-space Border Parking lot at 700 Camiones Way, the lot closest to the border and the only one without an attendant

on duty (signs simply instruct

customers to deposit the \$5.50

charge in a series of slots at the

parking lot's south end). Navarro admits to being a little

perturbed that the lot operators have not put up some sort of sign warning visitors of the problem. "They don't want to

do it because they would lose customers," he says, "and we have no power to force them to

that get hit have out-of-state

550 FLAT



Appeal

of Mission Beach volleyball When he moved here seven years ago, he recalls, there were only two volleybail courts in Mission Beach, both on the bay side at the foot of San Luis Rev and Cohasset courts. Only the Cohasset court had a net up at all times. Whittaker says he called the city's parks and recreation department to find out why there were no other courts, and was told that while the department designates courts on its master plan, it was courts on its master plan, it was up to individual enthusiasts of the sport to erect poles and nets. So armed with a map detailing the allowed sites, Whittaker says, he set about putting up courts on his own at an average cost of sevent-five an average cost of seventy-five dollars each. Three years ago he organized an informal group, the Cohasset Volleyball sociation, to raise additiona funds; today. Whittaker says, the group has 140 members. each contributing annual dues of ten dollars, and Mission

boost volleyball participation have met some serious opposition. Several weeks ago, a group of bayfront residents complained to the Mission Bay Committee, a twenty-member subcommittee of the San Diego Parks and Recreation board, that the increase in volleyball games has resulted in a variety of problems, such as littering. urination on private property, and excessive noise. Residents singled out as the leading trouble spot the bayfront court at the foot of San Luis Rey Court, which they argued was illegally situated twenty feet north of its approved location; they asked the committee to close down all four bayfron

were promptly rewarded when the committee agreed to discuss the issue at its June 4

meeting (the group meets bimonthly on the first Tuesday of the month).

Whittaker, upon hearing of this, immediately issued a call to arms. The week before the meeting, he says, he passed around three petitions favoring retention of the courts: one, which garnered thirty-nine signatures, of residents near the bayside courts; another, with ten signatures, of those who lived by the oceanfront courts; and a third signed by 179 volleyball enthusiasts wi regularly played at the eight Mission Beach courts.

When members of the Mission Bay Committee gathered for the June 4 meeting, they were met by more than one hundred angry volleyballers fearful that their were no chairs," says committee chairman Steve normal hour and a half, took more than three hours; I quickly polled the audience as to how they felt about the courts, and only three were igainst them while more than and when the odds are so

As a result, Alexander says the board members not only voted in favor of keeping all existing courts open, they votes to review the entire court number of courts on the beach

Court Of

Beach now has a total of eight fully equipped volleyball courts, four on the ocean side

and four fronting the bay.

This summer is also the first time that Whittaker's efforts to courts, and their endeavors



David Whittaker is the guru

favorite pastime would be threatened. "When I got there the room was so packed there Alexander. "The meeting, which I expected would last the overwhelmingly one-sided you have to deal with that."

allocation procedure "and work toward increasing the rather than closing any down. (continued on page 35

City Lights

Sue Dough

Chief Justice Warren Burger's call for reforms in the nation's legal system because of the rapidly growing number of lawsuits couldn't have come at a more opportune time, as far as Del Mar City Manager Bob Nelson is concerned. A rash of lawsuits involving the City of Del Mar has drained the tiny coastal town's \$31,000 litigation budget for the currer fiscal year, which ends June 30, and forced the city to borrow from its general contingency fund of \$200,000 — a fund normally reserved for other maintenance and

operating costs.

When the city budget was drawn up in early 1984, Nelson says, the \$31,000 limit on litigation expenses was imposed "because we ticipated no suits other than anticipated to suits other than the ones we were already involved with," primarily a seven-year battle with the developer and bonding company of the Madison West subdivision off Jimmy Durante subdivision off Jimmy Du Boulevard over unfulfilled rements. But then came a series of unexpected lawsuits against the city that have already cost the city thousand onal dollars in

Most notable, Nelson says. are a lawsuit brought against the city last spring by a group of residents challenging the city's decision to grant an easement to the owner of the Poseidon restaurant, and another suit filed in late April by two property owners challenging the Del Mar Civic Association's right to transfer its oceanfront land to the city. And the threat of yet another major lawsuit — this one concerning the legality of the city's adopting a beach overlay zone — has already prompted Del Mar officials to allocate \$10,000 toward the hiring of a special counsel to assist City Attorney Roger Krauel in his defense work. The April suit, Nelson says, causes him particular concern "since we have no idea what it's eventually going to entail" and because the city's litigation budget for the coming fiscal year, used both to initiate and defend against lawsuits, is only \$12,000.

Nelson, however, remain optimistic that despite all the added legal costs, the city will still be able to cover its normal operating expenses. Next year's contingency fund budge has been increased to \$260,000, Nelson says, "and we're confident that the money will be there if we need it.

Chopper Retains Mouthpiece

is not only unwilling to help, but in some cases actually undermines her efforts and

those of like-minded activists

As a case in point, she offers the recent choice of Assemblywoman Lucy Killea

voting record on abortion

matter over to the school's

development department.
"Everyone kept telling me,
'Joan, she's not going to talk
about abortion,' "says Patton.

"Even Father Dennis Clark.

superintendent for Catholic schools in San Diego, told me

that. But I kept saying, 'That's not the point. What kind of example are we setting for the children? What kind of

message are we sending to the politicians? When we do things like this, they think, 'I can vote the way. I went end the

the way I want and the Catholics will still honor me."

It began so innocently: the second annual Fire Service Day drew several hundred people to the Mission Valley Center parking lot on May I to view the latest in county firefighting and emergency equipment. Everything we smoothly until the exhibit closed and it came time to move all the equipment out. A hazardous-materials van owned by the Chula Vista Fire Department was accidentally driven into a Life Flight helicopter and totaled it. What began innocently hasn't ended

yet, but is bound to end ugly The devil himself couldn't have devised a more cur scenario. The van has a harmless little puncture mark on it, but the only major component to escape damag on the Alouette 3 helicopter was the engine. The van struck one of the rotor blades, which sent the shock to the rotor head, the mast, and the transmission, destroying them all. The force shoved the wheel support strut and ripped loose the center section frame. The chopper fell over on its side, causing the tail rotor to strike the ground and thereby bend the tail boom and 1am th

expensive parts of the helicopter were rendered unusable, and the owner of the aircraft, Evergreen Helicopters, Inc., expects the

damage to be between \$300,000 and \$400,000. This would be only a minor catastrophe if the event were covered by one-day liability insurance. It wasn't. Further confounding the situation, the driver of the Chula Vista truck. Rod Hastie, doesn't work for Chula Vista. He's an engineer with South Bay's Montgomery Fire Protection District. "It's a real can of worms," sighs Chula Vista acting fire chief Sam Lopez, "Who pays for it? It was our city's van, but not our driver. He was off duty, it (continued on page 3.9

in the past," says LaPorta

"She participated in our twenty-fifth anniversary two

Killea's office contacted the school and said that the

claims is pro-abortion, was

chosen to speak at the

years ago, so she seemed like a good choice." But last month

4100 Assemblywoman Lucy Killea as the keynote speaker at the University of San Diego High School's graduation exercises on June 19. According to Patton, it is the Right To Life Council's contention that Killet is pro-abortion, that she has expressed her stand in her settlement of the house of the pro-shortion of the shearing pro-shortion. related issues, and that this fact is well known in Catholic circles. Nonetheless, earlier this year Killea was chosen as the Catholic school's commencement speaker. When Patton learned of this, she contacted the school's principal, James Zoll (who ha since resigned). He turned the

The Issue At Issue

In the living room of her La member Right To Life Council of San Diego County, sits with a newspaper headline in her hands. It is clipped from the Tuesday, April 8, 1975 edition of the Evening Tribune. Thick black letters spell out a legend emblematic of another time Abortion advocates denied

Catholic rite." The copy beneath it reads, "The Most Rev. Leo T. Maher, bishop of the San Diego Roman Catholic Diocese, has directed priests in the diocese to refuse communion to members of pro-abortion groups. . . ." Patton shakes her head and sets the headline aside. "Even that," she says, "was done because concerned Catholic went to the bishop and asked him to speak out. That was ten years ago. The diocese has been silent ever since."

Although Patton remains strong in her anti-abortion convictions, she is no longer sure that the institutions of her faith are willing to back her. In fact, she says, the local church



When the school learned tha the Right To Life Council and some parents were upset by Killea's choice as speaker Esther LaPorta, director of development for the high school, contacted Killea's office and asked the assemblywoman for an official statement regarding her stand on abortion. "She had had two

sons graduate from our school, and had been very supportive

school and said that the assembly woman declined to make any statement, and rather than cause the high school any undue publicity, Killea would rather withdraw as keynote speaker. (When contacted last week regarding her stand on abortion and her withdrawal, Killea declined to comment.) While Patton is pleased that Killea will no longer be speaking at the school, she is still miffed that the assemblywoman was chosen in the first place. The incident is. she says, similar to the University of San Diego las school's commencement exercises last year. Father Robert Drinan, a lesuit priest who the Right To Life Council

university last summe-According to Patton, a Catholic man active in the council approached the bishop on the

Lot Of

Rip-Offs

While American tourists are

busy hunting for bargains in Tijuana, other, shadier

characters are finding bargains of their own inside cars parked just north of the San Ysidro

border crossing. San Diego police detective Joe Navarro

an average of one or two car

privately owned parking lots

reported in the area just west of Interstate 5, where a number of

break-ins per day have been

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Four column last week about European
bird songs reminded me of another European
bird songs reminded me of another European
guestion. It has nothing to do with
slift birds, thank goodness — it's much
more important to our daily lives than
feathered songsiers. In talking about teleevision. I've seen I'V in Europe and I've
seen I'V here, and it seems to me the picture on the screens in Europe is better
than ours. I read an explanation about the
difference once, but have forgotten what it
said. Can you fill in the blank in my
mind? Joe Terrebonne

University Heights

That this is truly the Land of Opportu nity has no stronger proof than a copy of TV Guide. Twelve UHF stations and who knows how many VHF stations give us

IV Guide. Twelve UHF stations and who knows how many VHF stations give us ample chances to pick our particular entertainment poisson. It's a philosophy the retrainment poisson. It's a philosophy the regency determined the broadcasting standards the fledgling TV industry would follow. The decision was, in essence, how many broadcasting stations would be allowed in any one area, and what technical specifications the broadcast image would adhere to entitled the standard of the broadcast image would adhere to entitled the broadcast image would adhere to entitle the transmission of pictures in motion. Because of the peculiarities of human vision, the depiction of motion requires at least twenty-five images per second, while Europe would have thirty pictures per second, while Europe would have thirty pictures per second, while Europe would have thry pictures per second.



But a second factor in picture quality, the number of lines per frame in each picture, is equally important, and in this we Americans have fallen on our faces. Each of the thirty images flashed per second consists of a series of lines sharing across a consist of a series of lines sharing across ending in the lower right. Each line depicts a portion of the image, and when viewed as a complete frame, a tiny verismilar picture is formed. The more lines scanned by the picture tube, the better the image on the screen. In the U.S., South America, and Japan, the standard is \$25 lines; in Errore, Australla, Africa, and Eurasia, it is 625 lines; in France at-ways tries to be better—or at least differs to the standard is \$40 lines; in Europe, Australla, Africa, and Eurasia, it is 625 lines; in France at-ways tries to be better—or at least differs from the service of the second control of the second

wanted the maximum number of stations, consistent with an acceptable picture, and because the entire broadcast frequency range is finite, the agency settled on the 525-line standard. It's a compromise between picture quality and opening up the airwaves to competition. The higher European numbers mean a sharper picture, but there can't be as many stations using the airwaves — typically there are three or four in each country.

Dear Matthew Alice: At San Diego Stadium, up on the top light standards, between home and first and home and third, there are two openings in the cement about twelve inches by twelve inches. What purpose do they serve? Mort Schwartz

Mort Schwarz.

San Diego

I asked a lot of baseball fans at the stadium this question, and nobody could give me the correct answer. Some knew other bits of stadium trivia, such as why there is a wire stretched high above the mitrid-base stands to hold the net on extrapoint attempts at football games, so that the football doesn't end up in the stands.

and the NFL doesn't lose a few of its preand the NFL doesn't lose a lew of its pre-cious bucks). A few of the guesses were quite imaginative, especially the one that said if a batter hit a ball through the left-field hole, he would win a free car or some such prize. Not very likely, though, since no human has ever hit a baseball that far. In San Diego Stadium only five better the sea way been his into the sec-

since no human has ever fit a dosedium only five home trush were even hit into the sent has the been that the the home trush were the hit into the sent has the home trush ever even the fit of the sent hough Dave Kingman once hit a 600-foot during a home-run derby contest.

In fact the only connection the apertures have with the games being played is with the crowds watching the games. The openings are in effect windows, and were designed for the express purpose of allowing traffic control officers to stand suppose the control of the sent proposed of

tion would then be radiced down to street level, and traffic jams would be nothing more than an unpleasant memory for San Diego sports fans.

Unfortunately, the windows have seen tilted if any use the sand time of the sand time the lookouts. How's that for unplanned obsolescence?

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

NEWSPAPER REPORTERS STRIVE FOR INTIMACY with their sources; knowing people who make the news means you might be there to cover the story when it happens. Tribune reporter Robert Blair Kaiser has Robert Blair Kaiser has managed that, and more. When Joan Kroe scheduled a recent vacation in Rome, reporter Kaiser arranged for the McDonald's millionaire to have a brief audience with Pop John Paul II in St. Peter's Sunar. Kaiser, who is Kroe's Square, Kaiser, who is Kroc's current friend and escort, then hopped aboard her Grumman G-3 jet and flew to Italy, where he wrote about the June 5 papa

Kaiser and Kroc met last October at Lindbergh Field minutes before she flew off for a brief Palm Springs vacation after her Padres won the play-offs Kaiser, silver haired and single, returned to the Tribune newsroom with both a story and Kroc's friendship; the two started seeing each other socially, says Kaiser, who advises that "dating" would be "going too far" in describing his relationship with Kroc. Kaiser covered the Padres

April 16 opening home game this year from the team's private box, telling *Trib* readers how, "in the world according to Joan Kroc, everyone belongs." Dressed in a "cool turquoise jumpsuit caught with a Mayan belt." Kroc greeted "no less than half a hundred friends, many of them bearing flowers or other gifts," Kaiser observed. "She was nothing but warm all evening." When Kroc decided on the

to see His Holiness in St.

Peter's Square

detail with Kaiser about the reporter's personal relationship with Kroc. "He told us he was Italian getaway this spring, she recalled Kaiser's previous experience as *Time* magazine's Rome bureau chief and asked her friend, that's all," says Witty, who requested the Vatican story because "there's a lot of interest in Joan Kroe." Barbara Herrera, the paper's Rome bureau chief and asked him to accompany her and a few other family members on the pilgrimage. Before joining the intimate party, Kaiser phoned the office of Cardinal Joseph Bernardin in Chicago, whom he knows "by reputation, as he knows me." features editor, says the "subjective" tone of Kaiser's dispatch left her wishing she had placed Kaiser's photo alongside the story to disringuish it from a strict news account. But the story arrived Kaiser says Bernardin agreed in the Tribune newsroom too close to deadline to do so. (Photos of *Tribune* columnists John Sinor and Neil Morgan. that since the McDonald's corporation is headquartered in Chicago, "it wouldn't be coming out of left field" for among others, are used to indicate the personal nature of Bernardin to request that the Vatican arrange front-row seats for the Kroc/Kaiser entourage heir columns.)

Kaiser says he doesn't think

When Kaiser told his coin

he'd be taking a few days off to accompany Kroc, they suggested he send back a story.

His Vatican dispatch, accompanied by a photo of Kroc with Pope John Paul, told readers how "the Pope and

under the noonday sun. He was all in white. He even wore a little white skullcap. Kroc was

wearing a mauve pink dress by Givenchy, with a matching straw hat." Kroc whispered to the Pope that she is "praying

for an end to the arms race

and later told Kaiser that the

pontiff "has warm hands."

Tribune deputy editor Bob

Witty says he hasn't talked in

"there's any impropriety" in his personal relationship with

Kroc made a colorful pair

THESTRIBUNE



Kroc or in his acceptance of the free airfare to Rome. He says he and Kroc have discussed the issue and that he's "agonized over what people might think,"

but he decided he has "been able to maintain a stance fair to our readers, and that's the mair thing I care about, not some abstract [ethical] ideal." For



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1018 Grand Avenue, Pacific Beach 272-6843 MasterCard/Visa/Medi-Cal welcome • El doctor habla espanol Office hours: Mon. Fri. 9 am-6 pm. Sat. 9 am-1 pm and the answer is no. Access key, and the closer I get, the better for our readers."

Nine-hundred-dollar ashtrays and \$440 socket wrenches have given Congressman Jim Bates more nationwide publicity than he could buy, but Bates still has trouble cracking into the hometown Union

Despite his poor relationship with *Union* editors, who privately belittle the
Democrat's intelligence and
use the paper's editorial pages
to campaign for his Republican
opponents, Bates last month sent the Union copies of information he gleaned from disgruntled Miramar

documents and every little piece of information" to the Union office. The aide says he never got a call back on the information. Bates had meanwhile distributed the same material to congressional members, who on May 22 sent a crew of investigators to Miramar, where they probed the cost overruns for ashtrays wrenches, and airplane tie-

down locks. While Bates awaited the outcome of the investigation, he was shocked to see a May 26 Union story by reporter Cooper disclosing that the navy was investigating bills from Grumman Aerospace Corporation for the aircraft ashtrays. The Cooper story

31 the paper credited the disclosures which firing of three top Mit. commanders. Mention was carried toward the the story.

Bates believes the Union

broke the story either because Cooper finally read the documents the congres an had been sending or b ise navy commanders lea d of the congressional investigation and urged Miramar officers to search their books for the cost overruns, expose them, and then take credit for publicly

acknowledging the problem.
"They wanted to say they were on top of it because they knew it would blow soon," says Bates. Union reporter Cooper

May 26 story appeared Cooper insists that Bates's staff never sent him any information detailing the cost overruns.
"That information only told me that minority contractors

weren't being allowed to bid on contracts under \$1000," says Cooper, who also says he returned calls from Bates's Bates, angry at being denied credit by the *Union*, called the local office of the *Los Angeles*

Times to counter the Union's version of the story, but says he was told the paper had a "skeleton crew" working.
"They figured I was trying to play them off against the

military writer didn't see them.) Since the story broke, Bates has been featured on the pages of the Washington Post, Newsday, and on ABC news, and he says he'll no longer send documents to local papers. "I really handled it poorly," he says. "I just should have had a veryone the whole damn

like the navy's PR guy. by writing that the navy had uncovered the price rip-offs.

Bates had sent the Tribune

story broke but the Trib's

copies of navy documents showing the ashtray purchases several days before the *Union*



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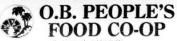


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TROPICAL NIGHTS



tub of a woman. She is brutal, power ful, and repulsive. She never feeds me a bad meal.

On the red-checkered gingham ta-blecloth, Grammy sets down meals that stick to the ribs and do not hide the hard facts of the heavy thingness of things. Her cooking does not con-ceal being born, hard work, and bloody death: it does not deny its roots, does not smother its origins with sauces. It smells like itself. It uses lard, thick cream, the fatback off the hog, and butter, yellow cornmeal. and flour that comes in cloth sacks from which tea towels and children's nighties are made. It is mixed with the nds and fried in iron skillets.

Its preparation is improvisational; it goes something like this: For withered lettuce, take a head of green or red leaf lettuce, preferably red. Wash, dry, and tear leaves. (Don't cut or chop the lettuce.) Add a bunch of thin-sliced radishes and four or five green onions to the lettuce, which you should put in a big bowl. Mix it with your hands. In the skillet — you must have an iron skillet — fry a quarter-pound of thick-sliced bacon, cut into inch-long pieces, until crisp. Take out bacon and set aside on paper towel. Let bacon grease cool. To *cooled* ba-con grease, add one-half cup cider vinegar, four tablespoons sugar. Stir well with a big fork and bring to a boil. (Once I didn't wait until the bacon grease cooled, and when I added vinegar, steam rose up and burned my

Out pops a piglet and Granny pulls back the membranous sac as easily as I peel a banana, and vigorously pumps the back legs until it takes a first breath and squeals.

face.) Just before dinner, pour this. boiling, over lettuce and green onions, and radishes. Add bacon pieces. Serve immediately. The grease

Nothing goes to waste. When Grammy butchers hogs, she pickles the cloven feet (trotters), the pointed cartilaginous ears, and the curling cartilaginous ears, and the curling bone and gristle tails. She packs head cheese into the long-snouted hog's head. Any pork remnants she grinds down into sausage, which she stuffs into the hog's intestines. The last ren-derings and bacon grease, hoarded over the months in Mason jars, she turns into a smoke-blackened iron pot

of swilling lye to make soap.

Milk is never let go bad. What
Bushels and Buckles do not haul up to the road in sweating metal jugs for the dairy driver to pick up, what we do not drink, what is not poured into a trough for the piglets, Grammy churns into butter, makes into egg

custards and puddings. She separates curds from whey, hangs the curds out on the clothesline in a cheesecloth clabber bag. More whey drips on the ground. On the table the next day, there is a bowl of soured clabber milk whose tender pebble curds you strew

with sugar.

It is slow food, somebody's-athome food, and takes its time on back burners and low flames. Cooked veg-etables are overcooked. The liquid left in the pot after cooking vegetables is called pot likker and coats your mouth with a taste that is undomesti-cate, mineral, dark and green, musty. You dip squares of combread or a rolled-up slice of light bread in the pot

There is breaded tomato, made from tomatoes canned in August. Pools of melted butter percolate from the khaki bread crusts onto a lake of tomato juice. It is like eating scenery. Grammy stands in the walk-in pan-

try and gazes at her Mason iars packed with whole pickled peaches stuck with cloves, bread-and-butter pickle, lye-soaked pale green and paler pink watermelon rind pickle. golf-ball-size pickled beets, pickled okra pods with frills of dill head. Standing with her hands on her broad hips, she will count the quarts of Bine cherries, white Royal Annes, boysenberries, blackberries, red and black raspberries, pie cherries, cling peach halves, and whole ivory Sickel pears, stem on, suspended in clear juice. When her best friend, Stell Ellis, comes to visit from Springfield, Missouri, Stell will say to my grand-mother, "Let me look at your can-ning, doll."

In the iron pot, a stewing hen floats and bobs on her own bubbling juices. and bebs on her own bubbling juices. Her goose-bumped skin sweats yellow fat. Grammy has scooped out from the hen's mysterious jumble of guts, gizzard, liver, gravel, a handful of embryonic eggs with yolks no bigger than marbles, and has set them aside for gravy. As the hen simmers, her wings slowly loosen at the joint and lie out on either side of her high-peaked breast like blunted angel wings on the gold-flecked broth, and the pure white dumplings puff up into mer clouds.

Grammy makes pork roast in the iron roaster while I think of how the witch tried to fatten up Gretel for her oven. I see if I can still measure my wrist with my thumb and finger. I can, and while I rest in the knowledge that I am not yet oven-ready, Grar fries apple rings in butter until the ap-ples are see-through as dime store blouses. As she works she sings, but she never whistles. "A whistling woman, a cackling hen, will always come, to some bad end," she warns.

At night all four of us - me and Grammy and Bushels and Buckles eat together. I suspect that our main meal came at four-thirty rather than at the traditional noontime of most farms because Grammy worked as

long hours as her hired men.

By the time you finish reading this story you will know how to ma dinner that, typically, we would have eaten during one of the last two sum-mers of World War II. In addition to the withered lettuce salad, the menu includes chicken-fry steak with gravy, mashed potatoes with turnips, green beans with pork, yellow crookneck squash, okra fried in cornmeal, and cornbread. You will have leftovers. But dibs and dabs of this and that are part of this cuisine, either rehea they were originally served, or heated and mixed with another dish. What you need for dinner for four:

four 1/2-pound pieces of cube steak 1/2 pound salt pork, fatback, or thick-liced bacon

one pound butter 1/2-pound lard

I head red leaf lettuce

pound fresh green beans bunch radishes

l bunch green onions l pound fresh okra, medium-size pods l pound yellow crookneck squash,

four potatoes one turnip

three or four yellow onions jar of sweet gherkins or bread-and-but-

s the oldest child ("mother to my mother's young 'uns") in a large German immigrant family on a farm in Indiana, my grandmother grew up, she would tell me, "working my fingers to the bone." Her mother was stern and hard - by all accounts, a scrawny, puny, mean-hearted little woman — and Grammy ran away at sixteen. She married my uncle's father ("a dreamer"), left him for the Folger's coffee salesman who became my mother's father, and then, when my mother turned six. left him, too, My mother, who would not permit me to

see my father, never saw her father again after that.
"It would have been disloyal even to ask," my mother says, eyeing me meaningfully.

"Didn't you want to see him?" I

My mother and father eloped. Grammy and my father were enemies from the start of my parents' eight-year marriage. Grammy minces no words: He is "no-good," my "spoiled, ricn-kid father." I am his "spitting image." she says wageling. "spitting image," she says, waggling her butcher knife so close to my nose that my eyes almost cross and I can see the upper denture shift in her

I learned sass from my father, Grammy says. And I inherited bad habits, like "playin" with your nasty self," she tells me, laughing and ary, girl." I will end up, she warns, like the neighbor's silly boy. He "played his nasty." If she catches me at it, she will do what her mother did - sprinkle red pepper on my "nasty." Grammy, like her daughter, beat me

unmercifully with anything that hap-pened to be at hand. And it was from Grammy, who in repose appeared jolly, that my mother learned to say, I'm gonna cut the blood out of you

I see Grammy, to this day, by the back porch. A feed sack apron covers the navy blue, white polka dot dress. She holds her butcher knife like a scepter and says "cheese" when her two children tell her to; the grin is not hers. She is four feet, ten inches tall "stout." my mother says when she shows a friend the snapshot. (Now that Grammy is long dead, my mother regards her mother as picturesque. "Quaint," she says. In truth Grammy was big as a house, forty-five, maybe fifty inches at the belly. She was what she would have called a "man mountain Dean.") Her narrow eyes peek. peer out of the photograph from be-tween pillows of fat. Even her pierced ear lobes are fat — and twinkle with dia-

Her face is an effeminate George Washington. She could be his sister. Her skin hangs in folds off her square jawline. Her lips gather like a coin

Once a week she rinses her white hair with laundry blueing. (The blue brought out the blue of her eyes, explains my mother many years later in a rhapsodic contralto, as if she had forgotten the facts of her own life, forgotten that she says to me when she turns forty. "I would never have divorced your father, you know, had it not been for your grandmother.")

Dirt works, down deep, into the lines across her palms. Her hands are calloused. She never wears gloves. "I can't grab hold good," she says. Or-ange bunions bulge on her size-five feet. For years she has worn ill-fitting shoes and boots. After her bath she sits on her bed, a folded towel under one foot. She cuts at her bunions with a straight razor. One night she slices too deeply. Her blood turns the white towel pink.

Before she switches off her lamp at night she soaks her dentures, which rub open sores on her gums, in a glass of water mixed with baking soda. Then she takes two tablespoons of pink Pepto-Bismol for her sour stom-ach. Under her pillow there is a sheathed dagger and a blue-black .38.

Grammy works unbelievably hard. Year round, she milks at dawn and dusk, rubbing the cows' udders after-ward with Bag Balm. She shovels out manure and spreads fresh hay; waters and feeds cows, chickens, horses, mules; slops the hogs, summoning them with "Sooooeeee, soooeee. pig;" midwives cows and hogs. Once spring comes, she has the garden, the canning, the piglets, the baby chicks mailed to her from the hatchery. And when all that is done, she comes in, sighing, through the screened-in back porch, swearing about the nired hands, or about a cow, a mule, a calf, rch, swearing about the hired or at me. She pulls off her rubbers and ties on her apron and begins the housework: the laundry (ours and the hands'), cooking, baking, cleaning up. I follow behind her to fetch, pick up. dust, fold, to iron handkerchiefs, pit





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and peel, snap beans, shell peas, hull strawberries.

She raises pullets, fryers, and the heavy-breathing laying hens under whose hot breasts I stick my hand to gather the eggs. In summer I get chicken shit between my hare toes, She keeps russed Jersey milk cows She keeps russed Jersey milk cows that moan right before milking time, that moan right before milking time, their bags are so full. Then Grammy squats down on the stool, her legs wide apart, her blued hair rissing and falling with the red flank. Humming, she works down the teat. Afterward, the empty bags sway what could red the here.

walk out of the dark barn.

At farrowing time, rolling up her sleeves, she reaches clear to her elbow into an agonized, laboring sow and tugs. She grabs the delicate foretrotters and waits for another grunt, another contraction. A convulsive heave raises the sow's head off the new straw and out pops a piglet, the fetal membrane hooding its snot and pressing its ears flat against its skull, she pulls back the membranous sac as easily as 1 peel a banana, and vigorously pumps the piglet's back legs until it takes its first breath and squeals. When the piglets each root in at a teat and begin to nurse. Grammy tells me. They are eating the buttons off their mother's west. Because she loers.

think this is a dirty joke. I repeat it, years later, in the schoolyard. Everyone laughs.

She keeps two horses, a white stallion and a dray, or draught horse, and a succession of sorry sparined mules that truculently pull plows, a semimechanical seeder, a clanking, rusted harrow. Her milk separator takes cream from milk and an electric churrer churrs butter. She puts on her glasses and reads farm sale lists. She goes to auctions.

She sows field corn, alfalfa, and sweet clover, puts in hillocks of Country Gentleman roasting ears, and rows of staked-up Kentucky Wonder green beans, and I tear strips of worn-out sheet to tie up the bean vines. She raises Beefsteak tomatoes, round hummocks of red potatoes, Charleston Grey watermelons that she sends Bushels to cool in the creek.

Bushes and Buckles call Grammy, Mose given name is Beatrice, "Mrs. Roberts" and "Ma'am." Where fat Bushels and scrawny Buckles got their names, no one says. White-haired, grizzle-chinned, piss-smelling old men, they shaw on Friday night and men, they shaw on Friday inght and one Sasturday change to clean blue overalls that are baggly but do not hide overalls that are baggly but do not hide overalls that are baggly but do not hide overalls that one bushels missing digits and their mouths missing in the state of the state

sit with their legs splayed out and their hands fanned out over their crotches. ("Never show them your business," Grammy says.)

business," Grammy says.)
They bunk out back behind the chicken house and cow barn in a cabin heated by a wood cookstove and papered with Little Rock Gazettes. They use a one-seater outhouse behind the cabin. ("Never go in there. You get diseases," Grammy says.)

They never mention family. They don't ever say "back home." They don't talk much at all. Grammy studies Buckles, his narrowed-down eyes watching the mist rising on the back pasture, and says, "That fella squints just like a suck-egg dog."

Grammy assures anyone who asks that the hands are widowers. But she tells people she is a widow woman. Even I know she isn't; she is what she, sneering, would call a "grass widow."

Grammy is the first person I see naked. Her yellowed-white public has springs up like dying grass across drooping purple labia. The corset ribbing cuts red vertical ridges into her rib cage, her flow of belly, her thighs. Her long loose breasts — she calls them "dinners" — are striped with stretch marks and tipped with nubby beige corduroy nipples. Her clabbered-milk thighs, her drooping buttocks — "hind end." she says the wild thatches of white hair growing from her armptis: I study her body as a palm reader might pause at the break in your life line. At sundown he stands in the bathuta and washewith a scratchy gray bar of Iye soap. After she dries off, she shakes out white clouds of Cashmer Bouquet onto the yellowed skin on which hid dinners rest. She rubs the talcum into the hair under her arms and into the hair covering the V of her sex (which she calls "my business"), and then she wriggles on flesh-pink satcen un

Her biceps are the size of a man's, the is incredibly strong. I watch as she sticks, dresses out, and butchers a series of struggling, squealing behenoth hogs. A hog, I learn, is a pig that weighs more than 120 pounds, and Grammy estimates that three hogs weigh half a ton. Both of them straing, she and one of the hired men will hoist a carcass onto an ancient tree limb reinforced with two-by-fours. The body hangs, snout down. The limb bows and groans. The blood pools, gums up in the red dirt. The limb bows and groans. The blood pools, gums up in the red dirt. The limb bows and groans. The blood pools, gums up in the red dirt. The blood pools gums up in the red dirt. The the star beautiful to the same star of the same that the same star of the same to the same star of ribs. She chops off the same totters that I watched her, months ago, pump to get the pig to take its first breath.

She wrings chickens' necks as easily as she squeezes out a dishrag, places the fluttering chicken on the oak stump in the back yard, and chops off its head with a prompt whack of the axe, then tosses the decapitated body onto the ground for that dust-

raising rumpus she calls "the last dance." She pitches the red-combed head, its eyes – seconds ago as bright as a new doll's – now beginning to film, to the dog, (When she screams, as she often does, "You are going to the dogs," the expression carries fatal significance. Ofripping its yellow feet, she plunges the chicken carcass into boiling water to loosen the feathers, and, then outside (behind the back yard if there is a wind), feathers

by while she plucks.

Some extraogant strain in Grammy goes beyond tooth-and-claw survival. One day out in the pasture to the west of the house, she castrates a graymottled white stallion — "young Cholly" — who has kicked her, she swears, "for the last time." Cholly's rib cage does accordion wheezes and, with each deflation, another flush of magenta blood floods the tall grass, this high moans chill the hot summer air. "I struck a damn artery, boys he says to Bushels and Buckles, who

look at the ground.
Finally she has to shoot him. The
silent trio, each with a shovel, dig
next to Cholty's mounded white body.
Before they push him in, Grammy—
wearing her high-top boots—kicks
the horse and with her first raised,
screams, "You goddarm son of a
bitch, I'd do it to you again if I
could!"

One night in '43 she killed a "Cohmanchee Injun." She loves to tell the story. "You see, I heard somebody tryin' to start my son's Packard coupe

up out in the garage along about three in the ayem, an' I creeped out there in my bare feet and nightie pickin up the ice pick on my way. She begins the story. "It was pitch back in the garrage, an' he never saw me comin, to busy he was tryin' to hot-wire that coupe. Just put the o' pick right in its back and before he could even straighten up good. Je ohim a second pin." Then, depending on her audience and her mood, she wis supplication of the straighten of

county work farm just across the hill.
"I'd guess," she would add, slyly,
studying her audience's eyes, "they
talked about that over at the county
farm for a lone time!"

As a child I believed she loved killing, that she was a Nazi of the barryyard, conducting her spectacular pogroms against the hooved, the hornet he curly-tailed and spotted, the webfooted and speechless. Hacking at a hog's leg to get at what would be smoked into harn, blood running, dripping off her wrists, she once looked across at me, my ears stopped against the squealing with my hands.

ng with my hands.



strawberries.

She raises pullets, fryers, and the heavy-breathing laying hens under whose hot breasts I stick my hand to gather the eggs. In summer I get chicken shit between my bure toes. She keeps russet Jersey milk cows that moan right before milking time, their bags are so full. Then Grammy squats down on the stool, her legs vide apart, her blued hair rising and falling with the red flank. Humming. she works down the teat. Afterward, the empty bags sway when the cows

walk out of the dark barn.

At farrowing time, rolling up her sleeves, she reaches clear to her elbow. into an agonized, laboring sow and tugs. She grabs the delicate foretrotters and waits for another grunt, another contraction. A convulsive heave raises the sow's head off the new straw and out pops a piglet, the fetal membrane hooding its snout and pressing its ears flat against its skull.

think this is a dirty joke. I repeat it.

She keeps two horses, a white stal-ion and a dray, or draught horse, and

They bunk out back behind the lion and a dray, or draught horse, and a succession of sorry spavined mules that truculently pull plows, a semichurner churns butter. She puts on her glasses and reads farm sale lists. She

sows flord corn, affaira, and don't talk much at all. Grammy ston-sweet clover, puts in hillocks of Coun-try Gentleman roasting ears, and rows watching the mist rising on the back of staked-up Kentucky Wonder green beans, and I tear strips of worm-out just like a suck-egg dog." beans, and I tear strips of worm-out sheet to tie up the bean vines. She raises Beefsteak tomatores, round that the hands are widowers. But she

Bushels to cool in the creek. Bushels and Buckles call Grammy, overalls that are baggy but do not hide their bowlegs. Their hands are miss-

sit with their legs splay d out and years later, in the schoolyard. Every-one laughs. their hands fanned out over their crotches. ("Never show them your

chicken house and cow barn in a cabin heated by a wood cookstove and pamechanical seeder, a clanking, rusted harrow. Her milk separator takes use a one-seater outhouse behind the cream from milk and an electric cabin. ("Never go in there. You get diseases," Grammy says.)

They never mention family. They don't ever say "back home." They goes to auctions.

She sows field corn, alfalfa, and don't talk much at all. Grammy stud-

hummocks of red potatoes. Charles-ton Grey watermelons that she sends tells people she is a widow woman Even I know she isn't; she is what she. tells people she is a widow woman. sneering, would call a "grass widow"

Grammy is the first person I see na Bushels and Buskles call Grammy, whose given name is Beatrice. "Mrs. Robents" and "Ma'am." Where fat Bushels and scrawny Buskles got their names, no one says. While-haired to grizzle-chinned, piss-smelling old men, they shave on Friday mpt and not Saturday, change to clean blue mentals that the tops to the state of them "dinners" - are striped with stretch marks and tipped with nubby beige corduroy nipples. Her clabbered-milk thighs, her drooping buttocks — "hind end," she says the wild thatches of white hair grow

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"I'd guess," she would add, slyly studying her audience's eyes, "they talked about that over at the county

farm for a long time!"

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1944 more than seven mil-Jion men are in uniform. On June 6 the Allies land in Nor-mandy and by mid-July the U.S. Pacific forces overrun Saipan. Gram-my's favorite of her two children, my uncle, is with the Navy on Okinawa. One afternoon she pushes aside the heavy ivory lace curtains and licks the back of a war mother's sticker - a white star on a field of azure blue and glues it to her front window.

To me the wer pours as naturally through life as the tap water from the deep well out back. But war is also a bogeyman, evil and dangerous, whose face I cannot and do not dare imagine. War is Japs. "If they attack the farm," Grammy advises, "they will float down on us" — her stubby fingers illustrate the plunge - "with para-

chutes. They will catch you and stick you" — she mines the Japs' short stabs and my grunts — "in the belly with a bayonet. Then they will cook you in the big pot in the yard, and eat you with hot pickles." All dark-skinned people, she tells me, like hot, spicy food and are cannibals.

Any distant flash of heat lightning, every far-off rattle of thunder, any backfire out on the road, might be the bombs she prophesied. Every hyperexcited voice rising through the Phileo's static could be its herald. "Shut up, young 'un," she commands while she tunes.

Grammy came from people and from a generation that had gone hungry. War evokes her fear of going hungry again. She smokes hams and sides of bacon for Mr. Black — the euphemism for the black maket - to trade for rationed tires, for the sugar and coffee she hoards. We do not butcher beef, so she trades a side of pork with a butcher for a side of beef.

When she uses the tough round

steaks, she takes out the claw hammer and beats them out thin to make chicken-fry steak. She pours a half cup of flour, two tablespoons salt, and a pinch of black pepper into a brown paper bag. One at a time, she puts the steaks into the bag, shaking it up and down until the meat is thoroughly coated. When the melted lard in the iron skillet is hot enough that a drop of water tossed into the skillet pops, it is time to put in the steaks. She cooks them on one side until the blood seeps up to the top, then turns them over. How long she cooks them depends on whether she wants the meat rare or well-done, the coating crisp or mushy For Bushels and Buckles she cooks it mushy and adds, right before taking the steaks out of the skillet, several dollops of Worcestershire sauce, pro-nounced "War-chess-tire." She always leaves any pieces of crust that fall off the steaks in the skillet to give

the gravy "crunchers."
(Typically, one sees "cream gravy" featured in truck-stop diners as the ac-

companiment to chicken-fry steak. My grandmother only made cream gravies with poultry and pork chops, and called them "milk" gravy. What she made for chicken-fry steak she called "water gravy." The principle of water gravy is two tablespoons of flour to one cup liquid. This is the place where you can use your pot likker if you have any. Into the grease left in the skillet — about one fourth cup — add four tablespoons flour and or low heat stir with a fork until a slight bubbling starts. Bit by bit, add two cups water or any leftover pot likker. When it thickens and "comes together," add salt and pepper to

Grammy makes our bread. She kneads up mounds of dough and puts it in a floured bowl under a clean dishrag to rise. Before the bread is fin ished baking, she rubs the tops with melted butter to brown the crust. She makes yeast rolls, cinnamon rolls, and in winter apple kuchen. She makes fresh buttermilk biscuit and corn-



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bread. To the cornbread recipe off the sack, she sometimes adds a pint jar of home-canned cream corn or, better, she stands three or four fresh ears on a plate, slices the cohs with her butcher knife, and scrapes kernels
and the "milk" from the cut corn into her cornmeal mixture. Or she will crumble bacon left from breakfast or "cracklins" saved from rendering a

The war dominates the news, but polio comes next. Polio had paralyzed Roosevelt while he was governor of New York, and in 1944 it kills more New York, and in 1944 it kills more than 1000 people, even more in 1945, and cripples additional thousands, In newspapers between the lean-jawed generals, the pale dying boys, and the bombers with noses painted to look like dragons, Istare at polio victums in iron lungs and Sister Kenny brish massaging atrophied limbs. If I have even the slightest sore throat (a polio symptom) I am too scared to tell Grammy.

Polio — and the "silly boy" who

Polio - and the "silly boy" who rides his white mule past our house is the reason Grammy gives when she refuses to let me play with children down the road. Excepting occasional Saturday afternoons when we ferry the delicate eggs at ten miles per hour around high-shouldered furrows left by farm wagons, I do not leave the

Grammy sits on the back porch, snapping and stringing green beans. These are times when she tells me about growing up in Indiana. She grabs the bean string on the stem end, where the bean flower once was, and pulls downward. The string comes off. She pinches off the end, then she snaps the bean in two. Right after lunch, she cooks up a mess of beans for that night's dinner.

To make her green beans, she chops thick-sliced bacon or fatback into half-inch cubes, which she puts in a heavy pot with snapped and stringed beans and two chopped yellow onions. (She also adds any beet or turnip tops or any other tender greens, such as spinach or mustard, she has on hand. Tiny turnips, thinned from the gar-den, are plopped in whole, and are particularly delicious.) After barely covering them with water, she simmers the beans on a back burner for an hour or two until they turn a dark olive green in color and are mushy in texture. The pot likker is served in a sauce bowl.

Grammy subscribes to Country Gentleman, the Saturday Evening Post, and a local Sunday newspaper, and although she is not a Jehovah's Witness, her friend Stell Ellis is, and Stell sees to it that my grandmother gets The Watchtower every week. But Grammy never reads it. She gets seed catalogues and invitations to farm sales, and saves them all. The drawer of her library table is stuffed with crisp, yellowed illustrated pamphlets on colon disease, colonic irrigation, rupture and hernia cures and hernia trusses, letters from my mother and uncle. She owns a navy blue Leather-ette Bible, a Webster's dictionary my uncle won as a college prize, a mil-dewed copy of Robert Service's *The* Cremation of Sam McGee — probably a remnant from her Klondike days and a catalogue with tipped-in repro-ductions of Degas's ballet dancers sent by my uncle from the Metropoli-tan Museum of Art. About that catalogue, she tells me, "That's where your mother lives."

When I have been good, when the

war news is hopeful, the hens laying





Feeling Liszt-less

lately?



high cream content. Grammy lets me have the "toe-dancer pictures." I sit on the davenport in winter, or in summer on the porch swing, and gaze at Degas's pastels, the filmy blue tutus, pink-suffused faces, and the tight chi-gnons — "topknots" she calls them and if I beg she will make one in my hair. But, she warns, "Don't expect me to do this every day. You're the kind that give 'em an inch, they take a

When she is down at the barn or out in the fields or vegetable garden, I go to her bedroom. It's a shady, cool room centered by a vast mahogany four-poster, crowded with massive matching chests-of-drawers on which she placed starched tatted "runners." and against the walls are cardboard boxes in which she stores clothing from what she remembers as her "better days," as well as gunny sacks stuffed with rags for rag rugs. I stand in front of the long mirror built into the door to her wardrobe closet and, lifting my feed sack skirts with one hand and with the other pulling back my hair for a topknot. I try - in the Grammy have been "pals forever."

brown boys' boots which Grammy buys me (I do not dare take them off because I can't tie the laces) - to stand on my toes. The two-foot-high Philes shaped like an arch in a cathedral and cov-

ered, across the front, with brown

fabric, carries war news, Roosevelt's

Saturday-night Fireside Chats, hillbilly music. Queen for a Day, Gal Sunday, farm reports. Just before supper on the twenty-third of April, 1945

— by which time I have, through a series of maneuvers, taught myself to read - FDR's death is announced on the radio. For the next eighty-five hours only grief mixed with the static Grammy stops dead. She sobs. She beats the green wool easy chair. "It's like I was widowed myself," she sobs to Bushels and Buckles, who look frightened over the bowls of bread torn up in milk that is our dinner that night. The next morning Grammy walks slowly, wiping her eyes into the corner of her apron, down the steep grade to the barn to milk Bossy, Joan Crawford, Clabber Girl, and Vanessa. She has looped a black sateen armband around her thick upper arm. She hates Harry Truman. Not until Stell Ellis shows up after Decoration Day does Grammy cheer up. Stell and

Stell comes three or four times a year from her home in Springfield, Missouri. Stell is married to a bookkeeper for the city of Springfield and has three daughters. Two of their hus-bands are in the war. The third has asthma. One daughter is "no-count" and, from what I overhear. Stell has vorries with her husband. "The old goat" has "prostrate trouble" and is "chasin' young tail."

Stell drives a black Ford with leather seats down on Route 66, which she grimly calls "Blood Alley." Her husband gets her extra gas cou-pons from "Mr. Black."

Stell wears bright lipstick and matching cheeks. She shaves her eyebrows and then in the morning draws on them with a pencil. The pencil matches her "good" hair which, when I ask, she tells me is "hennaed and marcelled at the beauty parlor. She rubs deodorant cream under her shaved armpits. The deodorant is called Odor-o-no and comes in a cobalt blue glass jar. She dabs on a strong perfume, hyacinth, she says. She wears what Grammy calls a "ruched and tucked" dress with "gussets," and has, she admits, when Grammy compliments her, "a cute figure." Grammy uses "the Havil-land" instead of the "kitchen dishes"

dressed up, too, in silk or rayon jersey dresses clasped at the bosom with a brooch, and high-heel black pumps.
For two or three days Grammy

leaves the farm work, even the mill cows, to Bushels and Buckles while she and Stell drink coffee and talk Stell always gives Grammy a permanent, and it is always "too goddam tight." One day Stell runs her hand through my natural — and tight -curls, and says to my grandmother "Doesn t she just have hair like a nigger, though, Beatrice?"

Grammy laughs until she cries, and says, "She sure does. Now wouldn't

that be funny, though?"
Once, while Stell waits for Grammy's permanent to set, she tells me about her grandson Bobby, her "eld-est," whose "belly button wasn't tied est, whose "belty button wasn't fied up right tight at birth, you know, missy?" Stell, like my grandmother (who calls me "young 'un" and "girl"), never calls me by name. One much of Stell's angel cake and peach ice cream and "burst his guts out onto the living room carpet." According to Stell, her fast action in "scooping the guts back up into him" with her bare hands is what saved the boy's life. When Stell gets ready to leave.

Grammy and Bushels and Buckles load her down with farm goods. Grammy packs into cheesecloth blocks of the butter she churns with the electric churner, carefully tilts the brown eggs Stell favors into egg car-tons, takes down a side of bacon from its iron hook in the smokehouse and its iron hook in the smokehouse and folds it into newspapers, arranges jars of cling peaches, green beans, and kraut into orange crates, and, if it is summer or fall, the two women get out early, roll their hose around their knees and hitch up their skirts with constants and with the skirts with knees and hitch up their skirts with clothespins and pick "messes" of corn, green beans, ripe tomatoes, long shiny eating cukes, and little, nubby, hard-warted picklers, yellow crookneck squash, okra, the net-rinded muskmelons, and pale green

As soon as one laundry basket is heaped, I struggle up through the rows, dodging the humming mosquitoes that rise up right after first light, thread through stands of scratchy hollyhocks and sidestep sharp edges of the colossal drouping sunflower heads, and, granting with the weight of the basket, the wire handles digging into and cutting my palms, sweating and red-faced, I say to myself, "Chug-a-chug-chug: I am the little engine who could."

Then Stell is ready to go. She and Grammy hug and kiss and cry. Stell tells me, "You help out your grand-mother, you hear?" She honks and waves as she backs out of the driveway and Grammy directs her. Stell's Courter stell flowers stand up in jars wedged into the front seat with melons and corn and cabbages. Grammy has a scarlet cupid-bow lipstick mark on her doughy powdered cheek. She stands up at the road by the mailbox until all she sees of Stell Ellis is dust. That is what she says when she gets back to the yard. "I stood out there until all I could see of Stell Ellis was dust." She is blinking back tears and her face looks bigger under the new tight

curls.

During World War II, those who can, raise Victory Gardens and generally ast more vegetables. It is not unusual for families to have two, three, even four vegetables at a main meal. During summer we often eat green beans, crookneck squash, fried okra, and maked destates and turnin. The and mashed potatoes and turnip. The yellow crookneck squash is not only aesthetically pleasing but has a far sweeter taste than zucchini. After slicing four squash and one yellow onion in rings, Grammy simmers them (with just enough water to cover them in the pan) until the vegetables are

soft. After straining off the "likker" (preferably into a pan of green beans), she mashes the squash and onions with a potato masher until the vegetables start to break up. Just before serving, Grammy adds half of a quarter-pound stick of butter to the cooked vegetables (in the pan) along with a couple of tablespoons of sugar and a sprinkling of salt and pepper.

When she mixes mashed potatoes, Grammy adds one medium-size tur nip, sliced, to the raw potatoes. When the potatoes and turnips break up eas-ily when "pronged" with a fork, she drains them (saving water for gravy) and adds butter with milk, cream, or half-and-half. She is careful to mash the potatoes until their consistency is smooth but not silky smooth.

Grammy frequently complains that "city cooks" will whip potatoes until they are the consistency of wallpaper paste. "Mashed potatoes, goddam-

paste. "Masned potatoes, goddam-mit, means mashed."

I do not know any vegetable as likely to be greeted with "I'm not eat-ing that." But to mose of us who have ing that." But to tnose of us who have had our okra fried, nothing tastes bet-ter. Grammy puts quarter-inch rounds of okra (one handful at a time) into a paper bag with one-half cup yellow cornmeal, salt, and a little sugar and shakes it up and down. After the okra is coated, she fries it in lard or bacon grease in her iron skiller. The wned, fried okra is delicious hot or cold.

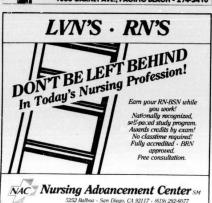
Ithough I did not know it in 1944 and 1945 — or did not know the name for what I felt - i know now that I was unrelievedly lonely. I missed my mother, who was working on her master's degree in New York, and who rarely wrote. When I ask Grammy, which I learn not to do, "When is Mama coming for not to do, "When is Mama coming for me?" if she answers me at all, she says, equably, "I don't know," or an-grily, "If she gets married again, her new husband may not want you." Once she tells me, holding a letter from my mother in her hand and look-ing an event be too of her procedule. ing up over the top of her spectacles, "Your mama has her a soldier boy."

I hardly dare permit myself to think of my father. When I try to conjure my father mentally, he is dim — long shadow and heat. I remember only warmth and hugeness. I know he was bad. I suspect I was like him. I have dolls, Belinda and Pearly and

George. I pat out mud pies for them with rocks and eggs I steal out of the hen house and peach peels and apple parings I get from the pig slops when I carry them down.















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down hens. By screaming "Sic 'em, sic 'em," I get him to grab the chickens in his mouth. Their squirming and pecking excites him, and he worries at their necks until he wears them down. When the hens cease flapping. souzwking, pecking, he wearies of the game and lumbers off, feathers sticking to his muzzle, and he leaves the heaving, half-dead chicken.

I feel a disorienting pleasure, watching the dog tear at a hen. But once he has walked off, I swear never to do it again, and try to erase the event from my mind. (Ever after I will feel a commonality, a chilly familial bonding, with mass murderers, idle

pected that my chicken-killing and their person-killing operated out of the same dynamic, that they too, at first, felt tempted by and then enjoyed the deed, and, when it was done, felt disgust and self-hatred.

For a long time Grammy is mystified by the mauled chickens. Finally she catches me out by the blackberry bushes, which grew as thick as con-certina wire. She catches me siccing the bound on a black-and-white speckied pullet. She grabs me up by the hair and switch-whips me until I run blood. Often when she punishes me she will say. "Why don't you just git to your mother in New York," and during this whipping she repeats her suggestion — surely only rhetorical anger, bluster, blow. But when she goes back down to the barn that after-

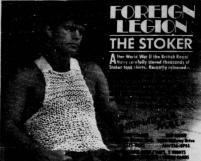
room to milk the cows for the night, leaving me on the bottom step of the back porch. I decide to find my mother. Dressed in my sunbonnet and boots, with Belinda and George and some cold biscuit in a paper sack. I head off down the road.

From two years of farm work I am sturdy, and I get perhaps two miles. walking along through the slanting, late afternoon sunlight, while in the east, the moon rises in a white sliver. Finally a pickup truck, driven by the local Baptist minister, stops. He is wearing a dark navy blue suit; he drives me back to the farm.

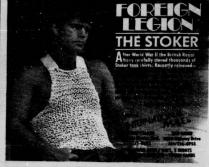
(Why didn't Grammy send me back? I was, as she said almost daily, "the worst baggage, the heaviest load" she'd ever carried. I was not, as my mother suggested in her letters I should be, "good company for your

grammy." I tracked in mud, left doors open and let the house fill with flies and mosquitoes, smeared dirty hands on walls and dresses, broke glasses. If on waits and dresses, force glasses. If she touched me, I flinched. When her broad short back was turned, I stuck out my tongue. More than once I told her I hated her, and most of the time I did hate her.)

In wintertime there is less work Grammy decorates dinner plates with bluebirds, robins, blackbirds, cherry trees. She cuts and sews clothes from the feed sacks, makes tea towels mends linens, embroiders cross-stitch patterns onto pillowcases. In winter me my own swatch of pie dough to roll out, and helping me make cinnamon sugar to sprinkle on them











she rolls them out onto a floursprinkled wooden breadboard with a wooden rolling pin my uncle bought her. For fillings, she uses fresh what-ever is in season, and in winter uses the berries, peaches, and pie cherries she has canned. She simply heaps up the fresh fruit or the canned into the pie shell, adds sprinklings of flour, sugar, and pieces of butter. If she de-cides the fruit does not have much taste, she adds cinnamon and nutmeg. If she has time (or company coming), she makes lattice crusts which she "gussies up" with cut-outs (sketched on the rolled-out crust with the tip of

a knife) of cherries, apples, profiles of birds, or what she calls a "heaven top," a round sun with a smiling face, stars of varying size, perhaps a few clouds and a crescent man-in-the-moon. These are stuck to the crust with beaten egg white and then pol-ished with more egg white. She never fails to smile when she does this, and for a few moments, perhaps then, even whole days, I hink I will soon

Perhaps by keeping me, Grammy was trying, in part, to make amends to my mother for leaving her behind in Albuquerque, and then, two years

later, giving her to my uncle twenty-four then - to rear, which he did. Certainly Grammy was "landgreedy," according to my uncle, who loved her dearly — and who had borrowed heavily in the mid-Thirties to buy his mother that farm. My mother sent her fifty dollars, each month, for caring for me. In the Forties, fifty dollars was not an insubstantial sum. She was lonesome, and frightened her son would be killed in Japan, and that she would be left entirely alone in the world (she said this, often), for she never much cared for my mother.

would sometimes drink a martini, she would weep, recalling that Grammy

died.) Two weeks after my runaway at-tempt, Hiroshima and Nagasaki were bombed. When the Japanese surren-dered, Stell was visiting. That night he and Grammy twirfed wildy in their bare feet through the deep grass of the front yard, ignoring the chig-gers that bit their ankles and naked arms. They invited me to dance, but I was too shy, and hung back at the edge of the lawn. In September my mother came for me.



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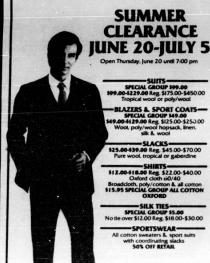
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When It's Over















once saw a classmate of min flight from Bien Hoa airbase to Sydney, Australia, where we were going for R & R. I knew that it was he, although it took some time for me to accept the coincidence of the thing. In the meantime, I walked right by him, pretending not to recognize him. For all I knew, he was pretending the same. I found a pair of seats a row or two behind his, where Kolley, a buddy of mine from the Ninth Division, and I could sit

At first I told myself that the reason I had not acknowledged my former schoolmate was because I wasn't really sure that it was he. The last time I had seen him was two years earlier, in 1966, when we were wearing caps and gowns instead of summer khakis. Besides, you run into a lot of people in the army, and they sometimes look like someone else. After a while I realized that I didn't want to find out. I was afraid that if it turned out to be he, my R & R would be ruined, because I would have to sacrifice some of my time with Kolley, and Kolly would have to spend some of his time alone or as the outsider tagging along with the two of us. It had nothing to do with my classmate's acceptability as a person; it was simply that I owed my loyalty to Kolley, who had been through the war so far with me, and to whom I now felt closer than I did to any of the friends from my civilian past, from another life which had been left behind. Also, I would not have felt as free to enjoy myself or do what I wanted to. In my mind, whether it was voluntary or not, I felt it necessary to maintain a definite dividing line between the friends that I had over there and the

In any case, I pretended not to know him. We had seven days in Sydney, during which I never ran into him in any of the bars, hotels, or nightclubs. I remember how luxuriously odd it felt, after seven months, to go to sleep without having to worry about incoming rounds in the middle of the night.
On the final morning, when we were all assembled again and taken by bus out to the airport for our return to Vietnam. I found my former classmate on the plane and sat down

in the seat beside him. I asked m

"I thought that was you," he said

"but I wasn't sure."

I told him that it had been the same for me, and that then I had lost track of him. "I was going to ask you, if I ran into you again." I said you, if I ran into you again," I said Trealized that he had probably intended to ignore me altogether, and wondered whether he had felt the same things I had or not. This hurt me a little. It was one thing for me not to have wanted to recognize him, but for him not to have wanted to recognize me, well, that was different. But we passed over it, we didn't talk about it anymore, and instead went immediately to what we instead went immediately to what we had been doing in the war, what units we belonged to, and who else from Hilltop we had seen or had come over there. I was relieved to discover that he was not in the infantry, and therefore we would not have to worry about feeling superior to or alienated from each other. I was a member of an infantry division, but I wasn't in the infantry proper. I was proud, of course, to be able to tell him that I had been wounded, but that's another story. and anyway I didn't think of it as sufficient reason to feel more experienced than he was and didn't act that way. It merely made me feel equal. I was always afraid that I had not experienced enough, and I'm the sort of person who has to have an advantage of some kind in order to feel equal.

Yet it was difficult to talk to him after the obvious subjects had been used up. I don't know why this was. He didn't seem to want to open up. He gave off a feeling of remoteness detachment, as if he were preoccupied with something else. It could be that something had happened to him which he didn't want to talk about - that was always a definite possibility over there - or that, to him, the fact that I was from Hilltop meant nothing to him anymore, as it had meant comparatively little to me when I had first noticed him a week before. Certainly we were both headed back to the war, to the incoming rounds, to the very real possibility of getting killed, and there was no way out of

By Geoffrey Hanson

When It's Over

continued prom page 21/2 it. It was 11 like when we had first arrived in Vietnam and had had no way of knowing what we were getting into; now we knew and we were goting into; now we knew and we were going back. Maybe he was thinking about that, just as I was, event hough I keep blabbering on about other things. Or maybe he no longer liked me, since he knew that I had ignored him.

I will never know, because when

I will never know, because when we landed at Bien Hoa and checked back into the war, we said good-be and I haven't seen him since. It doesn't make any difference. I feel toward him now the same sense of a connection to the special past that I feel toward noy where friends from Vietnam, friends who have long since dispersed to all the towns and cities and villages of the country that they came from originally, or to new ones where they started over. These days, the fact that went to Hilliop High School with me is of less significance than the fact that we were both in Vietnam.

It doesn't mean that we would be civilian friends or could see each other socially. All the rules of personality and compatibility still hold true. But there is an abstract bond by which I know that if I saw him in trouble, I would unhesistatingly go to his deerned would not necessarily do that for someone who had merely been my classmate in high school. In the latter case, I would have to determine who had merely the nature of the trouble was, and whether they

were right or wrong according to my own standards, before I could act. On the other hand, I canno, think of anyone I knew in Vietnam, including those I didn't like, on whose behalf I would not immediately and unquestioningly take action of some kind. prayed to God and said that he could kill me at the airport in San Diego if he wanted, but please, please, not to let me die in Vietnam.

You weren't going to get anything out of it collectively. Whatever you

won, you were going to win it on your own, for your own reasons,

which included getting killed or glory or experience or a novel or

whatever it was you wanted from it. There wasn't going to be anything

else. You did your time, you made your friends, and that was that. You

Well, ten years have gone by now

men who went there during the time

since the technical ending of the

thing, but for the majority of the

survived

The war for each of us was



hen I was there in Vietnam, toward the vietnam, toward the again alive. I prayed to God and promised him har I would believe in him and tell everyone about him if only he would allow me to get back home alive. I didn't want to die there in a strange place on strange ground so far away from home where no one from my past would ever know what had happened to me. There was even something particular about the dirt there that I didn't like, having studied it so closely in moments of terror. I

when the war was at its peak, which would have been in the last three years of the 1960s, it has been closer to twenty years since they came back. It doesn't seem like it, because the

It doesn't seem lite i, Decause the war went on and on for so long after that that we were never really emotionally free of fit. I think we knew in some way even then that we knew in some way even then that we had lost it, that everything we had done had been for nothing, at least in terms of there being no possibility of military victory for the side that we had fought on We weren't ready to admit it, though. We weren or psychologically able to let go of it, in the way that you let go of it an obsessive love affair only when the other person has actually married someone che—we couldn't let go, that is, until the day when the final therefore the final time from the roof of the abandoned American embassy building in what would thereafter be referred to as He Och Minh City.

Ho Cin Minh City.

It was night over here when we first heard that it was truly and finally all over. I remember driving through Imperial Beach on my way to meet a friend from Los Angeles, a former navy photographer who had been to Victiman ahead of me, now down for the weekend and staying in a motel in Coronado. Going up Palm Avenue toward the cean, I had the motion of the weekend with the state was a state of the st

although I was not sure yet exactly how I was going to feel. That was what I would need the beer and the whiskey for: I wanted to feel whatever I was going to feel as soon as possible and get it over with as quickly as I could, with something both to release it and then to

numb it.

It turned out that the clerk in the liquor store, a man a little older than I was, had also been to Victnam. A portable radio on the shelf behind him was tuned to the news. I asked him how he felt about it. He looked at me and shrugged his shoulders.

What was there to say? Ho Chi Minh City instead of Saigon, I said. Who would have believed it? It was like some kind of bad joke. He nodded and looked away.

and looked away.

I went out and got in my car and drove to the motel in Coronado.

With my friend looking on, I proceeded to down the whiskey and chase it with the beer. My friend did not seem in any way as upset as I was. I figured that this was because he had not been in Victnam for as long as I had, and had been there much earlier, before the thing became the monster that it did, so

that he had had more time and space to make his separate peace about it; either that, or it was because he wasn't drinking. Having an audience, I began to act out my emotions. It was all for nothing, I was saying, it was all for nothing, they all got killed or had pieces blown off of them for nothing, and in the end they beat us, a bunch of little fuckers wearing sandals made out of ire treads. Using bicycles, without

"No," he said, "it wasn't for nothing. We still got to rip and tear ass. America got to show everybody

any air force, they beat us.

that we can still rip and tear ass, and that was what it was all about."

It was his cynical way of looking at it, but it struck me as being at least partly true. I understood then that he had been less idealistic, had probably been the victim of fewer illusions that I had going in, and shad loss less in the end. Some of the people who had been hurt the worst (not counting physically) and were the angriest were the ones who had been them soit idealistic, the most innocent without believing that they were innocent, in the beginning. I







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When It's

felt a sudden powerful kinship and sympathy for all those whom I knew and whom I did not know who had lost what I imagined I had lost, and how lonely they must be. I could not have put this into words at the time What I felt specifically was a terrible need to talk to the clerk at the liquor store again, to let him know I cared.

to reaffirm the bond which I felt I shared with him; I did not want him to feel alone that night.

I found the number for the liquo

store in the telephone book (I'm not sure how I remembered the name of the store — perhaps I had been thinking of this even as I left) and I called him and said that I was the guy from Vietnam who had bought some beer and a certain kind of whiskey earlier that night. He said that he remembered me.

"Well." I said. "I don't know maybe it's stupid, but I'm sitting here and I just wanted to call and tell you that I don't know what it was for and maybe it was for nothing, but I wanted to let you know that you aren't alone.

"Well," he said, "I understand what you're saying and I appreciate the call. But you don't need to worry about it. It's not really bothering me "
"We were all over there together.

I said. "and I just thought you might be feeling like you were alone." "No, I don't feel alone. To tell you the truth, I guess I don't feel much of

"Well okay" I said, "that's cool, too. I just felt like I had to call. It was bugging me."

'Don't let it get to you," he said. "It was just one of those things." I just wanted to say hi, man. I appreciate your calling.

I said good luck to him; he said the same to me. Probably he thought that I was drunk, and probably I was. As usual, there were as many ways to feel about the war as there were people who had been in it. But I don't think it made any difference. He understood why I had called



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Care For Another?



JONATHAN SAVILLE

Noel Coward's Fallen Angels, which you may see in a delightful production at the Old Globe, shows once again its au-thor's deft manner of touching upon seri-ous human issues so lightly and casually on human issues so lightly and casually that audiences come away convinced that they have been merely entertained, while in fact they have been given a tactful look at a poignant reality. Before their manges, Julia and June had had affairs with a stave Ferenchman named Maurice Ducks. Now, for some half a decade, both however, the state of th to Fred's consternation), has gone out of their marriage; they love each other, but they are no longer in love with each other; that is how things always are in marriage;

and men and women of emotional maturity will accept the fact that friendship,

rity will accept the fact that friendship, mutual support, the sharing of interests, and steady affection are a good substitute for the wild passion and paroxysms of self-abandomment characteristic of love affairs in their early stages.

That, at least, is the opinion of men and women of emotional maturity. It is hard to know how many people of that caugory are to be found in real fite, but in any case they are a rare forced on stage, where what threatening re-experience of their own emotional immaturity. Hence, the old fame reappears, and after the briefest of resistances Julia and Jane confess that they are desportedly longing for passion. they are desperately longing for passion, however antisocial, foolish, improper, immoral, and illegal it may turn out to be. They hang on the phone, waiting for Maurice's call, while Fred and Willy are onveniently out of town, playing golf.
This, then, is one theme from real life

Coward has introduced into his apparently frivolous connedy: the conflict between recognitions of the conflict between the comparent of the conflict between the conflict and responsibility in human relationships versus the even more potent longing for ecvtasy. To this he has added another theme of the utmost value and importance: friendship. Either Julia or Jane alone would have sufficed to litustrate the theme of the properly married lady rewriting to her earlier romantic self. But Coward has given us both of them, and has made them intimate friends. They can then the conflict of th selves in love with the same man. In the grand crescendo of drunkenness that makes up the second act of Fallen Angels, where the two women drink themselves where the two women drink themselves stilly while waiting for their one-time paramout to show up, the rivalry gradi-ally reveals itself, leading eventually to a ferocious quarrel. A friendship, Coward is telling us, is not merely affection but also hostility: the more intimate the friendship, the more it is likely to involve the friends whole emotional life, in both its loving and its destructive aspects. When Fred and Willy return the following norning, we find out that they too have had a ferocious quarrel: it is one of the things good friends seem to do, from time to time. In both cases, affection and a sense of solidarity will soon overcome an-ger, and the friends will be back together again. Friendship, as the play depicts it. is again. Friendship, as the play depicts it, is interesting, turnultuous, dramatic, full of vitality; so, of course, is romantic love. The only kind of relationship it is hard to

The only kind of relationship it is hard to find any dramatic energy in — according to the play — is marriage.

This is the serious core of Fillen Angels. But having presented the issues to us, having reminded us of our emotional frailties and of the mixed, sweet-and-sour quality of real life, the playwright is careful to pull back from too deep a committeness. ful to pull back from too deep a commit-ment to his theme or ho characters, for fear that Fallen Angels might turn into a drama about relationships instead of a successful popular connedy. The shinessed of a successful popular connedy. The shinessed of lawor of reality is always there — Coward is never untrue to his material, never al-ters the story in the direction of pleasant falsehoods about life. What he alters he the floxus, so that after a while we are less that the course of the story of the course of the course of the story of the story of the course of the course of the story of the course of the story of the story of the course of the cours the focus, so that after a while we are less concerned with life, disappointment, am-bivalence, and inherent human irrational-ity than with the hilarious spectacle of two upper-class Englishwomen getting stinking drunk before the eyes of an in-credulous maid. The maid, indeed, is one of Coward's years comic creations, and an of Coward's great comic creations, and an extraordinarily clever device for turning our attention away from painful matters to

amusing ones. This preposterous person is an expert on everything, as a result of having held a seemingly infinite number having held a seemingly infinite number of jobs, and she is constantly intervening with advice and instruction, which her employers accept with a mixture of hu-mility and resentment. In addition to her knowledge and wisdom, the maid also turns out to be a professional cockual pi-anst and singer — a sort of Ned Count, and the professional cockual pi-ants and singer — a sort of Ned Count, demonstrating her abilities. Ye: do not find characters like this in the plays of William Inge, Arthur Laurents, or Robert Anderson, who want you to know une-Anderson, who want you to know une-quivocally that they are seriously con-cerned with love, sorrow, relationships, and what life is really like. The presence of the maid sets the pure Noel Coward

of the maid sets he pure Neel Coward tone of Fallen Angels even more decisively than the chattering dialogue and absurd antics of Julia and Jane.

The chattering and the antics are beautifully served in the current production by Deborah May (Julia) and Janic Sell (Jane), and the role of the maid is played up to the hit by the wonderfully droll Helena Carroll, All three women have an impeccable sense of style — something absolutely essential for a Coward production — and directors Tom Moore and Jack O'Brien have devised comic business in O'Brien have devised comic business in immense quantities to give the actresses opportunities to demonstrate that stylish-ness and to make the audience laugh. The men – James R. Winker as a flustered, slightly melancholy Fred, Tom Rosqui as a blustery, grim Willy, and Richard Kneeland as the debonaire, aging roue, Maurice – are equally conversant with the proper Coward manner, and acts to the proper Coward manner, and sea to the proper Coward manner, and the proper Coward manner, and the the proper Coward manner, and the proper Coward O'Brien have devised comic business in is essentially the ladies' show, and there have been few moments in recent San Diego theater as memorably funny as Miss May's and Miss Sell's progressively more outrageous sloppiness at the dinner table during that fabulous second act, with Miss Carroll's perfectly timed looks of astonishment at these two delicious drunks punctuating the ebullient rhythms

of the scene.

The upper-class atmosphere in which human follies manifest themselves is crucial to the effect of a Coward comedy. Set cial to the effect of a Coward comedy. Set and costume design are outstanding ele-ments in the Globe production, recreating that atmosphere with the same stylishness and tongue-in-check accuracy character-istic of the script. Douglas Schmidt's art deco set and Lewis Brown's extravagant costumes (for Julia and Jane) constitute works of six in themselves, same, with works of art in themselves, suave, witty luscious in line, color, and texture, and flawlessly embodying the characters' souls. These are the exquisitely curlicued dollops of whipped cream on top of the tastiest theatrical sundae in town.



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The Overton Experience



JOHN D'AGOSTINO

Physical comedy certainly has undergone significant changes since the days of seltzer bottles and pies in the face. Toselizer bottles and pies in the face. To-day's comies are less given to prafalls, the dropping of trowsers to reveal over-sized, polka-dotted boxer shorts, and other antique antics once corraled by the broad term 'slapstick' 'When contempo-rary performers do resort to visual pranks, they frequently are of a bizarre nature, making use of outlandish props and disguises that would seem borro But even more evidential of the current progressive phase of stand-up comedy's evolution is the fact that today a comedian is far more likely to incorporate physical-ity into his act as an indispensable adjunct to its verbal content. While words have al-ways been the comic's primary ammunition, fewer and fewer comedians are con-tent merely to shoot them from the hip, so to speak, and are finding that physical embellishments and vocal flexibility give their words truer trajectories. The current trend is advantageous to performers be cause it places great emphasis on deliv ery, and each comic can select from an infinite variety of physical and vocal mannerisms to construct a style of deliv-ery that is uniquely his own. That's good news for audiences as well, because idiosyncratic deliveries make stand-up com-

edy less predictable than it once was. Un-fortunately for the would-be reviewer, the recent development of a more physicalverbal humor presents a problem: it's very difficult adequately to translate this performance style into the printed word. Take the case of Rick Overton.

Overton might be, if I may play a varia-tion on an old saw, "the hardest-working man in stand-up comedy." A nervous, hy-peractive sort, Overton doesn't regulate his routine so that it flows in the unctuous nis routine so that it flows in the unctuous meter favored by many of today's "hip" comedians. His words, especially when he gets excited, tend to tumble out and over each other like the Three Stooges ex-iting a restaurent. Overton performs like a man who has just spent three teethgrinding hours suppressing his anxiety in L.A. rush-hour traffic only to blow a fuse when someone asks, "Did you have a nice day?" It's a manic release, an almost berserk style in which characters come and go like the faces on a passing train, each appearing just long enough to growl, scream, register a weird facial expression, or spit dialogue through clenched teeth. Overton's is not the droll, Midwestern brand of humor that sizes up daily life and then mumbles witty observations with its hands buried in its pockets. It's strictly an urban humor with a big-city pace — a sleeve-rolling, tie-loosening, brow-mopping, fast-forward replay of those little things that drive us all to distraction. But in Overton's world, at least there's an antidote to the anxiety of mod

ern life. His characters don't lead lives of quiet desperation, they fight madness with madness, determined to get off enough shots do disarm the forces that enough shots do disarm the total disarctions conspire to unnerve us. Unfortunately, Overton's Gatling-gun delivery, especially when it incorporates maniacal voices and frayed-nerve facial expres-sions, makes it impossible to relate his act except in elliptical bits and pieces "Sorry about the haircut." Overton is

apologizing to a midweek audience at the Improv for a hairstyle that pegs him as ei-ther an AWOL recruit or a post-punker. "I asked for a new-wave haircut, but the barber was in a cranky mood. So now I'm [Overton bares his teeth, widens his eyes, and shouts] 'Psycho-boy!' You should have seen all the car locks go down when

I was walking on Garnet earlier today and what is it with this Mission Boul-evard, anyway? This is the busiest street in the area and it can't make up its mind whether it's a one-lane or a two-lane road.
You get the feeling that the guys who laid
this thing just decided at some point that
they were sick of doing both lanes. [Overton is suddenly a crew of chanting, shovel-pounding roadworkers] 'One lane! One lane! One lane!' [Then the crew foreone talle of the case of the c wanted to stay at the Ramada Inn while I was in San Diego, but everything got screwed up and I'm at the Jake LaMotta Inn. [To desk clerk] Gotta room? [Grave'ly pug's voice] 'Why, you fuckin' my wife?' '' Overton reels from an imaginary punch as the audience reacts to this spoof of the raw dialogue from the movie Raging Bull.

"I like your airport here, though," con-tinues Overton after a beat. "It's not big enough to accommodate all the religious fanatics you run into at [Los Angeles's] fanatics you run into at [Los Angeles's]
1 AX. There it's like endless scenes from
Alten. [He begins tugging at things on his
arms and legs and shricking] ""Get "em
offa met!... Get 'em offa met!" I wanna
be there when Clint Eastwood confronts
these people. "Do you believe in God?"
[Overton aims an imaginary 357 Magnum and assumes Ditry Harry's snakenum and assumes Dirty Harry's snake-hiss voice and slit-eyed grimace) 'Sure I do. You wanna meet him personally?' '' Overton is gaining speed and in the proc-ess is leaving a few people behind. The comic zeroes in on a young woman who apparently is a bit dazed. ''What's the matter, is this too fast for you?'' Overton teases. He quickly slips into Valleygirlese and pretends to operate a remote-control device. "'Oh, whoa, this isn't like cable — I can't turn him off! [Click-a, click-a] Oh. this is soooo weird."

By the time the woman has buried her By the time the woman has buried her face in her hands, Overton has returned to the Jake LaMotta Inn. "I've finally figured out why hotel maids insist on barging in on guests at the worst possible moments. It's because their jobs are so boring. Think about it. The only way they can escape the teldium is to onler use." can escape the tedium is to enter unexpectedly in the hope of catching you doing something embarrassing. At my hotel they've got these Ninja maids — you never know when they're going to attack. I finally found a way to cure them, house, it was a way to cure them, house, it was a way to cure them, house, it was a way to cure the standard with an erection." A table of more lets out a wait. "I had the devil mask, the whip, and left-ower flash-post form a Kiss concert. And I just waited for the door to open. [Overton strikes a menacing pose and bellows in a fiendish wice! 'Come on itiiinnam." [Then in a rightened, vauguely Scandiavian-accented falsetto] 'I come back later!' 'Overton segues into a biting piece about

accented falsettuol T come back later! "
Overon segues into a biting piece about San Diego cops, which ends with an explanation." If I sound a little irritated it's because [slowly and with mock enthusiasm] I got a inder today! Was I apeeding? Was I drunk? No! I made [dramatic pusca] an illegal left turn! I waited in the middle of an intersection for oncoming raffic to go by instead of waiting behind and the line? (Overton's tone is said behind the line? (Overton's tone is settline more sarcastic, and he is now getting more sarcastic, and he is now mimicking the sing-songy voice of a pa-tient elementary school teacher] Because it's the law! Why is it the law? Because in it's the law! Why is it the law? Because in Southern California [strikes a regal pose] the pedestrian is king! Well, not to me he isn't. [Holds his hands as though on a steering wheel] 'Get a fuckin' car, you deadbeat, I've got things to do today!' Of course, there's one advantage to waiting behind the white line for traffic to ease your car will be a classic by the time you can turn left." Overton remains on the subject of cars

for a couple of minutes, which inevitably brings him to discuss car commercials, and one in particular. "I loved it when The Day After was on TV. You've just The Day After was on IV. You've just watched a nuclear warhead destroy a community in Kansas, mushroom clouds are all over the place — a real grim secnario. And suddenly you're at a Ford dealership. 'Hi, 'I'm Cal Worthington, and y'know, when a little kild on a farm gets annihilated, that's bad. But when your station wason exts nuked, the whole gets annihilated, that's bad. But when your station wagon gets nuked, the whole family's stuck.' "As the audience laughts, a man near the stage gets up and heads for the back door, "Oh," says Overton, 'leaving so soon? Weed!ll, let'n not make him feel conspicuous." Overton holds the conson weeds of a corp. of marching drums to accompany the man as the leaves. The audience is lowing the situation, but as it turns out the man is only going to the rest room. As he disappears behind the men's room door. Overton confides to the assemblage. "Il be the's not going to come back out now." He then to going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then and going to come back out now." He then the properties of the properties.

Eventually the man emerges and re takes his seat, but Overton won't let him off the hook. After trying unsuccessfully to engage the man in conversation, Over-ton finally elicits a pointed response. "You're weird," says the man in a tone that doesn't sound complimentary. With-out missing a beat, Overton retorts, "Yeah, and thank God I live in a country where I can make a living at it." This re-mark gets some chuckles and eases a po-

tentially strained moment, but Overton isn't through with the guy. He keeps bait-ing the man, who merely stares back at him. "Uh-oh," says Overton at one point, he's resting both hands on his crotch defense position number one! [Suddenly Overton is a macho voice booming over an intercom] 'Cover the silo! Cover the of "While the crowd erupts in laugh-the comic tacks on a couple of realis-sound effects to this brief evocation of Strategic Air Command alert. "What do ou do for a living?" he asks the man nen the audience noise has subsided.
"Nothing," replies the man.
"Oh, great!" says Overton. "This is

the ultimate irony. You're on unemploy-ment and I'm working to pay for you to come to my show and tell me I'm weird." The audience cracks up, but the man doesn't change his expression. "No, re-ally, what do you do?" repeats Overton, who waits patiently through several seconds of the man's silent glare before add-ing, "Hopefully nothing that requires quick reflexes." The man continues to

quick reflexes." The man continues to stare back at the comic, who pretends to catch on. "Oh. I get it, it's the Zen approach: 'Give your enemy no strength and he can use no strength against you.' Overton again sask the man's occupation. "I'm a Sam Diego copt,' the man says at sall a start which is a suited to the continue of the co shrugs it off.

"I should've known. They wait for me, y'know. In every city I play, I'll do a bit on cops and after the show they'll be waiting on the street. 'There he is!' "Overton

"I hope you can handle a little humor." Overton says to the man. "You can take a little teasing, can't you?" he asks somewhat rhetorically. "If not, you people will read about it tomorrow. I'll be found OD'd on drugs I've never taken in a pool I've never been to. I'll be one of those

'tragic accidents' you hear about. Like the 'tragic accident' that killed the man who the invested a car that runs without gas. Or the invested a car that runs without gas. Or the investerious air bubble found in the vein of the guy who came up with a light bulb that never burns out." This last bit prompts Overton to begin a seemingly random survey of supposed advances in everything from movies to home appliances. He takes an informal poll of the au dience to determine if they prefer Sean Connery to Roger Moore in the role of Ian Fleming's Agent 007. "I'm a Connery man myself," admits Overton, who then man myself; admits Overton, who then does a great impression of the Scottish actor. "To me, Roger Moore is like 'James Bond Lite." The comic's brief impression of a rather fey Moore gets a big laugh. But Overton is already in the kitchen. After ascertaining how many people in the club own microwave ovens. Overton allows that he ian't crazy about the appliance. "Isn't it just a little too-fast?" he asks. "To me, cooking in a microwave is like free-basing food."

Overton saves his most bizarre bit of

Overton sixes his most bizarre bit of the plant of the control of Overton, who appears to have entered his own private, hellish twilight zone. Even-tually he returns to earth and scattered ap-plause and laughter. But Overton's mind

is still in space.
"How many of you would like to ride in a space shuttle?" he asks. Two women at

a table near the stage shake their heads emphatically. "You wouldn't want to?"
Overton says incredulously. "What's the matter with you women, haven't you heard of Sally Ride? Don't you know that women can take ten times the amount of stress that men can take? It's true." Over-ton is suddenly doing a bit in which a man riding in a centrifuge at NASA's training

riding in a centrifuge at NASA's training center is freaking out as the g-forces in-crease, while a woman in the same centrifuge is calmly doing a crossword puzzle. "Twe had a baby, assholes!" snarfs the woman astronaut to her trainers. "Escape velocity is nothing compared to giving birth!" The women in the audience hoot and applaud. "Think of the fun experience. and applaud. "Think of the fun experi-ments you could do in the weightlessness of space." prods Overton. "Here, kitty. now find up and down," says the comic-pantomiming a cat with its legs going in all directions as it tries to figure out where to land on all fours. Talk of space brings Overton to the topic of space movies. "Did you see E.T.?" he asks. "Did you

"Did you see E.T." he asks. "Did you cry?" A young man in the front of the stage shakes his head. "No?" Overton queries. "Oh, of courte not. Men don't cry. [Strikes a Superman pose] Men have heart attack! "This must be a sud movie, there goes that pain in my left arm again." Seriously, though, men have to learn to let their feelings out more. Instead, a guy'll keep everything bottled up inside at a sad movie and then the nest day he's on the roof. [Overton pretends to be looking through the scope of a high-powered rifle! Hey, there's a school bus." Overton again addresses the young man. "How does it feel to know that sexually you beaked half a decade ago?" The sudience peaked half a decade ago?" The audience cracks up and the man looks embar-rassed. "No, this is true. They say that a man hits his sexual peak at that age. Now this ins't fair. I remember when I first dis-covered that sad fact. I was looking through an issue of *Playboy* one day when I was seventeen, and I came across a sentence that said that sexually a man peaks at seventeen. I was stunned." Overton

staggers backward and speaks in the voice of a confused teenager. "You mean, it's happening now? I'm peaking now?" Suddenly, Overton's character becomes angry. " 'The only thing I'm peeking at is this damn magazine!" "The audience, escially the men, are rolling.
"It's just not fair," Overton contin

Women have it so easy, sexually speak ing. All they need is a bumpy ride in a plane." Overton pretends to be a woman sitting in a jet, gently and rhythmically sitting in a jet, gently and mythmically bouncing through turbunce, a glazed grin on her face. After a bit, she lights a cigarette. Then a voice comes ower the public address system. "This is your captain. Was it good for you? [The woman has a breathy, sultry voice] Oh (puff, puff), My met brough another storm cloud. You're an animal." A woman seased to no side of the strate is nearly croud. You're an animal. A woman seated to not side of the stage is nearly hysterical. "Women wield such power over men sexually that they can turn them into big bables in bed." Overton become a goog oping baby in the threes of exposed on the second of t seated to one side of the stage is nearly

"It could be worse for men, though."

Overton admits, huffing and puffing from his exertions. "Men are lucky they aren't male birds." Overton becomes a demanding female bird. "'You wanna keep the species going? Dance, motherfucker!" The audience howls in unison at the image, and Overton grabs his jacket. Mopping his forehead, he says genuinely, "Thanks for letting me play."





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Kierkegaard said, "Life can only be un-derstood backward, but it must be lived forward" — and that seemingly incidental steps taken in the present can become ac-tual roads, directions, and life-altering tual roads, directions, and life-altering choices when seen in the treat/we mirror of memory. Stephen Sondheim's musical Merrily He Roll Along, which oppend last Sunday at the La Jolla Playhouse, reverees the linear paths of life and narrative. Based on a 1934 play by George S. Marra and Moss Harr, the musical begins in 1979 and concludes in 1957. It rolls beavard, and not always merrily, from failed ward, and not always merrily, from failed dreams to their germination in youthful

The musical begins in Hollywood, where the "most brilliam minds on the Coast" have assembled to celebrate Franklin Shepard's latest commercial success. None of the "movers and shaper" sipping cocktails by the pool can claim that Frank's film has even a smidgen of artistic merit. It's great box office, though, and Frank's current life is "everybody's dream come true," they drool with Vuppie ency. But dreams conflict in the musical's first scene. To those who measure human worth by the trapwho measure human worth by the trap-pings of material success, Frank's a hit. To his former friends, his ex-wife, and his producer, all of whom he will use and abandon in the scenes that follow, Frank is a flop. He showed great promise as a serious composer, but he left his true tal-

slicing through this scene of hope and ser-rating its vigor with dramatic irony. From this concluding point of departure, of their lives seen both forward and backward, Charley will remain true to his call-ing and will become an important play-wright. Mary will rise and fall as a wright, Mary will first betray them novelist, and Frank will first betray them noth and then will betray himself. Neither the musical's theme nor its re-

versed chronological ordering is new (Harold Pinter's Betrayal being a fairly recent example of the latter). What is different and exciting about the format is what it allows Sondheim to do musically. He has written this terrific score back-wards. It begins where most end, with re-prises of musical ideas. As the story moves from darkness to light, so does the score. The initial parts coalesse into greater wholes, melodies become counterpoints to never melodies, and the evening closes symphonically, with fuller restatements of these motifs. For the La Jolla Playhouse production, Sondheim has scratched several songs and has written new ones. These additions and deletions consistently enhance the fabric of the score. Usually with a musical one leaves the thearth unming a single tune. With Merrily, one becomes a minicomposer, whose journey to the parking lot is an odyssey of interwoven harmonies. moves from darkpess to light, so does the

As sheer entertainment, the Playhouse's As sheer entertainment, the Playhouse's production is worth seeing — and hearing. The show is a kaleidoscope of multimedia sights and sounds. Ann Houldward's costumes, which trace the evolution of fashion from 1957 to the her scenic design for Big Blver this year, the first woman se honored. With its de-signers for Merrily, the Playhouse con-

signers for Merrily, the Playhouse con-tinues to set the pace as an equal opportu-nity employer.

The production also boasts some fine individual performances. John Ruben-stein is a bette actor than a singer, but his wice is competent and he performs the role – in many ways a very limited one – with skill. As Frank's two friends, Mary and Charley, both Heather Mac Rae and Chip Zien are excellent. Mac Rae moves Chip Zien are excellent. Mac Rae moves backwards, from a brassy lush to a tender innocent. She clearly demarcates each phase of Mary's transformation, and her voice is a pleasure in every song sings. Zien's character is the stereopyically unswerving artist, which could be come sanctimoniously of "general color singling of "Franklin Shepard, Inc." is one of the show's many highlights. As is Marin Mazzie's version of "Not a Day Goes By." a letal uncoiling of love and Marin Mazzie's version of "Not a Day Goes By," a letah uncoiling of lowe and hate her character, Beth, sings to Frank during their divorce. Am Mary Gordon Murray has a lark as Gussie, a character Kaufman and Hart originally patterned after Dorothy Parker. In a fun yet subtly sinister performance, Murray makes Gus-sie the epitome of Hollywood hyperbole, a gregarious gadfly ever or the lookout for ways to improve the lot of numero uno.

Taken as an evening of entertainment, then, there is much to recommend about the Playhouse's production of *Merrily*: an amazing Sondheim score, good perform-ances and design work, and the overall quality of Broadway professionalism in

our own backyard. James Lapine's direc-tion has seen to that. But trying to take the musical's revised book any further, into some higher realm of meaning, will lead you nowhere. abeti increasingly merrily, Kaufman and Hart had trouble with the play's inverted form in 1934. Sondheim and George Furth, author of the book, the continues to the Phylonous's continues to the Phylonous's continues to the Continues, atthough visible efforts have been made to overcome them.

wercome them.

This production has eliminated the musical's freming device — high school graduations, then and now — and has rightfully converted it from a teenager's diatribe against copping out into more adult fare. It has also added a marvelous collection of slides, chosen by Wendell

Harrington, that provide not only a visual yearbook for a particular scene but that also fill in essential biographical information. Merzily makes almost unique demands on audiences accustomed to the readitional development of a character and a scene — not to mention on the actors — and Harrington's sides often help to keep both the present and the past present on the stage.

the stage.
But although it has been recast, Merrily in form is still a one-trick show. By beginan iorm is still a one-trick show. By begin-ning at the ending, with in some ways its most powerful seene (though strangely muted in this production), the script be-comes progressively anticlimactic. The initial conflicts thin out, and as the lines of the play become more apparent, as the causes of previous effects, they also be-

come softer and more predictable. Once the audience realizes where the characters are going back to, there is no real need to get there. This version of Merrily, in short, is still at odds with itself structurally. The first articles of the structural to t ally. The first act is the more interesting any. The first act is the more interesting of the two thematically, as we piece together clues about the characters like detectives, and the second is more interesting musically. The music gets better as the book gets worse.

In its present state, the audience begins far behind and then moves too far ahead of the book, thus diluting the obvious ironies of the concluding some. This would

nies of the concluding song. This would also be the case if the play were run back-wards, from the past to the present, since its theme, though a noble one, doesn't have the magnitude to carry a show and

lead to fresh surprises. Aristotle, who would probably have more trouble with the book's structure than just about anythe book's structure than just about anyone, once claimed that "even God cannot change the past." So possibly the place to look for changes is in the book's beginning. Right now it follows Kaufman and Harr's play closely. There is no reason why it should, since it doesn't work. A year ambiguous beginning. why it should, since it doesn't work. A more ambiguous beginning — one that leaves open the possibility that not necessarily the actuality) of Frank's reconsidering his calling — might free up the text and allow for a less predictable, deterministic rouse through the play. Sondheim's spendid thorough beginning the play sondheim's spendid thoroughbred. The musical's existed book, however, is tail a colt with which leaves a collection of the play sondheim of the play s

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Sunday, 5:00 p.m. to 10:00 p.m. Aunt Bertha was having a birthday

party. She wouldn't reveal her age — she stopped counting at age forty-eight — but she behaved like royalty: imperious, demanding, careful of every detail. Though I made many suggestions about restaurants, she would have none of them. Nothing would do but that she would Nothing would do but that she would

make her own choice.

In the old days she would have selected either French or Italian food, but about six months ago a friend phoned her and said, "Sushi is out and Thai is in." Ever since, Aunt Bertha has been eating Thai food in Los Angeles and Santa Barbara. extolling the virtues of this basil chicken

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chicken dish served in a rich sauce and chicken dish served in a fich state and topped with ground peanus). When she heard that House of Bangkok had opened on Garnet Avenue in Pecific Beach on the on carnet Avenue in Petrile Beach of the site of the former Andrée's Continental Restaurant, Aunt Bertha made a reserva-tion at once. I tried to dissuade her from going there on a Friday night because resgoing there on a Friday night because res-taurants everywhere are most crowded on that evening. But her birthday is magical to Aunt Bertha. It fell on a Friday and therefore we had to go to House of Bang-kok that very evening. "Does Elizabeth Taylor not eat out just because it's Fri-day?" she exclaimed. smoothing down day?" she exclaimed, smoothing down the seams of her slightly small skirt — and with a toss of the head she led the

Andrée's used to have lacy curtains on Andrée's used to have lacy curtains on the windows that faced the street. The new owners, Yun-Pi and Jerry Fletcher, have installed café curtains which cover only the bottom half of the windows. We had a table where the sun's bright glare went directly into Aunt Bertha's eyes. There were five in our party, and each of us offered to change seats with her, but arraytrolm becomes Aunt Bertha's the has predicated her life on making a virtue of the disconting of the process of the process of the predicated her life on making a virtue of the disconting and other peonle's will. predicated her life on making a virtue of her discomfort and other people's guilt. "Soon the sun will go down, the moon will come out, the moon wort glare in my eyes," she sighed with resignation. Then she let out a cry of pain. "Have you read this menu? Have you seen the names of these dishes? Garlic shrimp divine! Heavenly pineapple shrimp-fried rice? Shrimp-fried noodles! What is this, cultural crossover heaven? I want authenticated the strength of the shrip shrip could be worth and the shrip could be the shrip sh

one will quarrel with that. But enough o one will quarrie with that. But enough of the original must remain so that people who are familiar with the native cuisine will be able to enjoy and recollect those flavors, textures, and tastes. Though I was doing my best to calm down Aunt Bertha. I knew she was right about the cross-cultural menu. One of the combination dinners offered for two or more consisted

dimers offered for two or more consisted of spring rolls, fried won tons, beef curry, and either Thai royal shrimp or barbecued chicken. Except for the appearance of the word Thai, this offering could have come from any local Chinese restaurance. If the word that, a soon as we were seated, our harried waitress brought us some fresh celery and carrot sticks and a small dish of "hos causee," which was to be used as a gauge for how we wanted out dishes prepared. Most of us found it of medium spitchness with the same degree of spiciness as our like the same degree of spiciness as our dispersion of the same

In the meantime owner Jerry Fletcher was working the tables, smiling, telling how he was first introduced to Thai food when he was in the navy. He ordered his first meal from some boat people, and the food was so fiery that Jerry dove into the lood was so nery that serry dove into the polluted klong (canal) to put out the fire in his mouth. Then Jerry added, "We've got three, four chefs back there. My wife supervises them. They'll fix the food how-

pervises them. They'll fix the food how-ever you want it."

Momentarily placeted, Aunt Bertha or-dered four appetizers, which proved to be the best part of the meal; after she tasted them she exclaimed, "Oh my, it's like In-ternational House at the University of Cheagod Like my student days. Here's auny from Indonesia [54:75] and the-spring rolls are plain Chinese [53:78]. The Mindow (52:75] is just like a staemics, than-tum, it's bricken, pork, and onion, and the sauce is like sweet-and-sour Chi-nese [54:95]. Yone of us even attempted to contradict Aunt Bertha. Her assess-ment was right on target: "They have four ment was right on target: "They have four chefs," she pouted. "One of them is def-initely Chinese, one may be from Viet-nam. But do they have one from

We never had an answer to that question

that first night. In addition to the four ap-petizers, the birthday celebrant had the hot and-sour lemon-chicken soup; it was thicker and less palatable than most hot-and-sour soups in Chinese resturants (\$2.95). "I've had Thai iemon soup that was heaven, pure bliss," the Thai maven cried, pushing sony her plate. And with edge of testiness she awaited the arrival ir main dishes.

House of Bangkok opened, they had to add a new page to the menu to offer the "specials" requested by patrons who had had a wide exposure to Thai food. These had a wide exposure to Thai food. These are the lemon soup, mee gro (deep-rised crispy nocolles prepared with either chicken, beef, or pork), paltr Thai (a rice nocolle dish also prepared with either chicken, beef, or pork), and yaam woon sen, a dish made from cellophane noched, in this case called jelly nocolles, with chicken, beef, or pork (\$5.55). We ordered one each of these, plus curried chicken (\$5.59) and the highly totated garden of the plush of the highly continued the shring (\$6.39). Aum Bertha tasted all of them juddelously. The sum was not longer glisting in her eye, but she regarded; us coolly and said one word: "Feh!"

What does "feh" mean? Depending upon its intonation, it can imply revul-sion, dread, horror, or misgiving, but above all, it means displeasure. No suitor ever won his fair love when he heard the word "feh"; no writer sat back and conword 'feh'; no writer sat back and con-templated the Pulitzer when his editor cried 'feh'; and we knew with certainty that the chefs in the kitchen hadn't made it with Aunt Bertha because of the single

"This is how things shape up." Aunt Bertha replied, now in fine fettle. "They've got three, maybe four cooks. One chef fries noodles, one boils noodles, One chef fres noodles, one boils noodles, one makes three sauces: very hot, medium hot, cool. The last chef dices the chicken, beef, or pork. Then they assemble the ingredients, pour one of the sauces over them, and they call the result Thai cooking. Tell me if I'm wrong." Aunt Bertha laughed with a touch of arrogance. "Tell me." she intoned, "whether any dish tastes of corount milk, or I you can detect cliantro or basil. Tell me," she catherine wheel, "whether you ever tasted a curried chicken with such a watery, or should I say milky sauce, whether all of these bits and pieces of pork and beef have any taste, or if the shrimp - and believe me all of us have had lots of and believe me.all of us have had lots of shrimp in our day — are well cooked and succulent." She looked around us and she was beaming. "When I make a mistake, it's colossal. And because it's my birth-day, it can't tell a lie. This is the least satis-fying meal — to the eye, to the palate, to the sentences of my nature — that I've the sensuousness of my nature — that I've had in 1985."

Of course since it was a Friday, dozens and dozens of people came pouring in. The waiters and waitresses were straining The waiters and waitresses were straining and sweating. It seemed misculous that the chefs could keep the orders straight, let alone have them prepared on time. There was too much business for any restaurant to handle. I counseled generosity of spirit. House of Bangkok had only been open a month. The chefs were overworked. Maybe the owners had underestimated the sophistication of San Diegans in regard to Thai food. True, Yun-Pitcher was described in the menu as "Petcher was described in the menu as "and the spirit of the control of the cont ticity and a higher quality of basic ingre-dients. "We'll come back in a few weeks," I told Aunt Bertha.

We did. This time around we chose a

Tuesday evening when the restaurant wasn't crowded. The sun still shone in our eyes. Jerry went from table to table, smil-ing, telling his klong story, holding up a iar with the hottest sauce in the house and par with the notest sauce in the notes and proffering it to those who would be ad-venturous. We ordered whole fish with the spicy sauce served on the side (\$5.95). It was a flounder and should have (\$5.95). It was a flounder and should have tasted sweet, but it was dry, metallic, and fishy tasting. We had the jelly noodles again; the pork with it was gray and inedi-ble. We went for a supposedly foolproof dish, Thai barbecued chicken (\$5.95). The outside was black, the inside ozed blood when we cut into it, and the bones

were stained with blood.

Aunt Bertha said, "I don't care how many people come here, how many are willing to try it. I don't mind surrealism willing to try it. "Too't limits surfeasing in art, but it doesn't belong in the kitchen. Bloody chicken I can live without. In fact," she swed her hand over the menu, "this isn't a question of whether or not it's authentic Thai. The food is just not well prepared."

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OUARTER NOTES



EARLY MUSIC ENSEMBLE

The Congregational Church of La Jolla, in cooperation with the Bach Society of La Jolla, presented a pair of evening concerts last week devoted to "early" music. I was unable to "early" masic. I was unable to attend the second concert, but greatly enjoyed the first, a program by the Early Music Ensemble of San Diego. This is a five-voice vocal group (Victoria Heins-Shaw. Constance Lawthers, Elisabeth Marti, Philip Larson, and John accompaniment - a performance practice requiring great precision of intonation and rhythm, virtues the group demonstrated nobly. Dressed in Renaissance costumes, and with a fine sense of style (at once historically correct and musically alive), the ensemble often succeeded in creating the illusion that the audience w hearing late medieval and

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original setting and its own

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The program ranged from fourteenth-century Italian "madrigals" to pastoral and satirical works by English satirical works by English baroque composer John Blow (who died in 1708) — a period of well over three hundred years, with immense changes in musical styles. It is customary in programs of this sort to present the works in chronological order, so as to offer the audience a lesson in music history along with their enjoyment of the particular pieces. This principle was greatly modified by the Early Music Ensemble, whose aim in history and instruction but charm and variety. The program began with two madrigals by Monteverdi (1567-1643), and its first half ended with a performance of the same composer's five-voice recasting of the famous "Lamento d'Arianna," originally a solo scene from Monteverdi's 1608 opera. In between we heard several selections from fourteenth-century Italy, by Jacopo da Bologna and Francesco Landini, and two

in its Monteverdi performances, it was equally impressive to such lighter works as those from fourteenth-century Italy, with their limpid melodies and florid display. Most of the niorid display. Most of the singers in this group are as technically adept as they are emotionally intense, and they negotiated the florid passages with mellifluous grace. There were also several works calling for a mingling of the dramatic, the humorous and the century master, Josquin des Prez. The second half of the the humorous, and the technically dazzling, in various proportions. Blow's "A Dialogue between a Man and His Wife" was like a little program began with the pieces by Blow, and then went on to a group of French Renaissance madrigals (not all composed by Frenchmen), extending from the fifteenth-century Dafay to His Wife" was like a little scene from a comic opera, reduced to the proportions and decorum of the drawing room; 'Chichilichi, cucurucu,' by the sixteenth-century Gian Domenico da Nola, presented a comic-dramatic scene of low life, filled with comic realism, the early seventeenth-century Sweelinck, in nothing like chronological order. What held the program together was its subject — all secular music, subject — all secular music, and most of it dealing with low — and the approach of the singers, who in each work sought to realize the particular emotional tone to the fullest, whether it was humor, passionate lamentation, or light-hearted amorous play. life, filled with comic realism, and highlighted with unexpected theatrical touches; and Janequin's famous "Le chant des oyseaux" ("The Song of the Birds") gave the singers the chance to imitate a full aviary, while at the same the same than the same tha time maintaining the rhythmic flow and structural logic of this exquisitely crafted madrigal. Rhythm was, indeed, one of light-hearted amorous play.
The centerpiece of the
program was the "Lamento
d'Arianna," a supreme
example of the new dramatic
style of madrigal developed
during the transition from
Renaissance to baroque music.
It was a work ideally suited to Rhythm was, indeed, one of the strong points of the ensemble. Extremely well rehearsed, they negotiated the pliable, vitally changing, expressively responsive rhythms of their performances as though with one voice. There was never anything mechanical; instead, each an ensemble of singers emphasizing passionate expressiveness; what was particularly remarkable was the way the evident personal

emotional involvement of the individual singers fused into the passionate lament and declamation of the group as a whole, so that while one heard

the five voices blending in their

poignant harmonies, one was at the same time aware of a single

Ariadne, proclaiming her own

unbearable grief at her desertion by Theseus. But if the

ensemble's powers culminated

sometimes unbearably

seemingly spontaneous and constantly changing pulse, according to the demands of text, music, and dramatic situation. If one may find any fault with the group, it is in th timbre of the various voices, which sometimes did not blend in an ideal fashion: because of its particular color or its particular color or pointedness, one or another of the voices would sometimes stand out excessively or fade into relative inaudibility. A anto relative inaudibility. A smooth blending of the voices, in the manner of a string quartet, was rarely achieved. But the singers may not have been aiming at such an effect, preferring to turn their natural differences in vocal instrument and production into an assertion of the individuality of each wocal line — certainly a legitimate way of perform much of this music.

BODINGER

Throughout much of the year, the San Diego music scene is so dense with the Symphony, the Opera, the Chamber Music Society, the Symphony, the Opera, the Chamber Music Society, the UCSD quartet series, and other UCSD quartet series, and wishing stars, that the music lover tends to overlook the high quality of small, local performances of less immediately popular repertoire. These performances of less immediately popular repertoire. These performances on throughout the year, in even in private homes, but it is only in the summer, when the large organizations have turned to other things or gone on vacation, that the importance of the less publicized events makes itself felt unequired the start of the less publicized events makes itself felt unequired to the start of the less publicized events makes itself felt unequired. The control of the less publicized events makes itself felt unequired to the less publicized events makes itself felt unequired. The control of the less publicized events and the start of the less publicized events and set of the less publicized events and the less than the less

of great talent and grea

courage. Courage was needed

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rogram: the mighty Part hree of J.S. Bach's

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used in Protestant churches

Bach adopted the curious practice of setting each chorale

twice (in a single instance, three times). The first setting

tends to be longer, more serious, more monumental; the

second is shorter and lighter.

though in several cases (as in

Christus, unser Heiland") its

fer Not" and "Jesus

nusical and spiritual nonumentality is quite monumentality is quite comparable to that of its "greater" predecessor. There are thus two "organ masses" intermingled in the collection, a greater and a lesser, and it was the greater that Mr. Bodinger chose to play at his Saint Paul's recital — an Klavierübung — or at least a solid half of it. Bach oversaw lections of his keyboard works, which he entitled "Keyboard Practice" (there were, of course, a great many keyboard works by the composer not included in these collections). Three of the understandable choice, in view of the considerable length of the entire collection, but the volumes were devoted to harpsichord music, including the Partitas, the Italian Concerto, and the Goldberg playing itself was so splendid that one could without difficulty have listened to the omitted portions as well. The experience that resulted from this focus on the first of each pair of chorales was one of twenty-one chorale preludes hased on hymn tunes and used as part of the Lutheran church service; four "duets," or twounrelieved magnificence, in which, in piece after piece, the composer's unparalleled structural imagination combined with his intense part compositions without liturgical connections; and, framing the entire collection Christian piety in a series of some of his greatest
masterpieces. It was a bit odd
to be sitting in the quiet,
austere Fifth Avenue church on
a sunny Sunday afternoon with
a small, casually dressed great Prelude and Fugue in E Flat. The selection of chorales the Kyrie, Gloria, and Credo - along with several related hymns, so that the work as a audience, and hearing one of the most inspiring concerts of the entire 1984-85 musical whole is sometimes referred to as the German Organ Mass. In his settings of these sections of the church service,

Bach's chorale preludes regularly introduce the hymn tune itself in one or two of the voices (sometimes in strict canon), while the other voices weave a complex contrapunta network around the tune. The melodies in these other voices are often derived from parts of the central tune, which are used as subjects for more or less formal fugal treatment. In a typical Bach chorale prelude,

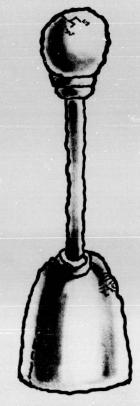
on at any given moment, and it is the task of the organist to clarify all the simultaneo perceive and differentiat them. This is done by choice of registration, so that the different voices, with their different functions in the musical structure, will be defined by different tone colors, by rhythm, by articulation, and by phrasing Such devices as similar phra shapes in imitative passages and minute variations of rhythm at significant entrances or climaxes enable the attentive listener to follow the vicissitudes of the theme and to appreciate the expressive meanings imparted to it by the musical treatment. Mr. Bedinger excelled in this aspect of the organist's art, aided by the quality of the church's wonderful Aeolian Skinner instrument. The audience's understanding of the music was enhanced by the chorale prelude with a performance of the chorale itself, sung with clarity and shapetiness by a quartet of singers. Nevertheless, the audience would have derived even more from the concert had there been program notes to point out the basic structure of each piece. This is music in which a full emotional and spiritual experience is possible only to those whose intellects are wide awake and who can hearing; a general feeling of piety and grandeur is not enough to do justice to the

therefore, a great deal is going

Still, those general feelings are an important part of the full experience of this music, and Mr. Bodinger's style of playing did much to enhance them. A firm, disciplined, propulsive rhythm; a delight in the instrument's range of colors. instrument's range of colors, from the most delicate effects to the most grandiose; and a truly brilliant technique — these did much to provide the more immediate sensual and kinesthetic satisfactions within which intellectual understanding could grow. This was, in all respects, a thrilling

Still, those general feelings

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LETTERS

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Americans?
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am scheduled to return to New When I return home to Moscow i the best will be the memory tha although several of your readers reacted to me with almost hatred ne and did not condemn me for ny political beliefs or dislike m iny political beliefs or dislike mi merely because I am a loyal citiz of the Soviet Union. I am also a woman and a dancer and am capable of seeing good in all

things.

So I thank you for allowing me to say what was in my heart and for showing me that everyone in America isn't bigoted or hateful. I would be grateful if you could jublish this. I do not wish for your readers to think that I hate your country or the people who inhabi

V notchka Siderova

Joe & His Stuff

Thanks for a hearty laugh gotter from Sue Garson's story, "If It's Free, It's For Me," (May 23). My wife and I frequently go to these "presentations" although she hates to accompany me and threatens to

destroy future invitations.

We are both seniors, she sixtyeight and I seventy-three, and
we're lucky we don't have to swear to being between twenty and sixty Before the spiel, I usually tell the Before tra-pass, assession and all known he works on assessment that I known he works on a sale-must half a limit and a min a financial bland. Some of the time it works and we're on our way with the gifts, but suitably we have be got through the whole presentation. I have it when draining the hasted and been a when draining the hasted and how the when the sale-must perform and amountees "another new member has just signed, so let's give him and pland". O'w then the sale-must usy," The price is for edge only! salesman that I know he works on

requently we go to the sam places two or three times and get away with it, but once at some campgrounds near Otay Lake they checked me out on a computer and informed me that I had been there before; therefore I was disqualified. I told them I had Alzheimer's disease and my

Anyway, I do like to get free Anyway, I do tike to get free gifts and give them to relatives, et cetera. I've collected quite a few grandfather's clocks, barbeques, luggage, cameras, telephones, stereos, radios, one rubber raft,

City Lights

Your Sister

Aviv, which may soon become San Diego's ninth sister city. Murphy's trip was paid for by the Jewish Community Relations Council, which is pushing the San Diego-Tel Aviv marriage. Councilman Bill Mitchell returned two weeks ago from a China tour that included a visit to Yantai, which the Chinese government is promoting as San Diego's tenth sister city. The Chinese underwrote Mitchell's travel and accommodations inside their country, but San Diego taxpayers paid for the councilman's \$900 round-trip

special economic development While Mitchell nicknamed Tel Aviv appears to be a logical choice for sister city status. Its climate is similar to San Diego's, and both cities Yantai "the city of smiles," he and his local travel companions are concerned that the Chinese government chose Yantai solely have tourist-dependent government chose Yantai solel for trade and economic reasons. "The only way these economies with growing light industry. Some fifty local residents have been working sister city relationships really sister city relationships really work is when a group of people in both cities say. 'We want a friendship,' says Bruce Henderson, a local attorney who joined Mitchell on the trip. The local committee formed to develop a sister city for several years to establish formal ties, but Tel Aviv already has Philadelphia as a sister city, and the official guidelines for choosing a sister city specifically note that "the proposed city must not have a sister city affiliation with tie with China leaves July 20 to another U.S. city" unless the tour that country. The group had not even included Yantai on advantages of the relationship are "so compelling" as to justify "dual affiliation." (Dual its two-week itinerary, but since Councilman Mitchell returned with word of the Chinese government's sister city ties are discouraged because a foreign city may play the two U.S. cities against each other for gifts and favors, those preference, trip organizers are trying to arrange a visit to associated with the program say.)
An impressive group of local

Rip-Off

residents, including arts patron Danah Fayman, attorney James

Mulvaney, and businessman Walter Zable, is also working to establish ties with a Chinese

city. The group identified the

cities of Chengdu (home of San Diego's "sister zoo"), Wuhan (the hometown of many

Chinese scholars and students

teaching or studying at UCSD and SDSU), and Xiamen (a southern coastal city whose

mayor last year wrote Mayor

Councilman Mitchell arrived Councilman Mitchell arrived in China, government officials spirited him off to Yantai, their choice as San Diego's sister city. Mitchell was told that Yantai, in China's chilly northern reaches, is one of fourteen, cities chosen for

fourteen cities chosen for

(continued from page 4) even in front of your house; the risk is the same anywhere you

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Navarro says. "and during the summer it's going to increase even more unless people are made aware of what's happening." happening."

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26 Road test ratio mixture Note: 1. for 6-cylinder cars and Rabbits. Dashers Sciroccos, & Fiats, add \$20. Toyota Supras add \$30. Datsun 200SX with 8 spark plugs add \$35. 2. Major tune-ups for VW (Except vans & squarebacke later than 1972). Beetles, 1972 and later \$80 and prior to '72 \$70. 3. for VW Things and Karmann Ghias—only \$60.

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possibly even with the city botting the bill. To placate sidents' complaints, lexander adds, the board lecided to move the San Lui Rey court to its proper site at the foot of San Luis Rey, and by the end of the meeting only on resident was still in opposition

Appeal

Still, the volleyball war may ot be entirely over. A handful of residents have hinted they may continue the fight against the bay front courts before other one of the two volleyball poles at the bayfront Sen Gabriel ourt was found unceremoniously uprooted and lying on its side.

Chopper

iconnuced from page 5)
was on private property, and
was hosted by the San Diego
Fire Department." Although
the principals all believe the
SDFD sponsored the event,
fire department officials deny
it, and say it was the
Association of County Fire
Chiefs that organized the show,
Tom Harron, the Chula Vista
city, attorney, suse some of the

y attorney, says none of the liability questions has yet been answered. Although Chula Vista carries liability insurance, the city would have to pay the first \$100,000, and to pay the first \$100,000, and then its insurance company would probably question the extent of its liability because nobody from Chula Vista caused the damage. Chief Phillip Landowski of the Monteomery, Fire Protection Montgomery Fire Protection District says that Hastie was off duty the day of the accider and therefore wouldn't be covered by the district's liability insurance. Hastie himself is said to feel terrible about the accident and has contacted his own private insurance carrier, but he declines to discuss it.

As for the helicopter's owner. Evergreen Helicopters, a company executive, who asked anonymity, says the and he doubts Evergreen will turn the matter over to its own rance company. (After the accident, Evergreen immediately delivered a

placement helicopter to Life ight.) "If we turned it over to underinsured, and then all the insurance company would do is go after Chula Vista or somebody for liability, and then our premiums would go up," says the executive.



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Insurance investigators are now Insurance investigators are now trying to sort out the complicated questions of liability. Whether there's going to be a third annual Fire Service Day remains to be

At Issue

(continued from page 5)
matter and the bishop told him
that Father Drinan was "a good
and obedient priest. He's in
good standing with his order
and with Rome." Good
standing or not, Patton
and 50 council members were on hand at the ceremony to protest Drinan's appearance. "I have no doubt in my mind," Patton says, "that Bishop Maher is pro-life, but he has no courage. The only time he's spoken out on the issue is when he seads he was a large to the says that he has no courage. issue is when lay people have approached him to ask him for his help. But again, we need someone to set an example for our young people, a man who has the courage of his

convictions."

While the local Catholic church, in Patton's regard, has grown soft on the issue of abortion, other religious groups have come to the fore in the local right-to-life movement. Patton says she's been told by various priests that the reason they are rejuctant to the reason they are reluctant to speak out on abortion is because it is too political an issue. They say the church is afraid that it might lose its tax exempt status. But, Patton counters, priests and other Catholic leaders have spoken out openly on the merits of tuition tax credits for private schools. And evangelical leaders, she says, have not been afraid to address the issue in

their churches.
As a result, within the pas year Protestant evangelical participation in the local Right To Life Council has grown markedly. And this, Patton says, has significantly changed the quality of activism in the county. "We Catholics were always afraid of offending people. 'Oh, let's not embarrass the doctors [who perform abortions]. Oh, let's not embarrass the church.' But Protestant ministers aren't afraid of offering support, and the members of their churches

have followed their lead." As an example of the qualitative change in activism, she cites the flier that was recently circulated in San Marcos pursuant to the media pregnancy rate at the area's

high school. Bob Roosen, an evangelical Christian in Encinitas, produced 5000 copies of a flier naming a North County doctor, Dr. George Kung, as the region's primary abortionist and had

picture of the doctor's home in Rancho Bernardo (the home had been featured in an article in the *Times-Advocate* earlier this year). "We wanted people this year). "We wanted peopie to see that their tax dollars were going to fund this man's beat going to fund this man's beat were Roosen and his friends distributed 100 fliers to homes in Rancho Bernardo. "If he [Kung] really feels that there's nothing wrong with what he does, if he claims that abortions are only a small fraction of his business, then there should be nothing for him to be embarrassed about. Roosen says. ("I don't think it's

("I don't think it's
embarrassing." Dr. Kung
offers in response. "When they
say I'm the primary abortionis
in the area, they twist the truth.
I'm the only gynecologist in
town. I didn't get those girls [at
San Marcos High] pregnant.
Why do the right-to-lifers
blame the polysicione." blame the physicians?")
Joan Patton says, "There's a
lot of work that needs to be
done, and although I may not

them distributed to homes in San Marcos. In addition the

andout featured a small

completely agree with how it gets done, somebody has to do it." And if the Catholics, who used to be strongly represented within the council's ranks don't come to the forefront, the Protestants will. At a Right To Life Council general meeting held two weeks ago, various other anti-abortion groups were in attendance. "Many of the people there were young and enthusiastic. You'd never find a group of Catholic young people like that. There's simply not the leadership. And when I saw all of them I realized it's out of my hands now. This is the new generation."

Neal Matthews Thomas K. Arnold, and Abe Opincar

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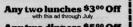
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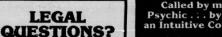
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Lore engine Risk all been replaced. 30 mgs 1/2 loo.

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CINCIA ROCKUP 1975 with camper 226 miles, as vietnet condicion, and another company another company and a

T8.7, 1977, good condition, good tires. \$1700. Call. VW BUG 1965, new paint and uphotizery, rebuilt motor. \$1600 or best offer. Raiph at 263-5485.

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V.W. VAN 1972, smog certified, in excellent condi-tion, original diviner, all maintenance records availa-tie 12500, Richard 488-5082 or 699-3244. VOLKSWAGEN RABBIT DIESEL 1981 5-speed, amilim cassette, custom interior and exterior Beige metalic exterior (IDLFs9): \$3,999.00 279-7107

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VW RABBIT DISSEL 1979, excellent condition inside and out. Must see: German built, 52700. Call SRS-523.

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AB2 Nov.

5.48CCCD 1984 5 speed, moorroof, ex., power windows Bisaponial yand stemo secondar waxangs, opposer windows Bisaponial yand stemo secondar waxangs, opposeriore metalistic, southour strongs, all can pay up to 1200 cann. Presie call townies 19900 or best Evening 48: 0773.

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\$1200, 455-9231 WANTED USE OF dependable, economical car for two Sciences 2.79 (etc) Clean, low miles, must be already as a completation. Use is say design \$1,3.10 Call, 698-4992. VW SCHARBACK, 1972, result transmission, new distin. Not of first terming flund great Claim inte-lessers, soft of feet terming flund great Claim inte-sit Will cause High Collect 1972/198. December 1972 A District Collection of the Food & District Steak 2972 (1972) and the Collection of the Collect

VW SQUARBACK 1971, good condition. Motor his power literal generator, 2. Microrin radiation, multiple Needs paint, 1900 or offer 452-524.

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FOREIGN AUTO SUPPLY For your convenience our Keamy Mesa. Pacific Beach. El Cajon and Chula Vista stores are now open Sundays. 10 am. 3 p.m. Pacific Beach. Downstown Rearry Mesa. 1080 Garnet 1456 Front St. 1456 Front St. 272-2730.

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New ignition contact points, plugs, valve adj., new valve cover gaskets, set distr. dwell, timing, compression test,

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Motorcycles

BELL STAR HELMET, with Lexan visor & Nomex driv-ing sun, single layer Simpson. Sell both for 370 or each for \$40. Norm. 8-5, 295-2127 BMW 78, EUROPEAN RS 1 owner, excellent condi-tion, many extras, new tires, \$2500. Leave message 493,4392

BULTACO DIRT BIKE: 1971, 250cc, low hours, ready to go Exemient, 1250, 443-5736. DRT BRES. HONDA 1992 X8500 1977 Can-Am MCNDA CM2001 TW/NSTAR 1980, 7400 MX155 Honda 1980 CR80 Honda 8875 430 0470 Honda Covern miles Comp. Theway Japak wind DUCAT 900 GRT 3/78 With 1986 with miles and migrated. See Res. 786-5008 See 1996. 1996 Call other control miles 1996 Ca

20%-40% OFF **AUTO PARTS** & ACCESSORIES
For foreign cars and mini trucks
Car covers - Headers - Masks

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PARTS 286-7250

AUTOMOTIVE

HONDA GOLDWING TOURING 1975, 1000cc, shaft drive, favings and rack, In good condeon with only 27K miles 11500, 292-4668.

HONDA GYRO SCOOTER, 1984, great in John Miles \$650 Robin 225 8963

HONDA VF750 SABRE, 1983, excellent condition, 2 SUZURI 1983 GS 550-E low miles, excellent condition, must see, 461-184 HCDADA XI, 500 1982 excellent condition, only 5.000 miles Most sell 11500 Negatiable Dim after good times of summer Begular maintenance, lug-plage rate with weatherpool Reseigna toos 1725.

AUTO INTERIORS

240, 1971 Patients annount map. New motor.

Intribute gard, sets, larger, sets in premises.

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Intribute gard, sets larger, sets lar 290 9234
HONDA 550CC 1978 MODEL TIX miles diven.
1800 wen a nemet 462 8688 HCINIDA 70 scoces 1981, opposisable, 3 speed au-once and stores, Neen some rany fix-rup. Offer Al-tomate, see new tow mins. 1510-223-7494. If \$1.50 water cooled motor: \$3. 4.00 Months (See 1997) August 1997 (See 1997) August 1

HONDA AERO 1984 50 Scooter, automatic, engine red. 3.2 inter Used just 6 months, 860 mins, 1600 or restorable. 75 temaha 175 VZ excellent condition, better für 1488/364.

HONDA ACC 2508, PBB. Pure excellent. Answer sinence, case and sight quantits, new top end. 1895 net owner (1978) 1850. Sinet. 298-4289 net owner (1978) 1850. Sinet. 298-4289

HONDA CB 360 1775, mirs condision, rebuit, powerful, excellent performance transportation; new 1200 miles, includes theimet, lock chain, useing stags, low miles, 5355 or best (for 280-825) 4300 CBI Joe 214-398I.

MOTORCYCLE REAR RACK & adjustable bock rest with pocket, square tube end, chrome Cost \$120, etc. 227-3804 will take \$55, Jan. 273-6642

MOTORCYCLE CARRIER, 150 483 7533 PRE-UNIT TRUMPH PARTS. Swing arm frame. En-gine and transmission. Pink slip plus more. 1200 frm. For more information call 226-2209.

PUCH MOPED, very good condition, 100 mpg, bas-ket, 1225 or best offer. 278-8904 evenings, week-REAR BACK & ADJUSTABLE back rest with poster.
Square tube end, theorie Cost \$120, will take \$55.
In 273-6557.

SUZUKI 450, low mileage, fairing, good condition, with helmet & gloves, \$1000 or best offer Leave mes-

SUZUKI 650, 1983, Tempter copper, very clean, BK, 11.595, 224-6172 or 264-4998

TRUMPH 1959 650 completely restored Bonniuse but needs engine work. \$875 or trade VW. Phone 445.4388

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YAMAHA 400SH. 1981, new bres, new battery. 14,000 miles, 5550. Laurent 298-4519 or evenings. 11 pm, 298-2277.

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ARYATA BICYCLE: 24" or 62cm. 2 years old, excertent condition, gold color, great bike for all around rider. Sacrificing at \$275. 582-8772. FIG. 1983 V-65 MACINA. Excellere condition, must see. SCOOTER 80 Surukii: Great for guidents. \$350. Moving, must self. Call Mike, 272-1615. May at 266 7201, migris 488 8601 leave mestinge. MIYAD: RACER 10-speed, 21-1/2" frame, like new, 1200 Call evenings 789-4178

SUZUKI 1983 650 TEMPTER, copper, clean, 8x, \$1,595-264-4998, 224-6172

INCYCLE 15 SPEED long distance touring (25 5 lbs.) Champion tubing. Cro Moly. All brase ons. Has everything, 1300-222-0974

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CUTEREIT, ALMOST NEW: 12 speed, ridden about 200 miles. Shimano components (E.X. Series chiomaloy 60cm fizme, seveups, replacement cost 5600, set for \$270.45.77.82.

SLANDER, MEN'S 5-speed, balloon tires, basket, s-censed, mint condition, \$200, 277-8325

KUNVAHARA 10 SPEED tandem all extras, paid \$1700 asking \$800 or best offer, never used. De-borat, 9-5, 695-2600.

MOUNTAIN BIKE, NEW, with warranty, for tall person, 23" frame size (Corsaro), wine color, top Suntour components, 3 left. Why pay, 4500? Asking only \$375, fully guaranteed, 224,9440.

NISHIKI CUSTOM SPORT 10-speed, 19", excellent condition. Excellent for child 7-12 years, 5125. Pa-trick, 698-5759.

PEUGEOT 12-SPEED touring bike, 21° frame, Sun-tour derailleur, black, lightweight, only 3 years old, toe straps, 1200. Jay, work, 458-3246.

PEUGEOT 10-speed, 27 inch, blue, no cereer bat.

PUCH MOPED, very good condition, 100 mgg, bas-ket, \$225 or best offer 278,8904 evenings, week-

ROADMASTER (2) LADIES: 26" 3 speed, burgundy, good condition, 135 each, Tierrasanta, 292-4868.

RODDY 10 SPEED, 26" wheels, 20" frame. New paint and tune-up. Great for youngster or small adult. Excelent condoon, 175, 291,8204.

ROYCE UNION, men's 10 speed, 21", great condition. Dennis. 282-3794

SAKAWA 25" FRAME, JAPANESE, 10 speed, used very little, 180 times it Dave, 270-9920.

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SCHWINN TRAVELER III women's 10 speed, 19" frame, excellent condition, 5150, 462-3726.

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SCHWINN WARSITY men's 10 speed, 24" brown frame, 27" wheels, heavy duty, 595, call 270-4087

ICHWINN X-LITE 1983. Le four Luxe 10-speed bicy-ce New cycle pro tien, brakes, peddles and more 1250 or best. Call Dave 265 0984.

SCHWINN, 23" FinAME, 10 speed, men's bike, 125 firm, 21" frame, 10 speed, Huffy, men's bike, needs work, \$10, 268-1052

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FRAME REFINISHING Baked custom paint braze-ons, plating, alignmens, tube replacement original decals and custom graphics. Accurate resco-rations, wild custom or simple jobs. Professions service, over 6500 brycles painted since 1978. Cy (Art. 744-7450. RAILER FOR BICYCLE: Holds two children or 100 is camping gear, groceries, etc. \$180 in bike cata-ig, sell for \$80 + free 3-speed bike. Call 293-3480

UNIVEGA ALPINE PROS. mountain bikes (2). There-months old, 21". Muny extras, \$400 or best offer Call after 7000, 544-3793.

Roommates

A ROOM (DAVN) 5: NELDED* Extremely low rent Neil Ocean, Pacific Beach, Point Loma, Hillcrest rent Park Blod, Bly violnan, 30's, cascassan, straight, no drugs, FO Box 8246, San Diego, CA 92188

BAY PARK, 2 bedroom, 2 bach condo. July, Septem-ber, All amendies, pool, view. Professional, non-smoker 1265 + 1:2 utities, 276-0434.

BONITAICHULA VISTA Roommae to share againt ment Quiet convenient Pool and spa 5240 + elector Day 516-2600 et 520 memorio 4265246

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EXCLUSIVELY

TOYOTA SPECIALIST S

3636 California Street

1175 deposit Male of female non-impaer 470-8535

BLIRLINGA - F. neat, young professional to share my beautifu 2 bedroom house Patio, cable, weight room, fauncy, garden No. pets. \$ 800m., 2h. + User usings, New 249-800.

CARDIFF Oceanwiew duplex has room for next, is sponsible, non-smoking, stable, employed femals 5265 + Set = \$100 deposit, fri\$ satisties. No per-ners now.

responsible, nonsecoing, implayed female (preferred) \$265 + last + \$100 deposit 1/3 utilities. Available 7/10. No pess. 942-9046.

CHULA VISTA Female wanted to thate 3 bears 2 bith house Must be employed. Near college 1300 phys 172 ucoties. Available 5/1/85, 421-0373

CHULA VISTA, share luxury condo on Orange Ave.
Hiltop area 1325 plus utilities, Call after Spm.
427,1392

2 for rent. 483-909

AREMONT share. 3 bedroom house. Only sees health-cherood, considerate female. Non-incidents, animals lovers apply. Jacurz., shelidiliyer, post, domastire. 1225 = 1/3 litilih.

Ack 27X.

Ack 27X.

Ack 27X.

LIFE IN HELL

By Matt Groening @ 1984

BASIC SEX FACTS FOR TODAY'S YOUNGFOLK

FOR GIRLS ONLY

REMEMBER PLASING WITH SOME FAIORITE TOS WHEN SOU WERE A LITTLE KID? WELL, SEX IS EVEN BETTER

SOMEDAY EVEN YOU WILL SLEEP WITH ONE

IS IT TRUE THAT BODS ARE AS DESESSED WITH SEX AS GIRLS ARE? DES DES DES, THED HAVE EVEN BEEN KNOWN TO SMEAK PEEKS AT EMPRESSI FORBIODEN SEX FACTS MARKED "FOR GIRLS OND

FOR BOYS ONLY

REMEMBER PLASING WITH SOUR FAMILIE TOS WHEN SOU WERE A LITTLE KID? WELL, SEX IS EVEN BETTER



MASTURBATION IS NOTHING TO BE ASHAMED OF

SEX AS BOYS ARE? YES YES YES, THEY HAVE EVEN -- AW, YOU GET THE PICTURE

hire rooms available after July 1. Need furniture 240, 5230, 5215. Call Brian 276-8528.

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EAST SAN DEGO. Employed MF to share 2 bed-noom apartmers 5275 month + 1/2 ubities, \$200 popos \$83-705.

LA JOLLA 4 bedroom home to share with responsi-tion ocean view parking \$350 and 1/2 bed sense; \$375 + share utilities. First and line. \$100 a month. Weekends & after a. 459-7654

CONDO, beautiful 2 bedruom to share 2 bath. FEMALE PREFERRED, 1195 month, non-smoker pool, Jacuzzi, tennis, master bedruom, 315; 518; de-pools, 172 unitines. Lee, work 225,6440, home.

FEMALE TO SHARE 2 bedoom: 1 bith, immiculate, restored C 1920's flat 1250 month + utoties. Available now Call Alisa evenings at 543-0363

HELCREST \$190 large bedroom in spacious house for responsible adult with unobsrusive life style Share home with friendly group 22-37 Smoker or Available June 25 293-3480

SMOON CROWE from to responsible female only.

200 includes united, actions, big yard and not on Air of Man, 493-901.

Call Jeff 493-901.

LA JOLLA APARTMENT female to share 2 bedroom Non smoker, 25-30 years old: \$295 month, first, last

LA JOLLA. Share large 2 bedroom, 2 bath sownnome in the village Furnaries, Ineplike garage, wasterdaye, Ching 1360 membri ~ 1/2 unli-dage, wasterdaye, Ching 1360 membri ~ 1/2 unli-dage, united Student and de employed. 518-945.

with 2 month of 31376 or 271-9284 LA MESA Female needed to share 3 bedroom, 3 bith apartiment Own from and bith. Awakate 1 sedicion, 2 bith nome with patic, jard againgt 350 plus 10 biths after 1 bit of post 460.786 or Driver 1 bit of post 460.786 or Drive

uniters: Call (1981)364

AMSSIGN (Bast of BL Cajoni: Very small bedroom, nice house 3166 month + 113 usities Call every many 443,1456.

Bit sallers 222-4557 or 224-2356.

ON BEACH TO SHARE with professional fe 2 bedroom 2 bath dupler, large, sunny. Al int on Bayside Available now. 1450.

NORTH PACIFIC BEACH, 1 trock ucean, idense françally secure nor among

MT HELIX AREA House to share Large custom 4 bedroom house, many amenates. 1250 & 1/3 usis-ties, females only, 464-5159.

NORMAL HEIGHTS: female to share 2 bedroom. I both Prefer grad student: Smoke OK No dog, car. TV addict. \$195, 1/3 utilities, depose. Box 282-7824

NORMAL HEIGHTS 2 bedroom: 1 buth apartment Own room, clean, quiet, in good neighborhood, Jaund'y Available 711 5200 + 1/2 utilises, 550 de-posit, Tom, 284-1720.

PACIFIC BEACH. Roommate wantedfil: 3 bedro nome 1250 + 1/3 utilities. Call 581-0554

PACHIC BEACH room for rent, male or female, 4 blocks from bouch, \$285 utilities included, \$200 ite-

PACIFIC BEACH Roommite - 1/2 bath, 1/2 unines. Responsible person. No organites. \$262.50. Available July 1, 270-5241

PACIFIC BEACH TOWNHOUSE 2 blocks to ba-laundry. 3 bedroom. 3 bath. Serking next, respons bile, professional to shale with 2 others. After 6pt 272-5094.

PACIFIC BEACH, house with large yord, picuzal in spansible roommase vanted for large more with 2 closes, \$350, 272-4353.

IC BEACH: Dedicated people

Engine steam clean

4 SLEEPING POSITIONS

ERNIE POOK'S COMEEK

BOOM 8N 2 bedroom, 2 bath apartment with fire-pace backing and garage. Informonth Please call after 7 pm, 281-4184.

BOOM IN PRIVATE HOME, nonsmoker includes buth, Mundry, Nother privileges, garage, yard, utili-ties included, 3245 + deposit, 729-2322, 578-3545

PCAMAY Male warred to share warm, friendly sup-portion amorphies in county from their cless anderes Stotomonth univers 748-2016.

By Lynda J. Barry 5 1984

LA JOLLA VIEW HOME tolg, nonvinoking em-ployed female sought for own room: Mt. Soledad. Englisc, microwave, jacuza, F4001450, 1/3 unli-per, frost, lost, deposit, 273-872.

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SCRIPTS RANCH 1375, 4 bedroom, 2-1/2 batts, share with single mother & 12-ye/s daughter. Available July 1st. Naylo 436-7188.

SDSU AND GROSSMONT COLLEGE AREAS TWO bearsoms for ites \$200 and \$300 utilities are included 469-8773.

SDSU AREA inonsinoking housemate to share clean 2 bedroom house Caundry, yard, \$225 month, \$175 deposit, plus 1/3 utilities, John or Glenn 283.1456. SDSU AREA 2 females needed Nice 3-bedroom spartment Own soon, 3175 each, flooi, safe neigh-borhood. Available July 1, 463-3091.

IDBJ GNADUATE FEMALE sought. Share expenses. I bedroom, 2 custom sie bathrooms, dining, living room, with mate. 27un, intelligent, fit, clean, non-imoker 510, 483-0755.

FUTON

Derivation—Japanese for bedding

apan's premier bedding. We use thirty rufts rather than the usual twetve to twenty-four to insure that the batting does not shift under you during the night. Seep in health on the floor cushioned by six full inches of pure cotton: or mate the fution to our beautiful oak floor frame for the finest in lesiure living.

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440-4571

565-9407

224-2808

729-8903

489-8555

748-7990

942-8417

721.5577

· (Foo-Tahn) noun

7EPRASANTA Female to stare 3 bedroom canyon view condo with pool, acuzo, tennis, etc. Horiest, happy, considerate, clean 5210 a month. 268-0100 or 292-4992

UCSDILIVS AREA. One or two Christian males to share partially furnished 2 bedroom apartment Proc. services and more Super \$50,9616, 457,1850

Microwave, gas barbecue, freplan street Prefer male student into spo pes, drugs or smoking, 452-8284

UTC NEAR UCSD Condo to share 2 bedroom, 2 bath including garage, pool, spa, etc. \$375tmonth

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IFIC BEACH

WE GLADLY HONOR COUPONS FROM ANY RETAILER

WALK TO USD, ocean view, 2 bedroom 1-1/2 bath townhouse \$250 + 1/2 297-7235 MANTID COCREMINENCHMARE to establish new Agr home i pulvede lose support, furnicire, and car LCC a Julia, Del Mat Solana Bookh Solana Solanh Solanh

noir studio Completely furnished lives, view path privacy, carport, skylight Cable 5550 - 1200 privacy Cortal available 5100 475-4279

CITY HORGERTS small 1 bedroom house. Share yard. Buby or person. \$125 includes ubines. 280-8077.

REMONT 3 bedroom home. Carpet, drapes, nd yard, garage, stove, refrigerator, \$750. Avail-July 1. Evenings 453-8827.

IEMON1 LARGE PAO ROOM CONDO, living 20'x14', bedroom 14'x11', like new 1500, curpred throughout in buggindy Pasio, refragnistic, tione, imple dones, 4 fawling Nutribered parking fragping moves, 2 ie wals No. pets. (minebate occupancy

COLLEGE AREA Large one-bedroom custom apart ments with dishwasher, air conditioning, walk in closer, 3450 unformished, only 5475 furnished Prestigious location 4501 Colewood Blied

Rental Agencies

LAREMONT 1825. I bedroom, I bath home, tove, refrigerator, drapes, carpeting, central air ondstoning covered patic near all 273-3542. IERS NEED ride to Selettle/Vancouver on July 28 We'll buy all gan & drive too

AFTENTION TRAVELERS 21 or over, we t all points. Some gas paid. 280-4411

PACIFIC BEACH Rob Quigity-designed 2 bed 2-1/2 bith townhome, 1129 500. Artist sides

For Rent

APARTMENT 1 bedroom: 3275 New carps, manifoliands, security gate, quiet, near bus, easy free way access, child ok, no pets. 835-847-27th Screet. 332-77c.

ART STUIDIOS AVAILABLE 40 century it Parking utilities, removated building, natural light pron live in; 2400 Kettner, The Studio, 238 II 39 ARTISTS' STUDIOS AVAILABLE in Gastamp Quarter Painters, writers, craftspersons, etc. Call 235-8092

BAY HO 2 bedroom, 2 bath condo Bay view top floor, pool, jacuzzi, dishwasher, Awalable July 1 1715/month, 274-8580

DOWNTOWN CONDOS FOR BENT 1, 2 or 3 bed rooms, include incrowave, dishwasher, washer & dryer Pool, pleaze, sauras, secure parking & building 1575 to 1900 Rh & A 231-4345.

EAST SAN DIEGO, 2 bedroom duples, \$450,560,1206 or 284,3247

DOWNTOWN ARIES STUDIO Sublease partial remonable Linda 234-3345

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David of California CUSTOM COLDSMITH 640 University, S.D. 291-4977

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THE READER PUZZLE #362 Co-stars

1) The Good, the Bad

By Don Rubin
Each of the characters on the left shared a movie marquee with a character on the right. See if you can match them un

Rules of the Game i. Prizes for solving the Reader Puzzle will be two free passes to OFURO HOT TUBS in Pacific

OFURO HOT TUBS in Pacifi
Beach of Reader T-shirts.

2. All entries in the Reader
Puzzle contests must be received; the
Reader (addressed to Reader
Puzzle, Puz

Employees of the Reader and their immediate families are not

their transactions of disputes or eligible.

Itse, decisions of the judges will be ties, decisions of the judges will be final, and arbitrary. We've only gor five prizes each week to give away, so if there are more than five winners we'll have a lotter, mered in the space altotted on the puzzle page. And please, no phone calls or trips to use office.

7. One entry per person.

__ Ted & Alice 2) The Devil __ The Bandit 3) Little Fauss __ Clyde 4) Freebie __ Tillie 18 Maude 5) Smokey 6) Bob & Carol __ Mrs. Miller 7) Frankie __ Mrs. Muir 8) Butch Cassidy __ Mike 9) Mother, Jugs __ Howard 10) Pat Garrett __ The Bean 11) McCabe ___ Miss Jones 12) Jules Billy the Kid 13) Willie The Sundance Kid 14) John The Snowman 15) Pat __ Alexandra 16) Guys _Big Halsey 17) Cutter __ Speed 18) Micki __ Bone 19) Pete __ The Ugly Marrows 20) Fanny __ Alexander 21) Harry __ His Dog 22) Bonnie __ Johnny 23) The Falcon ___ Mary 24) Nicholas __ Lisa 25) The Egg _ Jim 26) Harold 27) The Ghost __ Phil __ Dolls 28) David

Winners of and Answers to Reader Puzzle #360, Receivers Some people attribute the large mouthpiece to Margaret Thatcher. (It was Jagger's.)

The complete solutions: 9 Victor Kiam (Remington electric shavers)

0 Eberhard Faver (a pencil

sharpener) Annie Leibovitz (a camera lens) John Glenn (a weightless

phone) Arnold Schwarzenegger (a

dumbbell)

Bob Woodward (a

typewriter) Mick Jagger (a large

mouthpiece)
4 Jimmy "The Greek" Snyder (a roulette wheel)
3 Dick Clark (a jukebox)
5 Henry Engelhard Steinway
(a piano keyboard)



Of the forty-six entrants irty-one "received" correc The winners are

Pat Wilson, Coronado

Larry Raiken, San Diego Deborah Gostin, San Diego

NEWPORTER MOTOR HOME 20', skeps + fully haveped, 1250/week, 140/sky + l0cen l/mile Carol, 741-2730

NORTH OF EL CAJON BLVD 5335, large i escabe gaden style, unformathed 1 bedroom ap remova-cover, refrigeration, Must see Lawridge (i colleres beneau care). No pers. 298-2736.

NORTH PACIFIC BEACH, near La Jolia and I cran. 2 bedroom, 1 bath. \$650, 1 or 2 people. No. p. ds. Evenings best. 459-1352.

4. Bryan McAninch.

San Diego

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EL CAJON AREA house for rent, two bedroom, one bath, large yard, one car garage. \$500 per month. Call for more information, 274-5036.

ment, plush carpets, drapes, laundry, very low de-pose. Free 19" color TV or VCR with 6-month lease. 200 July Screet, citi or come by your 579,5380. conditioned, carpet, drapes, sove, refingerator, chi-dren welcome, off street parking, no pets, 372 Em-eraid, El Cajon, 588-0964.

the Commercial area, 5643 El Cajon Boulevard 1325, Call 732-4783 or 571-6381

ENSENADA VACATION RENTAL, 2 bedroom fully furnished. Fireplace, 576-9098.

#LARMY MEA. Codo, 2 bedroom, 1 1/2 ber. MRR MESA off Carrior Caryon Road, 3 bedroom, 5599month - 1700 epigent property and 1599month - 1700 epigent pagent berry bedroom bedro

A JOELA VIEW HOME Tidy nontimoking, em-oyed female sought for own room, Mr. Soledad, replace, microwike, jacuzzi, 1400, 1450, 1/3 ubli-n, first, latt, deposit, 272-938

GOLDEN HELS BEAUTIFUE NEW luxury apart-ments Studios, one bedrooms two bedrooms. Pri-vace balcones, all appliances, security parking, ja-nuts, suma, health room \$175 and up 234-2440. EN HEL, 22nd & E, 25TORY, one bedroom p apartment. View of downtown and har-stored classic home, wood floor, new appli-secured building. Jarge private deck, et parking 1600-265-7729 or 696-9272. LA JOLLA SUMMER RENTAL 2 bedroom house, pus quest quarters. Near beach & village Com-menty equipped, 1900 weekly 286-4703.

29) Melvin

30) A Boy

AT LOCATION 2 bedroom, 2 bath, with bally and off street parking Crewn and new 1600

SSMONT COLLEGE ARTA. Apartment for rent.

2 bedroom, 2 bath, pool, terms, corner unit

HILLEREST NEAR ALL. 3rd at University, unfur-mished two bedrooms, hardwood floor, stove, re-fragerator, 5550 morets, \$200 security cleaning de-nut. No pers, Available now, Manager 293-1482.

LA MISA APARTMENT, 1475, 2 pedroom, 1 tach di luxe, extra large, faundry hook-ups. Money Mar agement Reaty Div. 544-0644 LA MISA. 4 bedroom townhouse sauna, covered garage + private p. 1825. 464-7949 or 276-4040.

LEMON GROVE 1 bedroom apar close to bus. 1295. 461-9095. REST Charming 3 bedroom, 1-1/2 bath house to all. Available July 1 1800/morch. Call

MIRA MISA HOUSE 4 bedroom 7 bath freplace Available July 1, 5850 month, 5500 deposit. Vu. evenings 271-4113, or 275-7851

__ Tonto

__ Maude

MISSION BEACH: Ocean & bayfrors. Reserve fall of 16: 1 & 2 bedroom furnished aparts 9-10 month lease Parking, patio, no pets. \$600 month 10m 239-9672, 488-1995.

MISSION GORGE AREA condo 774u Margerur two bedroom, one bath, f-eplace, pool, spat, tenni 1625 month + deposit: Call 443-3675 or Sel 4050

MISSION HELS DUPLEX. Entire top floor overlooking Sutter Canyon is yours! 2 bedrooms, one-article spanish scyle, oue floors, driving room, small decknowled spanish spanish spanish spanish processing spanish spanish. JOLLA boardwall condo 2 bedroom 2 bath like to UCSO Pool, jacuzzi, tennis. Like new obmonth 453-2389

MSSICIN VILLAGE adult condo large one be-

NORTH PARK GARAGE for sorage. Electricity & very secure. Alabama Street rear El Ce on Bivil Available immediately 145, 463-3412.

ACRETH PARK I bedroom apartment, selly homey seelent location across park \$355million Call seminol 246-8658 NORTH MARK 1375, 1 bedroom, 1 bath, a stra large digites. No pers. 4525 Arabani Street. Mr. ney Man awarent Bratty Day, 544-0644

NORTH MAIN GARAGE FOR RENT Sing: sar First and last in advance, \$70, 296-5372

36 ... INE 20, 1985

SOSU AREA T or 2 female roommates needed. I mile from SDSU. Own or share bedroon. Nonsmoker must attend SDSU 3143.75. Call lande or Los 562-3616.

SOSLI AREA Home needed by employed female stu-dent in a crean, quiet place for under \$245 total by July 2, 466-3862

SOSU AREA 2 females needed Nice 3-bedroom apartment Own room, 5175 each floot, rafe neigh-borhood Avakable July 1, 463-3091

SDSU AREA. female roommate needed. Unfur-nitied apartment. \$200 pain \$10-\$15 utilities. Prefer no organities, kids or drug abusers. Call 565-5723.

(Foo-Tahn) noun

SCRIPTS ARACH. 3.17.4. Exchools, 2.107 hours, however, and an area of the script of t

TERRASANIA HOUSE room for rent, with near pool, jacusts, and terras courts, \$275 month & suitities. Call Cratem Sed 7520.

TIERRASANZA: Femile to share 3 bedroom campon view condo with pool. Jacuza: brinis: etc. Honest. happa: considerate, clean: \$210 a month: 268-0100 or 293-499.

UCSDIENS AREA One or two Christian males to share partially furnished 2 bedroom apartment those security and more Stuar 450 9516, 457-1890

USD AREA female roommate, easy-going, non-smooth, 21 + , for rise 2 bedroom, 2 bath agust mere. Work to USD 1275 + "salities, \$100 depose Australia aug 1, 268 462."

UTC NEAR UCSD. Condo to share 2 bedroom, 2 bath including garage pool, spa. etc. \$375/month. Male or female Evenings 455,4006.

WALK TO USD, ocean view, 2 bedroom 1-1/2 bath townhouse \$250 + 1/2 297-7235 MANNED COCREATORROCOMMATE to establish here Age home I provide low, support furniture, and car UK, Is Josto Del Mar. Solana Genera Sur and car UK, Is Josto Del Mar. Solana Genera Sur as 355 dally minimum. Weekly discourse

SUBLET MY LARGE ROOM with private both, be tween July 7th and September 7th, House has of fice space, caryon view, yard, skylights, 1500 549 (2004).

Rental Agencies

CLABSMONT 1 bedroom home. Carpet, drapes, fenced yard, garage, stove refrigerator \$750 Available July 1 Evenings 453-8627.

OLORADO VACATION Responsore family wants o exchange or less large house in San Diego for less week, August 13-20 (303) 499-8861.

ATTENTION TRAVELERS 21 or over, we as over, Some one part 200,447 CLAREMONT, SBED, ZBAFH, Zcar, fireplace, clean, new carpet, campon, quiet into: street, available 6-25, SBOD plus deposit, 277-8073

PACHIC BEACH new townhomes Reduces \$104,900 if bedroom or 2 bedroom with den u-baths. Over 1200 sq. ft. Hope inster bedroom wasted ceigng. Skylight, balking, oths. Progres Construction's lowest pice evert 286-1400. COLLEGE AREA 2 BEDROOM apartment, 1435, with gauge, 1475 Yard, new drapes, infinanciate manager apartment #11, 5744 Bates Street. Parking rouses, 205-2704 or 274-8899. PICRIC BLACH Rob Ougary-designed 2 bedroom, 1/12 both townhome, 1/29/500. Artist videsigner's desmit flegte atomic wysights, umaye achiesture? Outri meghorhood, July Issael, Pogress 1-48ty

For Rent

AMRIMENT 1 bedroom, \$395 New carpet, min-blind, security gate garet, rear but, early free-way wicess, third ok, no pets, #35-847 27th Series, 212-2126.

ART STURDIOS AVAILABLE 40 centisting it: Parking utritiers, renovated building, natural light coon-live-int 2400 Kettner The Studio, 238-1139 ARISTY STUDIOS AVAEABLE in Guidimp Quarter Painters, writers, craftspersons, etc. Call 235-8092

EAST SAN DIEGIO. 2 bedroom duplex, 5450. 560-1206.or 284-3242

DOWNTOWN & BALBOA PARK AREA Studen from \$150. Braubful early California. Fully remodeler lar new Smortly extension to apartments. 716, 6271

COTTON FUTON FROM 599

FUTON

Derivation—Japanese for bedding

SAN DIEGO	
Sleepy Hollow 3081 University	295-9066
PACIFIC BEACH	
	270-3680
MIRAMAR	
Bedroom 7190 Miramar Rd.	578-9470
CHULA VISTA	
Bedroom 645 Broadway	425-3252
ÉL CAJON	100,700,000
Bedroom 194 E Main	440-4571
KEARNY MESA	
Bedroom 8841 Clairemont Mesa Blvd	565-9407
POINT LOMA	303 3407
Bedroom 4811 West Point Lorna	224-2808
CARISBAD	224-2000
	729-8903
LA MESA	129.0903
	698-6171
ESCONDIDO	098-0171
Valley Waterbeds 217 E Grand Ave.	400 0555
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RAY-BAN VUARNET CARRERA SUNCLOUD SSORTMENT IN SAN DIEG ENT PARTS IN STOCK, FIL ALL STYLES & COLORS N STOCK LOWEST DISCOUNT PRICES! 272-6041 9:30 A.M.-5:30 P.M. MON.—SAT. ~ WE GLADLY HONOR COUPONS FROM ANY RETAILER



This summer it's IDYLLWILD **INDIAN ARTS** Cornatewama * Frances Manue Pottery Juan Quezada * Blue Corn * Lucy & Delores Lewis * Emma Mitchell * Frances Manuel Jewebry Michael Kabotie P.O. Box 38. Idyllwlld, CA 92349 Telephone 714/659-2171

THE READER PUZZLE #362 Co-stars

1) The Good, the Bad

By Don Rubin Each of the characters on the left shared a movie marquee with a character on the right. See if you can match them up.

Rules of the Game
1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

Beach or Reader T-shirts.

2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the 3. All entries must be

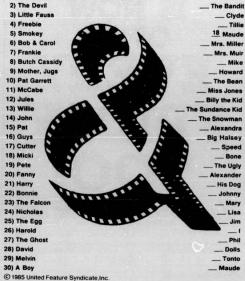
All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).
 Employees of the Reader and their immediate families are not

their influences of disputes or eligible.

ties, decisions of the judges will be ties, decisions of the judges will be final, and arbitrary. We only got five prizes each week to give away, so if there are more than five winners we'll have a lottery.

16. All anowers must be enterly page. And please, no phone calls or trips to orr office.

7. One entry per person.



Reader Puzzle #360, __ The Bandit __ Clyde large mouthpiece to Margaret Thatcher. (It was Jagger's.) __ Tillie The complete solutions:
9 Victor Kiam (Remington 18 Maude Mrs. Miller electric shavers)

0 Eberhard Faver (a pencil Mrs. Muir sharpener) 8 Annie Leibovitz (a camera __ Mike __ Howard lens)
1 John Glenn (a weightless The Bean phone) 6 Arnold Schwarzenegger (a dumbbell)
Bob Woodward (a typewriter) ! Mick Jagger (a large __ Speed __ Mary __ Lisa _ Jim

Ted & Alice

mouthpiece)
Jimmy "The Greek" Snyder Dick Clark (a jukebox) Henry Engelhard Steinway (a piano keyboard) Of the forty-six entrants thirty-one "received" correct Larry Raiken, San Diege Deborah Gostin San Diego
4. Bryan McAninch,
San Diego 5. Chris Anderson.

EAST SAN DIE GO APARTMENT. \$450. 2 hedroom. Rireplace, air conditioned, dishwashes, security building 4028 48th Street. \$88,5497.

EL CAJON BOLLEVARD AREA, (SENIORS) single I bedroom house. 1/2 block to bus stop. 3315/month Near all and yard care provided. Cac okay, no dogs. Appointment: 200.1111.

ENSENADA VACATION RENTAL, 2 Dedroom fully furnished Preplace 576-9098

GARAGE, CLAREMONT AREA, 149moreh, Afrei Littism 483-9895

GOLDEN HRLS \$300. All new unfurnished, surely options, quest garage extra 543-0171.

GOLDEN HILL, 22nd & E., 25TORY, one bedroom wakup apartment, view of downtown and har-box Restored classic home, wood floor, new appli-ances, secured building, longe private deck, iff stere parising, 500, 765-7779 or 596-9372.

MRA MESA HOUSE 4 bedroom, 2 bath, freplack Available July 1, 5850 moret, 1500 deposit, Vu evenings 271-4713, or 225-7851

MALE HAWAE Beach, pool, serins, custom deco-sted I bedroom condo, sleeps 4. From 135 daily Also Z bedrooms available: Owner 294-207s.

LA MESA 4 bedroom townstouse Pool, jacuzzi, sunni, covered garage + private parking, July 1st, 1825, 464-7549 or 226-6040

MIRA MESA: DOUBLE GARAGE for veril. First & last 180 693-8513

MISSION BAY VIEW: Available July 10. One bed room condo in Bay Ho project. Available for pur thuse with good terms. Great location and renul 5450 265-8203.

LEMON GROVE. I bedroom apartment for rest, close to bus \$295, 461-9095.

NEWPORTER MOTOR HOME 20', sleeps / fury requipped, \$250/week, \$40/day + 10cm //mile Carlot, 744-2730

NORTH OF EL CAUDN BLVD 1335, larger existing garden style, unfurnished 1 bedroom as retirent. Slove refragerator. Must see Laundby Licities 2 person sees for page 198-2736.

NORTH PARK 1 bedroom apartment, Ve y homey, exhelient location across park. 1355/mc len. Call memorio 216-8653

LVELAGE adult condo large one bedroom.

ANORTH MAK GARAGE FOR RENT Singl. CA: First service recent, such a Largeword and late mild advance \$70,298,4372.

JUNE 20 77 %

NORTH PARK Liver - bedroom apartments v1 1450, child ok, new decot, 5350 deposit, #2 5575, 2 baths, quest, modern, balcony, parking, 1450 de-

Commence of the Commence of th

NORTH PARK large furnished Studio with room lated katchen and huge closets. \$290 a month rent 150 deposit. 296-4554

KORTH PARK & LA MESA: 1 and 2 bedroom apart-ners. Also, 2 bedroom house. Please call 299:4293 ir 262-3222

IORTH PARK 3 bedroom house, 3987 lithon, 2 with, laundry facition, great area, 5675, 453-4034

artments, close to everything. Security, elevator of and more. 1200 move in allowance. 4131 Karl 1282-2542.

IRTH PARK TWO-CAR GARAGE, \$7500 CITICITY INCluded After 7pm, 295-7578

TH PARK One and two bedroom apartments to everything Security, elevators, pool and a 1200 move-in allowance 4133 Kansas

AN BEACH small 2 bedroom house nice, no quet, 1595 222-4257 IN BEACH 2 BEDROOM BEACHFRONT apart 1600. Large, with view in beautiful garden g. Hardwood floors, carpet, diagnes, appli-lisandry. Piofessionals, SoBS Saratoga, Au-

N BEACH super 2 bedroom 2 1/2 town Private! Very spacious! Double attached gi Ireplace, 1750/month; iFor sale also; 458 seet Loris Bisd, 48 226-1672.

OCEANBEACH 1450 furnished I bedroom. I be to main, security burishing ogheed parking or the other file birtheries 5030 Lotus Street. No pe 754-0159.

OCEAN-BEACH: 2 bedroom, Lots of rustic redwood, oversibeam cathedral ceilings, skylights, fireplace, simpling lots, stained glass and wood floors. No just 3625 month; 222-4747.

OTAY MESA Room for rent, \$175 + utilities monthly Prefer muture adult. After open only

PACIFIC BLACH, new 3 bedroom 2 bath deliver townshorms 1990 Fregulars patio, balcones, green-house window, incrowive. Quiet residencial neigh-borhood, No pets 270 1243

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ofen SWAP MEET 226-0650 AT THE SPORTS ARENA

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Bring entry blank to KOBEY'S SWAP MEET ticket booth no purchase necessary

NAME____ADDRESS_

TEL EPHONE

PACIFIC BEACH: \$400.5475 studio and one bed-room furnished or unturnished apartments. Laun-dry all unless park No priss. Exertent location Navi all 4220 Novers 273-0549, 454-3164.

cui de sac, ferced yard, ble August 1 440-6201

SDSU 3625, 2 BEDROOM DUPLEX, stribes paid, parking, carpets, drapes, builtims, 4729 Choczaw Drive 287-1149 appliances, large garage, bac of storage, 1780, 583-0131.

HMISSION: BAYFRONT CONDO available to 2 bedroom 2 bath, secured parking, view or in every more: \$3800, for 4 people or \$195 owers, Jan 6 488-4444

SPACE AVAILABLE IN NEW DIAM store for ILA

SPORTS ARENA AREA large I bedroom apartment latest location, close to shopping, bus, and hireway 5375 per month. Al 223-2215

Real Estate

55.245 DOW'N: J bedroom, 2 both home, mint con-cition. New decir. Sale fell, owner anxious. Fixed rate for qualified buyer. Ask for Verena, 271.8400. 455.1742.

ARIZONA CUSTOM HOME, 1982 578,500 buys clean air, close to hospital and shopping. G.H. Barke, Ro. e 3, Box 375, Cottonwood, AZ 86326. ARKANSAS OZARKS. 37-1/2 timbered acres, lake re-sert area, good felving, frunting. All utilities availa-ble U.S. highway \$37,000 Owner 284-8384 BLYEND ON YOUR MORTGAGE PAYMENTS? Fore-closure approximing? Don't let foreclosure run your credit Call 272-1260.

Not bestooms, 2 baths, den and large living room. Asking \$159,000 or best offer. Owner will carry at 12% Brock, 212,4272

BIG BEAR LAKE CABIN large lot, 2-3 bedrooms, 1372 bath, fireplace, great view. Owner will carry

BORREGO SPRINGS for, 75 x 150; for sale, \$6,00 cash 276,0654

Businers, Gunter, 8 bedroom, 2 story face house Businers, garage, socrage shed Prime business to cauch in beautiful British Columbia, 185,000, PO this 99854, CD, CA 92109

CALIFORNIA PINES LAKE LCT two blocks to motor lodge, near Atturas, sirport 1/2 inse, best hunting. Assume 8% will carry second or leade 425-80%. CALIFORNIA PINES. One acre, excellent recreation, quet uncrowded campgrounds. Near take and today 1670; 464, 7530.

CANYON IOT, LARGE, FENCED: For sale by owner 2. bedroom: 2. bath home. Assumable: VA. loan IO 5%1 Only 584,900. Call 262-1449.

CHILA VISTA PER to over 1400 SF Luxury Town house, 1800. 3 bedfoom, 2-1/2 buth with grage provide pation, and balcony. Buth microwave riose to schools. Histop Vista 50-90 Chambrid. Ne gattable ferms, 426-6300, 459-3396.

CHILA VISTA. for sale, rent to own, assumbble 10.14%, Luxury hownhouse, \$70,950. 3 bedroom, 212, both, 1400. square feet with garage, private sales, and backing illustrins, microwave, class to chock, must seel Negotiate terms. 148(Eqp. Vallas 0.90) Council at 26.6(00)459-4396.

CLAREMONT Canyon nim. 2 bedicom, 21/2 bath light, end townhouse, tennis, pool, spil, skylights own fauniny, double garage, freplace, 11/19/00 Marjone, 565-4497, at. Century, 21. Northcutt spil (nil.).

2 cm garage Large tock yard with privacy fence 118,600 270.3342

CLAREMONT WEST By owner, 2 bedroom, Bay He rando. Bay view, below market. Refrigerator, data waster, pool, sikuzzi, more. 276-2792, 222-7139. LAREMONT AREA 3 bedroom, I buth enclosed who, altik insulated on nice cut-de-sac 395,000. No lokers or agents, 576-9098.

AIREMONT 3 bedroom 2 bath, patio room, need yard, assumable 562,000 at 9.5% fixed, pay-erst 1665. Owner will carry 5056 Dawne Street.

OLORADO, 35 choice acres on beautiful, un solled mesa. Fronts Hwy 159, 30 miles moth of sils. NM, Wild Hosses, ski areas, fizzing. \$35,000, exible. Jerry 290-4678.

SDD: NICE SIDE of town Security, I bedroom I walkin closet, private gargage and opener o Micro modern appliances, fargiore, air, but

DEL MAR TIME SHARE cordo. Winner's Circle Re-solt new race track during race season. Land deed with ownership. Potential tax-free rental income. Chura 270-0452.

OFF THE CUFF Aside from your parents, who was your favorile relative when you were a kid?



Mark Wayne Musician Fallbrook

Chauncey Harris, my grandfather. He was a lumberjack up in Washington State. He was the boss in the state. He was the boost unite mill where he worked and the people there just worshiped him. He always gave people a helping hand. When I was six or seven weld go out and get in the old pick-up truck and head for town. Sometimes hel give me a pinch of snuff. I'd put some down between my lip and gum and proceed to get sick. I was not to the process of went into the bar. I think sometimes grandparents give you the extra edge you need as a kid. They give you a shot at it, where your parents wouldn't



Maggie Murphy Housewife North Park

I had an Aunt Lena whom I admited as much. She was very admited as much. She was very admited as the control of an exported and the control of an exported as the control of an exported as the control of an exported and the control of a con admired so much. She was very before they dried too much or else they would crumble. When I was older, we both worked at the same retail store in Joliet. Illinois. She was in linen and I was in fancywork. We were chummy. I just liked to be



Karl Egenberger Designer/Illustrator Allied Garden

I had a favorite, my Auni Barbara. I was just a kid when she was in her twenties. She just loved kids. She used to read to me from the Bookhouse books. The volumes had everything from Grimm's fairy tales to the classics. I used to tales to the classics. I used to look forward to her reading to me but I think I was equally impressed with the beautifully illustrated pictures in the books. I think it really influenced my direction in life. Before I could write my name, I was drawing. I was a syndicated controlled to the syndicated cartoonist by the time I was thirteen. I still really enjoy working with the kids characters — Sesame Street, Peanets, Disney characters. My older sisters encouraged me too. They were very artistic.



Chad DeWitt Personnel Director Mission Valley My uncle — Uncle Carl. He was quite a bit older, in his fifties when I was about twelve. He lived in San Francisco. When I went to visit him, he always cracked jokes. His favorite thing was to take the big five-gallon Sparkletts water bottle and fill it with wine. He called that his wine cooler. Sometimes he'd give me a little glass. We'd go out in his pickup rock and he'd let me shift up the called that his wine cooler. I was a say speed, which was a challenge on those hills, but that's how I learned. Sometimes we'd go He lived in San Francisco on those falls, but that's how I learned. Sometimes we'd go fishing, and he took me hunting for the first time — for rabbits. It was scary at first, I had never been close to a rifle. He taught me how to use one safely and I got over my nervousness. He was a good



Secretary

North Park My Uncle John, I was very fond of him. He had a tremendous sense of humo and he was such a tease. He was a handsome man, an Adonis — blond curly hair good features. He had a physique that these iron men today would have envied, and he didn't even have to work out. One thing I remember so distinctly was his cat's-eve aistreny was ins car s-eye ring. He built fantastic stories around it. He'd turn the ring around and around and say, "Do you see the cat's eye?" He was so dramatic. Of course I thought it was real. He had ar unusual occupation for a man he was a barber who went on to become a beautician. In those days it was unusual. I'd get all the latest hair styles and permanents. Uncle John was quite young when he passed away. He was just a nice person.

- Lin Jakary

ENCINERS: Ocean view residential for at end of suitate-six: Build your dream house and savet 104** 100* By owner 1454-000.

LA JOSEA Townshouse for sale by owner Open suitate-six: Suit

ESCONDIDO 4 bedroom, 1 3/4 baths Pool, spa Near Felicita Park Only \$105,000 by owner. 241,5104

GOLDEN HEL VICTORIAN, \$134,900 buys 100 year-old 5-pies with fabulous views 10% down and assume private loans or trade. Write Greene.

KLAMATH RIVER LODGE + 10 cabins 6 + arres. River frontage, driving and kitchen facilities Health forces sale \$220,000 Excellent financing (956) 465-2214, 532-0536.

i, distant ocean view, 2 bacc le, no fees. Quiet neighbor Sigs after 5 00pm, 438 4257 LA JOLLA BY CIANNER 1/2 acre cul-de-six. 3 best room 3 bath, 2500 sg ft., 3 car garage, 11x20' work shop, gwebo 1286,500, principals only 455-5915.

LA JOLLA WOODLANDS SOUTH 2 bedroom condo Great socation. View of tires and park, ex-cetters condition. Best buy at 198,000° Bloom Real Estate 459-7598.

MIRA MESA AREA, QUAIL CREEK CONDO, large one bedroom \$56,000 Call after 6:00, 578-8216.

MISSION VALLEY by owner Mission Gre innium, studio, completeley furnished, i eff-cleaning over, distributives, worther bace All amentus, \$54,900, 455-224

MISSON WALLEY Large I bedroom villa in garden setting, pools, tennis courts, club house, sauna, gym, ailang 152,900. Call 280-7620. MISSOURE San Diego to expensive? Have 40 acre-canch 3 bedroom, F-3/4 bath, well-water, low-takes, updates. Lusurious living in country, all conven-ences, stroots, necession, 1125,000, 401-7038.

MOBILIHOME 1982, 14 x 64 roomy 2 bedroom Fingulace Excellent comption. Friendly adult park sulpois and charboure. Not view. Int oway, 5ee for several America perior 20-18-12.

d Small 1 bedroom, 500 sq ft, 480 sq ft, of 175 sq ft, of steeping loft. Available in July ents, no assumable PO Box 490. Alpine

NORTH PARK CONDOMINIUM : bestioom.

PACHIC BEACH: Attractive 2 bedroom, 1-1/2 bush townshore 17 blocks from beach. Freeplace, spacoous attractive separate laundry room. A gent pour Clour Attchen, separate Gundry \$118,000 assumable, 483-8095

PACHIC BEACH SAY FRONT HOME Pangrams; view of Crown Point Shorth Park, bay and city. New carpets, paint and side kitchen Small, easy care \$188,000, Bloom Para Essar \$457,598. ACIFIC BEACH, 850 sq ft. 2 bedroom, 2 buth ouse, with den, carport on Ingraham, 19000 over, 192 500 trade, 194-4175 PACIFIC BEACH HOUSE. By owner, two bedroom, one bath, Next and clean, Jarge yand, pasio, garage, 3 blocks to sand. \$144,000, 742-2640.

PACIFIC BEACH NEW LISTING LIBRARY, security condo. I block to ocean Oversiooks pool with some ocean view 185,900 Broom Real Escale 459-7598. PALDMAR MOUNTAIN HOUSE on 1 acre. 2 bis rooms. 1. Sash. 174,500. Household good sofe-bed, coffee table, dresses, crit. antique sere lary civersuffed rocket, drivingtable. 563,8343.

SAN DRIGO COUNTRY ESTATES. Don't buy a ti-meniale. Fill Male you mine for only 1298-year. Sienos 4. Championship golf course. 20 tenno courts. 270-1522.

SCRIPTS RANCH ESTATE SALE Large exercitive frome Mest condition. Premium suit de sai locations best neighborhood. Costr membership included. Acceptable offers subject to court approval. Agent.

SPENG VALLEY (DICTIONARY HELL) \$35,000 view for 50x125, abilities, \$5,000 down, flexible terms, 273,3142

TALMADGE AREA, DELLIXE TOWNSHOUGH Like new, 2 bedroom, 2-1/2 bleft, 1400 your surage Caret area. Asserted garage freplace, laundby (\$570-50t., 44, rear), 18000 below market, 189,000 By owner 465-4208, 448-1551. THREE BEDROOM 2 BATH, fenced yard, or turde-sat, 2 car garage. Chose to freeway access Assumable \$87,000, 273,1143.

SHAPE - Z weeks high seaso lid 565-0481

TRED OF PAYENG someone exists rent? Need you own space? Now's the time. One bedroom condo Owner will pay partial points. 160,500, 240-6682

TRADE WANT 10:30 UNITS or multiple zoned lot trade clear property plus 3125K, PO Box 80222, Sar Diego 92138.

WANTED: M-1 Vacant Land. Claimmons or Min. Minsa area, 1-172 - Zactes, 30 Anniagens, 224-3131. WANTED PRIVATE PARTY looking for a flaer house, duplex, or triplex in the North Park, Golden Halls area, 582, 1000

JUNE 20, 1985 39

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Section 2

Events, Theater, Music, Film

The Prints Have Come

When confrosting any aspect of Indian culture, first consider, for consider, for perspective, the flor of Joss. He was, according to Christian doctrine, marrived and resurrected, and what we see the confrost of the religion that took not in and pomulgated his teachings. Now think of Krishna, for many Hindus the supress of the charge of the control of the control of the confrost of the control of the control

all attractive." Head a cachings an Ire hall IsAS wives and for such of them he bails and a coch of them he bails and a coch of them he bails and a coch of them he bails and them had been a coch of them he bails and the such a coch and a coch a co

States. The news from the country does little to help us gain any kind of understanding—startled peacocks sreeching as heads of st. te are gunned down in ganders, rural villages where burning from their homes, which will be supported by the state of the startle of the startle

run from Saturday, June 22 through Friday, August 2 at SDSUS University Art Galley, 18 scope is ambitusis; the show features more than 162 prints from artists from the different states of India. Paul Lingren, SDSU probessor of art, as the curator for the exhibition and has, for the past frifteen years, been involved with the study of the evolution of Indian printmaking. With the exception of certain shows exception of certain shows exception of certain shows given at the San Diego Print Club, Lingren's exhibit is one of the most exciting to be shown in this city for years. The prints' themes vary greatly Some are, of course, religious or derivative of mythology, such as Shirish Mubawkar's Lord at



Shot Story

The boss came in at 9.15 and tossed a sheet of paper on my cluttered desk. "Get working on this story right away, Bolyan."

"What's it about, boss?"
"The Stonehouse Gang is going to re-enact the Gaskills-Lopez shoot-out in Campo."
"My God, boss, that is a

You bet your sweet ass it is! And don't just sit there dreaming up things, Bolvan, Get on the road, Go out to Campo and do some research. I want some real blood in this story!" I got in the car and set out for Compo. It was easy. I just got on 94 and kept going east. Route 94 is a road that connects

something with nothing. The further I got our into those semidesert hills the more nothing I saw. Finally I got to Campo, I thought IVI take a room in the I/I/I take a room in the I/I/I take a room in the I/I/I take a room on expense (so we have a room of the theory of the III take I take

boxed around at fins ough, no bugger than a chicken scratch, and decided I'd better do some interviewing and get out. I stopped an old guy shuffling up the street, and asked, "What do you think about the Gaskills-Lorey shootear!"

do you think about the Gaskills-Lope; shootout?"
"The what?"
"You know, when that
Mexican gang from Tecate came
up here and tried to rob the
Gaskills's general store."
"I aim't read the paper this
meaning."

"It didn't happen this morning. Old Timer, it happened at ten o'clock on the morning of December 4, 1875" "Fore my time" "Look, Old Man, the press is

the Lackbone of a free society. Why don't you cooperate and tell me what you remember about that morning."

"I'm having some trouble recalling it. Where did these Gaskill fellers live?"
"The Gaskills had a store built

enough water to cool a hot ladybug. "And what did you say

A Small Flotilla

We don't mess around here," said Roy Nilson, member of the San Diego Ship Modelers' Guild, which will hold its eighth annual Scale Model Regatra this Saturday. Indeed, the vessels I saw last

Indeed, the vessels I saw last Saturday floating in the Model Yacht Basin at Vacation Village weren't the result of frivolous "messing ground" with Mattel model kits. Many of these vessel model kits. Many of these vessels are replicas of famous ships from the past, and, as Nilson points out, "We're mostly scratch builders." What he means is that members of the San Diego Ship Modelers' Guild combine ingenuity and the artisan's skill to create unique vessels – "original" replicas. As a showcase of seaside

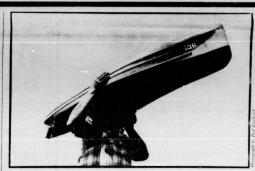
event should rival San Diego's famous sand castle building

tamous sind-castle boulding contests.

contests.

much like the originals as much like the originals as possible requires imagination and a bir of humor. Inside local shipbuilder Loren Perry's eight-foot replica of the Tamic are and numerous HO-gauge figures in sundry dance poss. And, as the must found 102, Con the deck of navy bartleship, the attentive a navy battleship, the attentive a navy battleship, the attentive eye can pick up a minuscule pair of sunglasses reext to a sunbathing sailor. The key to making these ships

The key to making these ships, s. em authentic is "weathering," that is, making new materials look old. Let's say you've got a nice white sail and you want to age it a bit. Roy Nilson dips it in tea. "It comes out kind of beige," he says, "not brown, just a little (continued on page 10, col. 4)



Cuba, Sí

dictaroship fell to Castro's guerrilla forces, the National Dance Company of Cuba was created. Twenty recent graduat of that country's National School of Art determined to forge a uniquely Cuban dance style, and although such renowned American renowned American choreographers as Martha Graham and Doris Humphrey, and Mexican dancer/ choreographer Jose Arcadio Limón, indirectly influenced the arly academic tenor of the early academic tenor of the fledgling troupe, within the year the company, under the direction of Ramiro Guerra, had set an indelible Caribbean stamp on the modern dance stage. This was accomplished by means of Guerra's Suite Yoruba, a



characters belonged to the West African Yoruba pantheon. Ti work blended Cuba's strong black slave roots with her contemporary Caribbean folklorico, and full expres given to the mulatto island

given to the mulatro island culture.

In another year the company was touring Europe with a repertion whose basis, while still steeped in the muscal rhythms of Africa, expanded into modern theatrical experience.

To Mannice Bejart's Belgium dance company and Bejart, having seen the Cuban's perform, said, "Although [the company] had "Although [the company] had elements of other roots, it is at the esements of other roots, it is, at its essence. Cubin. In its search for a form of expression, it encountered its own road." Alvin Ailey also ascribed to the style of dance in which classically modern styles

synthesized with the indigenous folk gentes and their African precedents.

Since that first tour in 1960

Since that first four in 1965 the National Dance Company of Cuba has grown to more than fifty members and has toured rhroughout Europe, Asia, and Latin America. Many of its works employ choreographed works employ choreographed adaptations of literary works and themes, as does Yerma, Fedenco Garcia Lorea's traged, set to song, dance, and narration, or Orfoc Antillano ("Orpheus of the West Indies").

This weekend the company makes are important as a

makes a rare appearance in Tijuana, as part of its latest
Mexican tour. On Friday, June 21
and Saturday, June 22, both
evenings at 8:30 p.m., in the
new 1500-seat theater of the
Cultural Center, the dancers and accompanies them will perform

JUNE 20, 1985 1

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail-no later than the Friday proceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Edion reserves the right to old rail material, Send complete adjoination, including a description of the event, the date and time it is to be held, the precise address where it is to be held. READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

449-4631 during bu Scottir's Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191

An Evening of Dance Works created by Leslec Cooper, Kate Lournbury, Colette Puezan, and Jacqueline Ross, will be performed by the improvisational clane company, Sirus H, Friday, June 21, and Saturdas, June 22, 8 pm., at the Arena Theater, Westminater Peesbyterian Church, 1598 Tallor, Duri Lorina, 299-8418.

National Dance Company of in the new ISO2-seat theater of the Cultural Center, fearured on the identical programs are three works in bomage to Cuban quitarist Silvio Rodrigue: entitled, in translation, Wah Silvio and to Silvio, Sulkaryo kantony, a dance

with African mythological noots, and Rmonama de la musica y la denga cubanas, a retrospective of Cuban songs and dance throughout the island's history. The performances take place Friday, June 21 and Saturday, June 22, 8:30 p.m. The Tijuana Cultural Center is on Pasco de los Heroes in the Zona del Rio, less than a mile from the border crossing. Look for the spherical Omnimax theater. For reservation and more information phone 1-706-864-HH.

dance style in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Ballroom Dancing, the Dance Masters sponsor an evening of walte, fox trot, and swing numbers to dance by, Saturday, June 22, from 8 p.m. until 12:30 a.m., 9184 Gramercy Drive, Serra Mesa. For information and reservations, phone 565-2727. More Scottish Dancing takes place every Monday, offened by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

"Circle Dancing," "Sufi" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

Baller, the loffrey Baller, now twentynine years old, returns to San Diego for four performances spensored by the San Diego Arts Foundation. On Weislingsla, Jun 26 and Sariofaci, June 29, both evenings at 8 pm., the company will perform an "All American Evening," teaturing bidles by American choreographes. On the

Warsick (called by one critic sleeps; processing, seek, punch, and allogether marvelson?), Night, by the processing seek of the processin



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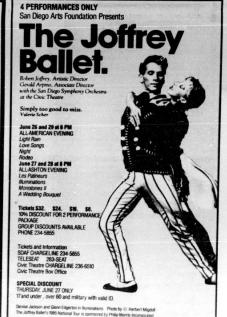
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READER'S GUIDE TO LOCAL EVENTS

"The Great Genhwins," a sulure to Geonge and Im, featuring such Cassases as "Fascinatin Rhythm," "Embraceable You," "An American in Paris," "A Foggy Day," and a medley from Porgy and Bes, Performances take Place tonight, Thursday, June 20 through Saruday, June 20, Thorough Saruday, June 27, 730 pm., at Hospitality Point in Mission Bay, Shuttle bay cervices is socially Shuttle bus service is available from Dana Landing. For

Contemporary and Standard Jazz Selections will be performed by the Hal Crosk Quarter, featuring Hal Crosk on trombone, Bill Cantos on piano, Gunnar Biggs on the bass, and drummer Jay Hearn, Friday, June 21 and Saturday, June 22, 7-30 pain, Galerie 5, 14 Manson, 1681 Fifth Avenue, Hillicrest, 298-0119.

Choral Concert, the San Diego Choraleers, an eighty-member mixed chorus, present their annual

with choreography, Saturday, June 22, 7:30 p.m., and Sunday, June 23, 2 p.m., in the Casa del Prado Theater, Ballboa Park, 420-4193 or 230-2972.

Local Musicians Tom Middleton, Rick Saxton, and Christy Ripley will perform a concert of original material, Strutdoy, June 22, 8 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

Classical Guitarist George Svoboda plays classical music and sings Czech folk songs, Satunday, June 22, 8 pm., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011.

More Jazz for Sunday Strollers, the Coulson Family Jazz Band performs Dixieland jazz from 1 to 4 p.m., in the Gazebs, Seaport Village, downtown. Free. 235-6560.

Organ Concert, civic organist Robert Plimpton performs works by Bach, Sibelius, Mulet, Irving Berlin, and others, Sunday, June 23, 2 pm., Spreckels Pavilion, Balboa Park, Free.

"Sacred Music Series," Norwegian dramatic soprano Eva Holst Anderson and pianist Rune Anderson will perform works of Grieg, Sibelius, Franck, Handel Dworlak, Gounod, and Bach, Sunday, June 23, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla 454-1605.

Latin Jazz, the group los Travelers, which most recently plaved backup to vocalist Vicki Carr as her Tijuana concert a few weeks back; performs Toesda, Jone 25, from 8 to 12 p.m., in the next 3 p.m. Live College Theater, at Fourteenth Avenus and C Street, downtown. The concert, which is free, will be breakeast live over KSDS-EM (88.3).

PSYCHIC FAIR

JUNE 22 & 23 11 AM-6 PM

screen Saturday, June 22, 1:15, 3:20, 5:25, 7:30, and 9:35 p.m., Ken Cinema, 4061 Adams Avenue, Kensington. 283-5909. Film Two Film Adaptations of Shakespeare, Franco Zeffirelli's 1966 steamy Romo and Juder, and A Mahammur Night'i Draum. Peter of the Reyal Shakespeare. Company, will be shown tornight. Thunday, June 20. The latter film ain at 6-30 pm., followed by Romo and Judie at 8-50 pm., Ken Cintens, 4001 Adams Avenue. Remargan, 4001 Adams Avenue.

Accume, Kensingson, 283-5909.
Thetan Films, Mystic Fire
Productions presents three films:
Innation (Colonia, sownled Bear
Spiritual Film at the Psychia Films
Buddins Appeals to Healing,
filmed at the Tiberan Medical
Centers, and Negal Land of the
Buddins Appeals and Healing,
filmed at the Tiberan Medical
Centers and Negal Land of the
Maddins Appeals and Healing
And Research, will be shown
Sunday, June 2.3.3 p.m., Sherwood
Auditeruum, I.a. slick Masseum of
Street, La Jolla, 298-9706.

Street, La Jolla. 295-296.

"Monday Night Film Series," the June theme, "Fantasy in Cinema," continues with the showing of three films. In Sourch of Aucent Mysteries, a documentary based on the book, Charlos of the Godig, A Tip to the Moon, an early classic w-il-t; and Julius of the Spheres, an experimental view of the cosmos, continued on page 6)

O.M.B.A.C.

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FANTASY DINOSAURS OF THE MOVIES

Two See Farces, La Cage aux Folles and La Cage aux Folles II, will sereen Friday, June 21 at the Ken Cinema, 4001 Adams Avenue in Kensington, Show times are 5:35 and 9:25 p.m. for II, and 7:30 p.m. for version number one, For more information phone 283-5909.

"The Sixteenth Annual Tournament of Animation," such animated classics as The Fly, The History of the Windl in Three Minutes Flat, Ubs., and others will

Lecture and reception with famed author/screenwriter Donald F. Glu

Thursday, June 27 or Friday, June 28, 7:30 p.m. at the San Diego Natural History Museum Tickets \$5 on sale at the Museum Seating is limited FOR MORE INFORMATION CALL 232-3821, ext. 216



"Beach Party at the Voyager' saturday, June 22, 1,000 pm-2,000 am



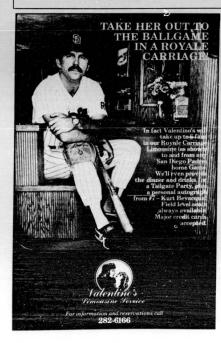
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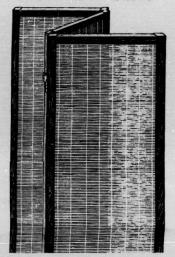
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READER'S GUIDE

"Adventure of Sherlock Holmes," "Adventure of Sherlock Holmes," Holmes's archéoe Moriarry plots to steal the crown jewels, after distracting our nero with a South American heires. The film screens Tuesdaw, June 25, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 522-7390.

Library Films, two films, The Labrary Films, two tilms. The Sequent Games of Sequest National Park and Soathern California, a look at the seeme beauty from San Diego to Santa Barbara, will be shown Wednesday, June 26, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free, 474-8211.

"The Films of Chantal
Ackerman," the final film in the
series of works by the Belgian
filmmaker is her feature, Foste Une
Natt, which well be shown in
French with English substites,
Wednesday, June 26, 73-80 p.m.,
Sherwood Auditorium, La Jolia,
Museum of Contempores Art,
700 Proport Street, La Jolia, 4540572

"Chronos," Ronald Fricke's new film, a "celebration of human intelligence" that takes us through

and urban wonders, is shot completely in time-lapse sequence; the film continues daily on the OMNIMAX screen of the Reuben H. Fleet Space Theater and Science Center in Ballowa Park throughout the summer. For show times and further information phone 238-1168.

Lectures

"Issues of the Workplace," the local chapter of 9 to 5 presents an after-work seminar, with speaker Judith McCullough discussing such ropics as pay equity. VDT health and safety issues, and child care, today, Thursdas, June 20, from 5:30 to 7:30 pm, at the Community Services Building, 349 Cedar Avenue, downtown. 266-8430.

phone 238-1168

"Discover San Diego," though September 30, the public may vise this twenty five immure multimedia slide presentation (thirty projectors are used to show more than 2000 dideo) on the more than 2000 dideo) on the more than 2000 dideo) on the more even that the out of the Twent Calletta, at Juan and Harvey streets, in Old Town. For slow times and information phone 298-2800. Artist Robert Mangold, whos Artist Robert Mangold, whose tensuar netrospective goes on view this week at the La Jolla Museum of Contemporary Art, will speak about his minimalist paintings tonight, Thursday, June 20, 8 pm., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Contemporary Jewelry and Body Adornment," SDSU art professor Arline Fisch and Paul Derrex, director of Galerie Ra in Amsterdam, will speak in conjunction with the current exhibit, "The Body Adorned: extinity. The Body Adormed: Expressions of Dress and Decoration," Friday, June 21, 7 p.m., International Gallery, 643 G Street, downtown. For reservations phone 235-8255.

"Burns and Lincoln," Tom McDowell is the featured speaker at the next open meeting of the Robert Burns Club of San Diego;

also on the program will be a slide show abour Scotland, presented by jim Naismith, Ray McMahon performing Scottish songs, and a selection of piping tunes. Friday, June 21, 7 pm., Book and Candle, 1250 Sixth Avenue, downtown. 273-5845. "The Goddess," Glenda Taylo director of the Solana Beach Fellowship of Comparative Religions, will deliver a slide-illustrated lecture on the archerypal feminine in anthropology, mythology, and psychology, tonight, Thursday, June 20, 7:30 p.m., Multicultural Arts and Humanities Cer.ter, 425 Market Street, downtown, 235-8092.

"Distribution and Evolution of Geckos of the World," Lee Geckos of the World, "Lee Grismer will speak and present a slide presentation on the lizard, sponsored by the San Diego Herpetological Society, Tuesday, June 25, 7:30 p.m., Otto Center, San Diego Zoo, Free. 264-3352.

"The Power of the Presidency in a Hostile World," Herth Klein, vice president and editor-in-chief of the Coples Press, will deliver a dinner address at the next meeting of the World Affain Council of San Diego, Tiesdosh, June 25, starting at 6 p.m., at the San Diego Bay Drive, Mission Bas, For reservations, phone 231-0111.

reservations, phone 231-4111.

"General and Limited
Partnerships," local atomey
Stuart Schechter will speak on the
differences between partnerships
and corporations and cover the
basics for setting up a partnership
in this free lecture, next
Wednesdaw, June 26, 630 p.m.,
Balbou Branch Library, 4235 Mt.
Abernathy Avenue, Clairemont.
279-7913.

"When You Need a Lawyet," local attorney Verne Hulka will be the featured speaker in this two-hour seminar, discussing how and when to choose an attorney, and what to do when you're displeased with the

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Art Collector Richard Brown

In Person

Comedy, four comics — Steve Odkirk, Carrie Snow, Jackson Pendue, and Fred, er, Aspangus — rake the stage tonight, Thursday, June 20, through Sunday, June 23, The Comedy Store, 916 Peal Street, La Jolla. Show times are weeknights, 9 pm., and weekends, 8 and 10:30 pm. 454-9176.

"Your Mama and Your Sister and Your Girlfriend," the work written by Carla Kirkwood and performed by the author and Viviana Cossette Enrique, consists of seven monologues, with such stock

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July 21/Aug. 2

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Sonday, July 14, 6:00 pm.

Sonday, July 14, 6:00 pm.

Sonday, July 21, 7:00 pm.

Sonday, July 21, 7:00 pm.

Priday, July 26, 7:00 pm.

Priday, July 26, 7:00 pm.

Priday, July 26, 7:00 pm.

Sonday, July 27, 7:00 pm.

Priday, July 26, 7:00 pm.

Sonday, July 28, 7:00 pm.

Priday, July 26, 7:00 pm.

Sonday, July 28, 7:00 pm.

Sonday,

TO LOCAL EVENTS

characters as a sexually harassed worker, a welfare morber, a prostitute, an unfulfilled housewife, and more. The work will run Friday, June 21 and Saturday, June 22, 8 p.m., and continue June 28 and 29, Sushi, 852 Eighth Avenue, downtown. 33, 8466.

Amateur Comedians are in Amateur Comedians are invited on stage every Monday night, 8 p.m.. The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

Radio/TV

"Look What's Happened to Rosemary's Baby," snips and snails and puppy dogs' tails don't do this little tyke justice in the sequel, which will be shown Saturday, June 22, 130 p.m., KGTV, Channel 10.

"From Here to Eternity," Burt Lancaster and Deborah Kerr star in this wartime classic, Saturday, June 22, 11 p.m., over XETV, Channel

"Cat on a Hot 110 Koot, the Tennessee Williams classic drama is presented by American Playhouse: Jessica Lange stars as Maggie, with Rip Torn as Big Daddy, plus Tommy Lee Jones and Kim Stanley. The program will air Monday, June 24, 9 p.m., and

Spyro Gyra Dinner Show Tid

B.B. King

Gallager

Hospital

Alcatraz

Dinner Show Tickets Available June 20, 21, 22, 8-30pm, Kona Kai Club

Burning Spear June 22, 8:30pm, La Paloma Theater

June 23, 7 & 8:30pm, Kona Kai Club

June 23. 8pm, Civic Theatre

COMBO's Third Annual

Wine & Cheese Tasting June 28. 5pm, La Jolla Village

Pops Benefit for Children's

lune 29, 7:30pm, California Theater

June 28, 7pm, Fairbanks Ranch

Pacific Beart Clairement La Mesa Encietta Cartshad Chula Vista

A Tasteful Affair

Little Anthony 50's Party

June 27, 5:30pm, La Jolla Village Inn

"Tongues," KPBS-FA1-program,
"Band/Bay Area Radio Dnama,"
concludes this week, airing the
Sam Shepard episade monologue,
with percussion accompaniment
by Joseph Chaikin, Tuesdas, June
25, 7:30 p.m. (89-3).

"The County Grand Jury," in the segment of "Controversy in San Diego," the county grand Jury system is examined, as is its recort involvement in controversial issues. The Jahl-hour program ais Wednesday, June 20, 8 p.m., and repears Surada, June 20, 230 p.m., over KPBS-TV, Channel 15.

Special

Carlsbad Day Barbecue, it's the third annual outdoor bash, all to raise money for the Fourth of July fireworks spectacular. Food and drink, musical entertainment, and a raffle are featured in this picnic, Friday, June 21, from 5 to 8 p.m., Holiday Park, Carlsbad, 488-5593.

Creativity Games, adults are invited to participate in these games, designed to spark humor and streeth imagination, Friday, June 21, 7-30 p.m., Radiance Studio, 1618 West Lewis Street, Mission Hills. 270-6772.

the best seat in the hous

San Diego Pops Goes Ink July 7, BCPAC, El Cajon

luly 16, 7:30pm, Golden Hall

A.D./Phil Keaggy Band July 19, 7pm, Golden Hall

Aug. 1, 8pm, Civic Theatre

Aug. 3. 8pm, Civic Theatre

"Great Gershwins" thru 6/22 "John Philip Souza" 6/26-29

absaluTely American 7/3-6

283-SEAT

5.D. Stadown
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Boston Pops

6768.

Park Naturalist Ciaude Edwards will lead bindwalks through Cabrillo National Monument, Saturday, June 22, 9:30 a.m. and 1:30 p.m. For reservations, which are required, phone 293-5450 during business hours.

during bosiness boars.
Indian Fair, the San Degas
Museum of Man once again hosts
this fair, which draws Indians from
throughout the Southwest. Indian
arts and entis, mellulare Solester,
the stand of the Continues of the San
teach of the San San San San San
tage and the San San San San San
deep the Children's Corner will
feature hands on demonstrations;
Joan Queads from Childubau.
Mexico will recreate the
original particular standard properties, and naturally there will
be all kinds of edibles. The fair
mus Sarturally, pure 22 and Sunday,
June 23, from 10 am. to 5 pm.
the California Plaza, Balboa Park,
239-2001.

Volunteer Training for the San Diego AIDS Project begins Saturday, June 22, 10 a.m. For application information phone Chris Hart at 294-AIDS.

offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

Psychic Reading Jamboree, want to know about a past life! your lor life! Care to learn whether you've own? Minireadings are available (others include auras) Saturday, June 22, II a.m. Berkeley Psychic Institute of San Diego, 3137 Nimitz Boulevard, San Diego, 224-1797.

Rosarito Seafood Festival, the fifth annual festival, with more than twenty restaurants participating, folklorico dances, and musical enternatument, takes place this weekend, Saturday, June 22, 1 p.m. The event will be hela in La Palona, just south of Rosarito.

Bird Walks at Famose Slough will be conducted by Friends of the Famosa Slough ever Satuadas, 1:30 p.m., meet at the corner of Famosa Boulevard and West Point Loma Boulevard, For more information phone 272-8622 after 5 pm.

The Beat Farmers' Picnic, the annual San Diego tradition continues in its third year at El Monte Park in Lakeside. Bring your own lunch and hang out with

Buddy, Rolle, Jerry, and Country Dick on Sunday, June 23, 2 p.m. till whenever. Who knows? Then might be some impromptu acoustic music. Free.

The House of Sweden pres Midsummer Festival, with ethnic folk dances, the Viking Folk

Auditions, jugglers, mimes clowns, stiftwalkers, fire-caters musicians, and other enterain are invited to audition for the grand opening of Horton Plana (August 19, Auditions will take place Toockay June 25, from 11 am. to 7 pm. in the Gasham Quarter Theatter, 347 Journ't Acetine, downtown, For information phone 560 4460.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Dego Audubon Society every Sunday, the



Dramatic tribal dancers • Demonstrations by the finest no American artisans (including famed potter Juan Quezada)



Adults 52 Students 50: (S.D. County) Children 25c

San Diego Museum of Man 1350 El Prado

EXPERIENCE MASAIC Gummer May

SAS-SEAT

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MADE

June 29 & 30 Saturday & Sunday OCEAN BEACH

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READER'S GUIDE

"Mini Logo," children in grades one and two will receive an introduction to LOGO turtle graphics and elementary comput

introduction to LOGO turtle graphics and elementary computer programming at this two-session class, which begins Tuesday, June 25, 1 pm., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park.

For registration information phon 238-1233 x213.

Puppet Show, The Ant and the Elephant, based on a children's story by Bill Peet, will be enacted Tuesday, June 25, 2 p.m., El Cajon Public Library, 202 East Lexington Avenue, El Cajon, Free, 579-4454.

Film, four films for children — Leo on Mecation. The Snowman, When Is It's and Through the Mirror, will be shown next Thursday, June 27, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 522-7390.

Sports

are featured Saturday, June 22, 7-30 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon. 448-8900.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, Free, 273-7441.

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



T.V. COMMERCIAL TRAINING

Puppet Show, Maggie Kerr presents Maggie's Menagene on

COMMENT STORY

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SHOWTIMES
Wednesday, Thursday & Sunday 9:00 pm
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\$1 LITE DRAFTS

Versatile dance music • No cover Wednesday & Thursday 8 pm

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THEE

Friday & Saturday 9 pm

RELAYER

For Kids

Paulses and Associated States and Rano the Magician entertains kids Saturday, June 22, 10:30 a.m., in the Children's Room, second floor, San Diego Public Library, 820 E Street, downtown. Free, 236-5849.

"Kazoo's Kids," a mime, puppets. Songs, and special guests entertain every Sunday, I p.m., near the Tile Shop in Seaport Village, downtown, Free, 235-6569. provides the divertissement Saturday, June 22, 10:30 a.m., The Book Works, The Vineyard, 1523 East Valley Parkway, Escondido. 741-9079.

Local Artist Carol Chase conducts crafts workshops every Wednesday afternoon from 2 to 5 pm. for children ages four to fifteen, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

Stage, Friday, June 21, 10:30 a.m., and Saturday, June 22, and Sundi June 23, 11 a.m., 1 and 2:30 pm. Pupper Theater, Presidents Way, Balboa Park, 466-7128.

"Head, Shoulders, Annes, and Toess," children in the first and second grades will learn about the human body in a two-part was the stop of the stop of the 25, 10 a.m., Discovery Corner, Reuben H. Fieet Space Theater and Science Center, Bulbas Park. For registration phone 238-1233 x213.

Galleries

india, some 140 prints, including intraglios, lithographs, silkscreens, woodcuts, and linocuts, are on view in this touring exhibition cutated by SDSU art professor Paul Lingern; the exhibit opens Friday, June 21 with a 6:30 pm. reception, and continues through August 2, at the art gallery, SDSU, 265-5204.

"Synthetic Vision of David Alfan Siquieros," the National Institute of the Fine Arts of Mexico presents this exhibition of forty-even paintings, drawings, and lithographs by the renowned Mexican artist, from Friday, June 21 until July 28, Tijuana Cultural Centre, Passo de los Heroes, in the river zone, Tijuana. 1-706-684-III.

"Arte de Colores," works by Jose Cervantez, Ramses Noriega, Sonya Fe, White Horse, Zarco, and Toreto are featured in this show that

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Proc. 222-190. Writing Contest, in conjunction with the return of the popular children's series, Reading Rumbou, KPBS-TV is sponsoring this competition for children age eight to thirteen. There are three age categories; stories must be fictional and may not exceed 2000 words. which has as in corns deadline July 12, phone 265-4015. Center For Theatre Science & Research

TIBETAN **FILMS**

TANTRA OF CYUTO

g Gyüto Lamas. The Dalai Lama introduces
Tantric rituals. Narrated by Francis Huxley. featuring Gyllto

TIBETAN MEDICINE

SUNDAY, JUNE 23 • 3 PM

La Jolla Museum of Contemporary Art Sherwood Auditorium, 700 Prospect St. \$5 general, \$3.50 students & seniors





Ama Lobsang Dolma heals both the physical and psychic being by treating the patient rather than the disease.

NEPAL: LAND OF THE GODS

TO LOCAL EVENTS Gallery, 726 Seventh Avenue downtown, 232-9743.

Paintings in Mixed Media and

"Robert Mangold Paintings: 1971

— 1984," thurts-seven painting is the minimalist attist are cellected in the first langu-scale exhibition of his work in the U.S. in a decide, the exhibit opens Satudia, June 22 and continues through August 2, La Jolla Museum of Contemporan Art. 700 Prospect Street, La Jolla, 454-3541.

Street, La Jolla, 454-3541.
Works in Wood, Frank Code,
Frank Duchamp, Manny Farber,
Jim Lawrence, Roy McMakin,
Richard Allen Mortis, Sakai,
Recesy Shaw, Ernest Silva, Italo
Scanga, and James Skalman
exhibit in the main gallery, while
in the small gallery hang
menzotints by Robert Ecker, Quint
Gallery, 664 Ninth Avenue,
downtown. 239-8592.

Paintings, Drawings, and Prints by social-realist painter and print maker Domingo Ulloa of Mexico will be on view through Saturday, June 22, Maple Gallery, 2400 Kettner Boulevard, downtown. Concurrent with this exhibition works in other media by the artist at the Centro Cultural de la Rara, in Balboa Park. The phone number for Maple Gallery is 234-2151; the number for Centro Cultural is 235-6135.

"Symbols and Systems," Pat Tebor-Honsa's drawings and paintings are on view through Saturday, June 22, Spectrum

"Journey to Taos," recent works by of contemporary crafts, continu-on view through June 28, Orr's Gallery, 2222 Fourth Avenue. Hillcrest, 234-4765.

"Surreal-Selebration," works by Dali, Ethel Greene, Kelly Lowe, and Cliff McReynolds are on view Acevedo Gallery, 4010 Goldfinch Avenue, Mission Hills, 296-8748.

An Exhibition of Original Graphics by gallery members continues through June 29, San Diego Print Club, 320 G Street, downtown, 232-4884,

New Works on Canvas and Paper by Bill Grigsby continue on view through June 29, Rogue Graphics. 3805 Ray Street, North Park. 298 8929.

"Beach and Town," oil paintings by Argentinean-born artist Alfredo Antoginini are on view through June 30, Galerie 5, La Maison, 3681 Fifth Avenue, Hillcrest. 298-0119.

"Baltimore Promenade," aff environmental project by Helen and Newton Harrison continues until June 30, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

"Innovations," batiks, collages, and sculpture by Olivia Walker Priller are featured through June 30, Carousel Art Gallery, 1040 First Street, Encintus, 753-8472.

An Exhibition of Sculpted Works An Exhibition of Sculpted Works by Fall Kepermee, painting by Manolo Lus Escutta, and drawings by Coastantino Lameiras are on view through June at Caleria Dimensiones Continuas, which is located at Plaza "Oh!" next to the discotheque "Oh!" in Tijuana's river zone. More than 145 Japanese Artworks from the museum's collection of Asian art, spanning five centuries of craftsmanship, an on view through July 7, San Diege Museum of Art, Balboa Park, 232-

"Images," color photographs are on view through July 7, The Photography Gallery, 7468 Girand Avenue, La Julla, 459-1800

Piloneers in Paradiser Folk and Outsider Artists on the West Coast," thirty-nine artists were selected for this traveling exhibition, the first of its kind in our half of the country. The exhibition continues through July 7, Mandeville Gallery, UCSD, 452-2864.

**SIZ-2004

"Images of the Femininet An
Exhibition of the Goddesses,"
mixed-media works by Jim
Hubbell, Beth Ames Swartz,
Conchita Amara, April Katz, and
Marev are represented in this
thematic show, which continues
through July 7, Multicultural Arts
and Humanities Center, 425
Market Street, downtown, 235
8092.

"Fine Israeli Art," works by such artists as Joseph Zaritsky (who has just finished a 300-work ternspective at the Tel Aviv Museum of Art). Theo Tobiasse, Yaacon Agam, Chagall, Kupferman, and ethers are on display through July 8, Dana Gallery, 16046-C, Bernardo Center Drive, Rancho Bernardo, 485-8888.

"New Forms," Peter Shire of the Memphis group, Gail Freddel Smith, Carolyn Daniel, Heather Ramsay, Beverly Reiser, and Nanc Alvarez are among the featured artists whose works, including neon-and-mirror designs, wearable art, small tables, and other pieces, remain on view through July 20, Jallery Eight, 7464 Girard

areas of the world as New Guinea, North Africa, Latin America, and the Middle East are on view in this exhibition, which also includes the works of rwertly contemporary artists. The show continues through July 21, International Gallers, 643 G Street, Jownham. 235-8255.

"Show case of the Arts," the Felicita Foundation for the Art-presents this around all-media juried show, featuring work of local artists. The exhibit contin through July 26 at the Matthes Cultural Center, 241 South Kalmia Street, Escondido. 747-5227.

Gallery Artists, including Francoise Gilor, Jan DeRuth, Martin Green, Michael Keating, and others, are featured in the exhibit, which continues through July 30, Riggs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9065.

The Prints

(continued from page 1)
Kurnkshetru, an abstract
depiction of the bartlefield
where Krishna revealed himself
to Ariuna. And there is Allah II,
done by Muslim artist
Mohammed Yasan. Since Islam
prohibits the depiction of Allah
in human form (such a depiction
to considered idealyterus). Yasin's is considered idolatrous), Yasin's is considered idolatrons), fastins abstract incorporates the word Allah in stylized Arabic script. But other pieces are stridently contemporary, like those done by

Vinodray Patel. Patel read news

(cases, for example, of avaricia cleaned a print studio in that clin. As time passed, weining artists studiong at the studion between the time sweeper's child and introduced him to see the studion of the

television serials. While some of the prints refer to social and religious themes with which most of us are unfamiliar, the skill and beauty of their execution alone are worth execution alone are worth, seeing. And seeing them will pique the curiosity of the viewer to learn more of the wildly complex culture which produced

6:30 p.m., and several Indian printmakers will be on hand to discuss their work. Gallery hours will be 11:00 a.m. to 4:00 p.m.





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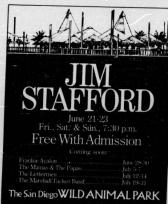
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READER'S GUIDE



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For more information, please call 265-5171. - Abe Opincar

(continued from page 1) happened to 'em?" the old guy

"Cow" Pincho' Lope ande untown that morning with the other bandirs. But Sida Gaskill had been tipped off and had hidden shorguns all over the store. There was a prinche faster. Some people say it was a terrific Some people say it was a terrific "How long did that there battle take?" "Too minutes," "Young feller, I think I might have been obeying a call of nature during those two minutes, that there bartle." "Some historians think it lasted five or six minutes," "That long, ch' Well, you know, at my acc obeying a call of two six minutes." "Cng 'Pancho' Lone ryle inte

know, at my age obeying a call of nature can take some time." "This was in 1875, Old Times u weren't so old then, were

"I sometimes think I've always been old, youngster. I feel I'm getting a lot older just listening

to you."
"You must remember all the bloodshed! Teodoro Vasquez was killed on the spot. Lopez was wounded and died later. Lopez wounded and died later. Lopez killed another of the bandits, Pancho Alvitro, when he got in the way when they were trying to escape. Jose Alvijo and Rafael Martinez were wounded and Martinez were wounded and then lynched by the townsfolk then lynched by the townsfolk. The Gaskills were wounded but lived. And a Frenchman who was helping them was hurt bad; somebody took him to San Francisco, where he died. Don't you remember any of that?" "How'd you find out about it,

sonny?"
"There was a telegrapher in Campo that morning, and he sent the whole story to the San Diego Union."

"Never heard of it, youngster. I don't ever read anything but the Wall Street Journal."

"Well, how do you feel about this group of guys re-enacting the gun bartle! A couple of them will pretent of to be Lumen and Slas Gaskill and they! I defend the old stone stone from Cruz Lopez and his curthrosts. And there! Ilb extant reasts, like the group that dass the same group in the Campo Southwestern Tain this Campo Southwestern Tain Museum, and hay rides, Booths.

the Campo Southwestern frain Museum, and hay rides, booths, food, games, dancing, and demonstrations of gun play. "When's all this happen?" "Saturday, June 22, from 9:00 a.m. to sunset."
"Saturday's the day I usually

trim my toenails. But maybe I'll take out some time to look at those shenanigans you're talking "Thanks, Old Timer. You've given me the story I was looking

for!"
I rushed back to the paper and typed out my story in a flash.
The boss took a look at it and almost smiled.
"Not bad. A bit heavy on

Not bad. A bit heavy on human interest. But we'll pep i up with a headline: CAMPO SEETHES WITH EXCITEMENT OVER CENTURY-OLD BULLETS. Bolvan, Hike your work more all the time. How'd you like to do the Jamul cactus show next?" The HOth anniversary of the Great Campo Shootout will be

Great Campo Shootout will be celebrated in Campo on Saturday, June 22, beginning at 9:00 a.m. The shootout itself will be re-enacted on its original site at 10:00 a.m. and 1:30 p.m. For more information, call Tracey Walker at 561-7197, after 6:300 p.m.

- Barney Bolvan

Flotilla

continued from page 1)
beige. It takes true artistry to
make a battleship look like a
working vessel. The builder has
to know how to bump realistic
dents, cut realistic scratches,
affect convincing discoloration,
and create genuine rust. To

placed on the chosen surface, over which some salt water is poured — an hour later a rusty red — and auchentic — cornosize splotch appears.

Nilson reaches behind his chair and grabs a plastic grid his chair and grabs a plastic grid his chair and grabs a plastic grid his wife uses to do needlepoint.

"See this," he says, "it makes "yearing for a navy-ship," if e.g. grid gift or a navy-ship," if e.g. grid gift or a navy-ship," if e.g. grid gift or house he has his wife save all lightick containers ("they make lightick containers ("they make lightick containers ("they make lightick containers ("they make he has his wife sare all her lipstick containers ("they make nice spotlights"); how soda straws make good torpedo tubes; how colored beads pass for insulators or ship lights; how model train brake wheels look like ship-leck value wheels; how knitting needles serve as mars; how a large button serves as an anchor winch; and I yow needlace thread is ideal for needlace thread is ideal for necklace thread is ideal for

Fine detail makes the difference between a seal to Fine detail makes the difference between a real-to-king ship and a top, Nilon caplains. Model shipbuilders spend as many afour years striving for authenticity. The ships, usually made of wood, ships, usually made of wood, ships, usually made of wood, to the start attractions at this weekend's model yeart regards will be Al L'heureux's replica of the Marienake America's first which has us carputed by the Birtylin and the size and the strip of th made precise drawings of the made precise drawings of the ship, and L'heureux, a graphic artist, got his hands on them. Three years of hard work produced a nine-foot-long, six-toot-tall, 165-pound replica of the ship. Of course it has cannons. And of course they fire The model shipbuilders use either carbon dioxide or gunpowder ignited by glo-plus to make realistic — well, almost

ealistic — cannonfire.

Down at the bay this weekend. you'll likely see some submarines, too. These boats actually submerge — a radio-controlled water pump fills a ballast tank and the sub dive-



TO LOCAL EVENTS

pool.
According to Nilson, model yacht builders aren't motivated by the need for recognition. He says for most it's a hobby, a

says for most it's a holby, a relaxing escape from everyday hasdes. "Most of these gays build ships for fam," says Nilson. We don't really care what people think of the tholtes be asked to cast ballots for the best ships. If you should go see the rudels this weekend, etquette demands you not touch them. The guild will have a sign on each displayed thip that reads, the real control of the control of the Pringers cought touching will be leaving."

The public is invited to see nese remarkable vessels and these remarkable vessels and meet the men who make them this Satunday, June 22, at the Model Yacht Basin in Vacation Village. Entrants in the competition may register at 8:00 a.m. A potluck dinner will follow the contest around

IDYLLWILD
chool of Music and the Arts

CERAMICS

Anagama
Shiro Orani, Paul Chalel
Vessels
Maurice Crossman
Advanced
Susan Peterson

information call Roy Nilson at 422-4890.

Cuba

(continued from page 1) identical programs of three works. The first, titled in

Silvio, and performed by twelve dancers, is an homage to the Rodriguez who, in collaboration with Pablo Milandez, composed in *Trava Cubana*, a tropical Latin

Sulkary Okanto.ny, created in 1971 by the company's current male lead, Eduardo Rivero (who

geomancy. Transformed into a palm tree, he shed palm nuts, which were interpreted as messages from the gods relevan to human fate. This work for three male dancers is said to reflect the strength and vinity of the African gods. The final of the African gods. The final work on the program both nights is Victor Cuellar's Panorama de la musica y la danga cubanas, for eleven dancers and ensemble. This work incorporates an ambitious presentation of the

nusic and dances of the Caribbean island throughout its 500-year history. The Tijuana Cultural Center

s located on Pasco de las He n the Zona del Rio, within a nile of the border crossing, and sidentifiable by the spherical Omnimax theater on the Omnimax theater on the center's grounds. For information on this extraordinary cultural presentation phone 1-706-684-1111.

- Dinah McNichols



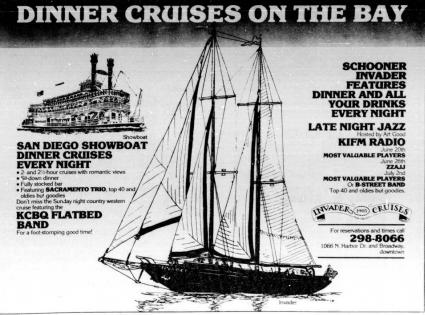
NOW SHOWING

SPACE Theater

and Science Center - Balboa Park 238-1233 still showing Pink Floyd's "Dark Side of the Moon

TICKE TILASTER





READER'S GUIDE TO THE THEATER

Theater listings are compiled by Joseph Smith: commentary is by Joseph Smith: commentary is by Joseph Smith: assemble and Jeff Smith: Information is accurate according to Information is accurate according to Information is accurate for any uses to phone the theater for any auditorial inches and to impure about ticket availability. Many theaters offer discounts to students, serior citizens, and the military: ask at the box offer.

ANNIE
The Lawrence Welk Village Theatre
presents the popular musical —
book by Thomas Meehan, lyrics by
Martin Charrin, and music by
Charles Strouse — based on the Charles Strouse – based on the cannon character created by Head cannon character cannot be a searching for her ola peress. She saide "by Daddy Warbucks and J. Head cannot be seen and J. Head c

The place, and country at 1-or puri-THE BARD ON THAT SIGUES CAESAR As pard of at fittieth anniversary celebration, the Old Globe Theatre is preserring a series of movies based on the play of Shakespeare. Each series in 100-based by an electronal country in 100-based by an electronal part of Shakespeare. Each series in 100-based by an electronal manifester's Ladice Clears. Made in 1933, the film stars Marion Brando. James Mason, Sci-doft Celgud. Deborah Horr, and Greet Casson. John Houseman, the tilms

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By Caryl Churchill

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producer, is the special guest speaker. Because each film will be shown only once in this series, seating is limited — if you get my drift. (8m.)
Old Globe Theatre, Monday,
June 24 at 8:00 p.m.

BELL, BOOK, AND CANDLE The Flesta Dinner Theatre is staging John Van Diuten's comic fable about a witch who casts a spell over a publisher and then loses her occult powers by falling in love with the man she has hexed. Frank Wayne man she has hexed. Frank Wayne directs the production. Flesta Dinner Theatre, through July 14, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 1:5 p.m. Sunday, dinner at 5:30 p.m., curtain at 2:15 p.m. Maltines Saturday and Sunday, buffet higheon at noon, curtain at 1:15 p.m.

Ex DRING THERAPY
Christopher Durang larce is crude
and furnity. The Mercain Public
Theater's production, with its swit,
closed director, by Mencan Marquis,
and its broady control acting sight,
which is broady control acting sight,
which is switched and y
pretensions to psychological insight
or serious society commentary. Buree
and Producers have met through a
personal act in a newspaper. Brucethere was the state of the produced and the sight
but he also has a lover named both
which Buree and Producers also have
the state of the state of the state of the sight
but he also has a lover named both
which Buree and Prudence also have who is bleevial, wants to many her, but he also has a loven named Bob. Both Bruce and Prudence also have psychotherapists, who get involved in the conflicts of the love trangle. On the conflicts of the love trangle conventional conformative for the conflicts of the love trangle has made an amusing face; genial has a state of psychotherapists, and particularly good in its reproduction of a special late twentieth century. American language the bubbling one of psychopop chicke. The

comic realism. Well worth seeing (Sa.)
Marquis Public Theater, through July 14: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

as well. Cloud 9 tells us so

CLOUD 9

Sunday, June 23 et 210 Jun.

DUET FOR DNE

The North Coast Repertory Theatre
is staging the drama, by Tom

Kempinski, about a concert vollinist
articles by milliple sclerosis who

series of interviews. her psychiatrist
ries to help her to cope with the loss
of her grift. Olive Blakistone directs
the production Bill Guiert is the
psychiatrist, and Debble Jend the
psychiatrist, and Debble Jend the

the set's Sim.) Caryl Churchill's play, currently on the San Diego Rep's stage in Sam, Woodhouse's splendid production, is a work of extraordinary theatricality and of considerable human wisdom as well. Cloud 9 tells us some crucially important things about the problems of life in the late Twentieth Century, and it does so by stretching theatrical artifice in the most invigorating way. And the Rep production does the script full justice. The play is in two acts, with the action, seneated by a continuity.

June 26: Wednesday through Sunday at 8:00 p.m. Matinee Sunday. June 23 at 2:30 p.m.

North Coast Reportory Theatre, through July 14; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matines Sunday, July 14 at 2:00 p.m.

at 200 pm.

EGHT BALLS

North Courty beard A monster

(extually four accompanied by the
mascal Man Maria) is loose. The
mascal Man Maria is loose. The
mascal Man Maria is loose. The
Tarieties, are headed your way.
Spike Thisballs Dake Laboo, Bright

Theater. Will the wonders over

cease? According to Via Maria,

Insal disapper this companies. Spike

Theater Will the wonders over

cease? According to Via Maria,

Insal disapper this companies. Spike

Theater Will be wonders over

Friday June 21 Hough June 29.

Friday and Saturday at 10.30 pm.

Friday Linca 21 Hough June 29.

Saturday Saturday and Saturday at 10.30 pm.

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Saturday Saturday at 10.30 pm.

Friday and Saturday at 10

production does the copy full justice. The pay is in hea acts, with the action separated by a century, the action separated by a century. When the action separated by a century with the action separated by a century of the acts of the FALLEN ANGELS RALLEN ANGELS
Reviewed this issue.
Old Globe Theatre, through
September 1; Tuésday through
Saturday at 8:00 p.m. Sunday at
7:00 p.m. (through July 7). GEORGE M! For the first show of its fortieth

towniet, and they do that, but at the price of keeping everything on the most superficial level. The actors, however, are terrific, and their routine as announcers for the Tuna. Texas addio station has a corn-feel list to it that you'll have trouble forgetting. (3) congreting. (3) corners (3) great the congreting. (3) confree Stage, Baltos Park, through September 1. Tureday through Sunday (through July 7) at 8:00 g.m.; 8:00 pm.

HELLO AND GOODBYE

The new removated flowery Theater
presents And Fuggers's drama
about a confrontation between a
about a confrontation between or
her father. Oile Rhash directs the
production. Cast members are
formed Ginaria and Bornien
flower of the Confrontation of the Confrontation
flower of the Confrontation of the Confrontation
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Schestein PWest Denner Pleyhouse,
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Artono. The 1930 musical,
Badin Ply Time. "Embarcosite
Badin Ply Time." Embarcosite
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Badin Ply Time." Embarcosite
Badin Ply Time.
Badin GIRL CRAZY

Sunday at 7:00 pm.

HOT AIR and THE AMERICAN
DREAM

For its annual summer production, the in Performance Theatre
Ensemble is skaling in two one-act
diarnass that question the dreams of the present performance of the performance

whom plays a dozen roles, several of them in drag. Authors Jaston Williams. Joe Sears, and Ed Howard merely aim to entertain in this, evocation of a fictilious Texas townlet, and they do that, but at the

ISN'T IT ROMANTIC Wendy Wasserstein's new come drama is about Janie and Harrie two bright and attractive women come to New York to seek their fortunes. Their initial prospects a few, however, and both feel they

READER'S GUIDE TO THE THEATER

have to get going, because each is nearing thirty — the age, according to the unwritten laws of Yuppiedom, where success has already come to the truly worthy. Grged on by their status stayed environment, and by the truly worthy. Lirged on by their statul-starved environment, and by the more serious fact that their biological rlocks are ticking louder, both women become involved with men for whom roniance is conducted like a business deal. and the Galaring's poduction have much to recommed in an undemanding way, they also concerned to the commendation of the processing a state of the galaries of the processing and the production of the production of the production of the production is often galaries and even sheep; in the first act oward more sheep; in the first act of the production is often galaries and even sheep; in the first act of the production is often galaries and even sheep; in the first act of the production is often galaries and even sheep; in the first act of the production is often galaries and even sheep; in the first act of the production does offer some first production of the committee of the production of the committee of the production of the committee of the some force of the show moved as partly as Many, cost can be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic would be caused to comment of the production of the first Romantic wo

MASTER HAROLD . . . AND THE BOYS Athol Fugard's play about race relations in South Africa has been brilliantly staged by Martin Bensor

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READER'S GUIDE TO THE THEATER

MERRILY WE ROLL ALONG

A MIDSUMMER NIGHT'S DREAM JACK O'Bonet's expert staging of Jack O'Bonet's expert staging of Jack O'Bonet's expecting and the senior state of the Jack O'Bonet's expecting and the senior between the comical and the senior of the senior stage of the Jack O'Bonet's o'Bo

seen of Decam, excubergy, seen blooks. Man and nature are ficked in thooks Man and nature are ficked in the process of the pro

in doubt. In this striking interpretation, all there become forces capable to both mending and breaking that of the multiple forces capable to both mending and breaking that of the multiple forces capable to the multiple forces capable to the multiple forces capable to the multiple forces capable forces capable forces capable forces from recalling the abundy shock that recalling the abundy shock that recalling the short shock that capable for the capable forces capab

our cornes with reother Chales Justice Town and Chales Justice Town and Chales Freeze, and Inglosis, but the Freeze, and Inglosis, but the See Town and Chales and Chales German Market Land Of Bernis Rection market list and Of Bernis Rection market list and of Bernis Rection market list and the production. And the spins faunts and fairnes that populate the stage appear to have control to the second of the production. The control and the control of control roal elect. And the unlacking numbered threeth, Wennfred the Workeppone, appears to be the least she was the production of the least she swims in monst. She also wases lyrical about the "twa, spis of home that she swims in monst. She also wases have about the "twa, spis of home that she is instable," and played by the she is locable, it as it sa show. If finest come performances to date—attempt in the she was the she will be a true and the she will

ONCE UPON A MATTRESS
If you've been on the lookout for a light, bouncy, buys unmer show, look no hurther than the Lamb's Players. Theset's nilty production of a light, bouncy, buys under show, look no hurther than the Lamb's Players. Theset's nilty production of magination and were by Kerry J. Cockerbeep, this bow is as fresh as an occase herese on a cloudless mouse of the show of the show in the sh Lamb's Players Theatre has a genuine summer hit guaranteed to win over audiences with its charm and merriment. (Sm.)
Lamb's Players Theatre, through July 13; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

A PARTY FOR LOVERS
The Pine Hills Players are staging the comic drama, by Kevin O'Morrison, about Vito's Place, a fixture of the New York nightilife scene since the days of the speakeasys, as is its

Vitale. But a team of real estate developers threaten Vito's landmank with estituction. '--d his daughter establishment of the state of the state of the production. Cast members include production. Cast members include Julian Langham. David Wymr. Carmel Nolan. David Wymr. Carmel Nolan. David Wymr. Carmel Nathy Welters. (Sm.)

The Pine Hills Lodge. Saturday, June 22 through August 17: Friday and Saturday, barbecue dinner at 7:00 p.m... ornahm at 6:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

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

If this week's concert agenda is any indication, then mescally speaking this could prove to be one of the most interesting summers for San Diegans in many years. There will be at least seven mane acts performing hereabouts before the weekend has even officially begun. But a word of caution: if you're someone who feels indifferent toward music made more than a week ago, you're in for some meader pickings over the properties of the properties of the artists appearing in town this week (and throughout the aummer, for that matter) were making hit records before the MTV-ers were born.

I'll leave it to the sociologists to determine why the state of is any indication, then musically

to determine why the state of Michigan has produced so many of white rock and roll's craziest, wildest acts. Off the top of my head, I can think of a number of head, I can think of a number of Michigan groups whose almost oldently manic stage shows triggered like responses in Michigan audiences and made them household names in other parts of the country. Let's see, there was lage Pop and the Stooges, the McG. Create See, the Common of the Country of the Stooges, the McG. Create See . I'm probably forgetting several others. One Michigan act I'll never forget is Mitch Ryder and the Detroit

Wheels. My first and most vivid recollection of Ryder is a picture of him that was published in a

position by fans. Still singing. Ryder's gaping, Jagger-ish mouth practically was swallowing his microphone. The crowd looked completely out of control, and if it weren't for the accompanying article, one would have thought that the audience was a lynch mob that

had just broken down the walls of a jailhouse to seize the object of its fury. One didn't see shows like that in San Diego.

But by the time that picture had been printed in the trades, Ryder and band had already made regional pop history. Under the name Billy Lee and

the Rivieras (Lee was Ryder's first stage name; he had been horn either Willard or William Levise, depending on your sources), Ryder and the Wheels had played the usual jump joints around the Detroit metropolitan area and in 1965 had landed a area and in 1965 had landed a gig opening a concert for the visiting Dave Clark Five. Record producer Bob Crewe, who was producer Bob Crowe, who was already producing his for the Four Seasons, saw that show and signed the Riveriesas to a recording contract. At Crow Action Comment of Mich Robert and the Detroit Wheels and began classing a series of top ten hits that took their hard-noching brand of while rhythm and blues nationwide. Prist item on the Little Richards "Jenny Jenny" with Chuck Williss "CC. Rider" to form the hit "Jenny Table a with Chusek Willies "CC. Riderico for the his "Jenny Take a Ride". That smash established the group's reputation for hyperkinetic, quick-read medleys that continued with their combining. Then's with a Blue Linea; and "Cond Golfy Blue Linea; and "Cond Golfy Blue Linea; and "Cond Golfy a

of him that was published in a fan magazine in 1966. Ryder, sweat soaking his blousey shirt and matting his hair to his head, had dived into a Michigan audience at a dance/concert and was being held aloft in a prone THE ROCKETT WARD PRESENTS JIMMY RILEY

MITCH RYDER



WAILING

IN THE MID '60S THE THEN WAILING WAILERS (PETER TOSH, BOB MARLEY, ET AL.) WERE TAUGHT BY JOE HIGGS, THE GODTAHEN OF REGGAE, 18 YEARS AGO THEY WENT THEIR SEPARATE WAYS. FOR THE FIRST TIME IN 18 YEARS THEY'RE GOING TO SHARE THE SAME STAGE.

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icontinued from page 15) radio at the time. Ryder's radio at the time. Roder's shredded, black-influenced wocals brought a short-fuse immediacy to even the most dated, most basic material, and underrated squirants f.m. underrated squirants f.m. blues-based leads were vous-ahead of their time. But by the end of 1967 the band's ht-making mechanism had broken down, and after the Wheels dishanded Crew persuaded Roder to go solo with a cabuser act that pretty much fizzled. Ryder resurfaced a couple of years later with a re-formed Wheels, which shortened its name to Detroit and released a critically acclaimed but commercially unrewarding album, Detroit, in 1971. Since then. Ryder has been recording solo albums on various independent labels and touring both in America and in Europe. His current tour with the Detroi Wheels (unfortunately, not the

originals) would seem well timed, coming as it does during an appreciable revival of interest in rockin' rhythm and blues. They'll be at the Belly Up Tavern with Preston Smith and the Crocodiles tonight. Thursday.
This definitely will be a good

weekend for reggae. First out of the gate will be Jimmy Riley and the Wailers, who will be joined by Wailing Souls for a concert downtown. Riley has been an active and influential singer and songwriter in Jamaica for years, and last year Jamaica for years, and last year took a career leap by teaming win the legendary Wailers' rhythm section for a series of recording sessions. That collaboration has since taken to the road, and their performance the road, and their performance here will be especially significant because it will bring Riley and the Wailers together with another Jamaican group whose roots run deep. Wailing Souls have a track record that

Spear has been known to goes back to the mid-Sixties, when as the Renegades they performed with Jimmy Clift, Joc perform an entire concert without looking either at the audience or at his bandmates, as if to underscore the serious, Figgs, and other notables.
Originally a trio featuring
Winston "Pipe" Matthews.
Lloyd "Bread" McDonald, and
Georgie "Buddy "Have Nalling
Souls added rome robleh
"Garri" Dennis to become the
lauded quartet that for the first
time in eighteen years will share
a stage with the Wallers,
brought, Thursday, at the
That coupling may not have
come about but for the
mercurial nature of the concert figgs, and other notables mercurial nature of the concert business. Unit fairly recently it looked as though the support act for Riley and the Wislers would be Burning Spear (ne Winston Rothey). Instead. Spear will bring his Burning Band to La Paloma Theater for a show on Saturday night. An artist who has managed to be both dogmatic and charismatic, urial nature of the concer

ofto underscore the serious, nonetheratument values that are the foundation of Spear's brand of hard-core roots regigned. His recordings and concerts are steeped in the more politically recording and concerts are steeped in the more politically recording and concerts are steeped in the more politically recording and recording and recording recording the recording and recording the recording recording the had been able to keep his message relatively pure while bringing his music and his band into the Eighthes, sound-wise. On a recent album, Reststance, for example, Spear's imparting of the Rastafarian creed is as unflinching and soulful as ever, yet the music and production have a modern, state-of-the-art sound that captures the Burning Band's tight, synchronized playing. They're even better live. Ordinarily, when the leader of a band goes by his surname, is an avowed homosexual who proselytizes for bisexuality ever as he claims to be a practicing as he claims to be a practicing celibate, is notoriously arrogant and aloof, openly and defiantly recommends the assassination of British Prime Minister Margaret Thatcher, and considers his group potentially the only salvation for a pop music world wallowing in the doldrums, he is that group's most interesting feature. Not so with the Smiths, a British curantly whose colounder. issey, is all of the above at the age of twenty-five. Morrissey (who claims that his first name i (who claims that his first name is too embarrassing to divulge) gets most of the ink from pop scribes covering the Smiths. He is outspoken, articulate mildly controversial, and seemingly an overconfident musical (continued on page 18)

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Grover Washington							į,		Ÿ,				uly	
Power Station												. J	uly	24
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Al Jarreau													est	
Culture Club (L.A.)								ā	A	ü			20.	
Dire Straits									Ŗ	7	Ö	terr	be	7





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We are extremely excited about our new concert series at the beautiful Kona Kai Club on Shelter Island (past Humphrey's to the very end of the Island). We also are sorry and want to apologize for the inconvenience this move may cause you due to the location change from La Jolla. Despite tremendous efforts on our part, we were unable to obtain the necessary permits required by the city to continue the La Jolla series. We are sorry the city officials did not feel the same way towards the four thousand people who already purchased tickets for Spyro Gyra and B.B. King. We thank you for your understanding and we are looking forward to seeing you at the Kona Kai Club, the most magnificent concert setting in San Diego



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The state of the s

spokesman for someone who doesn't play an instrument. But after one has satisfied one's initial curiosity about Morrissey's psychological

Morrissey's psychological makeup the supposedly had a very bleak adolescence that left deep scars, there is something else about this band that jockeys so rone's attention: the music of guitarist Johnny Marr. While Morrissey's lyrics about sex, personal relationships. sex, personal relationships, domestic and social strife, and the alleged evil of slaughtering animals for food certainly are a notch above the norm, it is Marr's songwriting and guitar work that give the Smiths its work that give the Smiths its incisors. Just as Mick Jagger has had Keith Richards and Billy Idol has struck gold in his alliance with guitarist Steve Stevens. Morrissey would be just another glib lyricist and figurehead if it weren't for Marr. An imaginative guitarist who seems to be all over the

fretboard at once, Marr lends some credibility to Morrissey's boasts of the Smiths' superiority to other new-music bands. "The Headmaster Ritual."

from the Smiths' latest album, Meat is Marder, exemplifies Marr's ingenuity as a writer/ arranger; it's the kind of song arranger; it's the kind of song that every self-respecting new-music tunesmith should wish he or she had written. Naturally, there is the requisite electric parfait of layered, slightly phased-sounding guitar textures, as well as the steady, "in the pocket" drum beat which combine to identify this which combine to identify this as a song of the Eighties. But Mart quickly reaches a point of departure from other poprockers in his apparently relentless search for surprise chords and unexpect that made the departure from the material of the material of the material on Meat Is Munker, it is acceptable that Morrissey ruest quote about Frankie Valli and the Four Seasons came from an unlikely source or a recent talk show. Comedian

"Headmaster" on a monotonous straight line — if his singing straight line — if his singing here or anywhere else were anything but a drone if would duel Marr's circuitous guitar playing and undermine the music's beguling elusiveness. It is also acceptable, even advantageous, that Marr's upbeat blend of Presley(Diddley, upbcat blend of Presley/Hoddley strum patterns and generally surny chord changes seem at odds with Morrissey's rather dreary messages. Incongruities only add to the intrigue when a hand is as good as the Smiths. Although Morrissey declared a Although Morrissey declared a year ago that the band would not jump at the first chance to tour America, the Smiths are here and they II pay a visit to SDSUS Open-Air Theater Tuesday night. The furniest, or at least the trust of the state of the trust of the state of the trust of trust of

already pushing thirty when they enjoyed a string of teen-oriented hits from 1963 through 1967).

Yet there was an infectious "something" about such songs as "Sherry," "Dawn," "Big Girls Don't Cry," "Walk Like a Man," "Ronnie," "Rag Doll," and "Let's Hang On' that made it difficult to turn the knob when they came on the radio in the Sixties. Gaudio, even if he was laughing all the way to the bank, had a knack for writing dramatic melodies and chord progressions that provided an effective soundtrack to the exchanging of Christopher medals in the period between 1963 and 1965. And Crewe's 1903 and 1905. And Crewes crisp, goos-stepping productions preserved the songs' anthemic properties, making them classics of Sixties "teen-pop" and ensuring that they would eventually sell upward of 80 million records. In

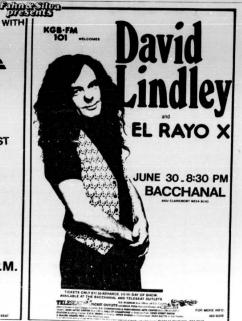
Gallagher in listing several damous per levi should be the should be the should be the should be Gallagher, it always bethered him that Valla had as hir 1986 with the song. Walls Like a Man," which be singlike a gait Gallagher isn't alone — vallis work has always sounded to me like fingermals on a chalabboard. It's a grating, down-gill sally fasteets that nevertheless accounted from corrections accounted from the States . I remember disbliring Vallis singing style as much as I disbled the smrking condescension that I suspected loomed behind bandmember Bob Gaudios Songerting and loomed behind bandmember Bob Gaudio's songeriting and Bob Crowe's production. I just sensed a sort of this is what the kids'll buy'' mentality at the core of the Four Seasons' work' that, for me, made it impossible to regard them as anything but middle-age carpethaggers (most of the original Seasons were

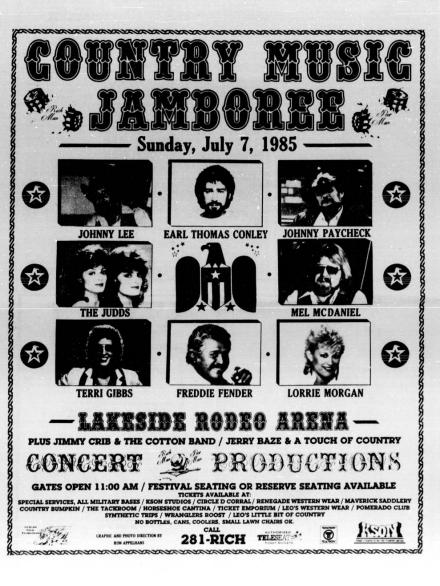
Gallagher, in listing several

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the spirit of what is already becoming a summer of Sixties nostalgia, I wouldn't mind hearing those songs again, but I'm just a bit wary of how they'll be rendered when Valli and the Four Seasons perform here this

weekend. For one thing, Valli has enjoyed almost as much success as a solo act as he did fronting the Seasons, which one might expect would make him more inclined than ever to hog the proceedings. That could prove

fatal for the audience, since even when he sings in a normal voice, Valli has a habit of schmaltzing up his delivery with oozy Vegas-isms and show-biz glitz that has nothing to do with glitz that has nothing to do with the pucrile spirit of the Seasons' early materiai. Since I haven't seen these guss live before. I don't know what to expect from their upcoming shows. I can, however, p. edict that if the Frankie Valli and the Four Seasons concerts at Humphey's Seasons concerts at Humphrey's Friday night are covered by the late-night television news

programs, it will be referred to as "a night of memories." In other concerts in this unbelievably busy week. New Edition (who may have to Edition (who may have to change their name scon for legal reasons) will be at the Del Mar Fairgrounds Grandstand Stage tonight. Thursday, while the very popular Spyro Gyra is opening a three-night stand at the Kona Ka Club. The great blues guitarnt Stevier Roy Delberg Grandstand Stage of the Coulde, and the Coulde of the C

Grandstand Stage Friday night; while former Byrds Gene Clark and Michael Clark, along with John York, former late-period Beach Boy Blondie Chaplin, and Rich Roberts are performing a tribute to the wentieth anniversary of the twentieth anniversary of the Byrds, at the Belly Up Tavern: Byrds, at the Belly Up Tavern: and Jim Stafford ("My Girl Bill," "Spiders and Snakes") is beginning a weckend stint at the San Diego Wild Animal Park's Mahala Amphitheater in the San Pasqual Valley. Saturday's concerts include

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too shows by Kris Kristofferson at the Del Mar Fairgrounds Candstand Stage: and two shows by Patsy Montana at the Old Time Cag-in Leucadia. The Sixties ongo continues unabated on Sunday when Jesse Collis Young and the Youngshoods play attention and evening shows at Grandstand Siage. I caught their gig at the Rodeo several months ago and was delighted to hear the band (all the original members except for the late drummer, Joe Bauer) in great form. A powerful hat-tink of blues aristist will enliven the Sickler Island area on Sunday. blue's artists will entirely in the Stacker Island area on Sunday, when B.B. King, Bobby "Blue" Bland, and Albert King take turns during two separate sets at the Kona Kai Club.

**Estrina and the Wayes on.

separate sets at the Kona Kai Club.

Katrina and the Waves, one of the most-talled-about, most-written-about of the most-talled-about, most-written-about of the new bands, will perform at the Del Mar Paingrounds Grandstand Stage on Monday night, while the normal stage of the performance of the per



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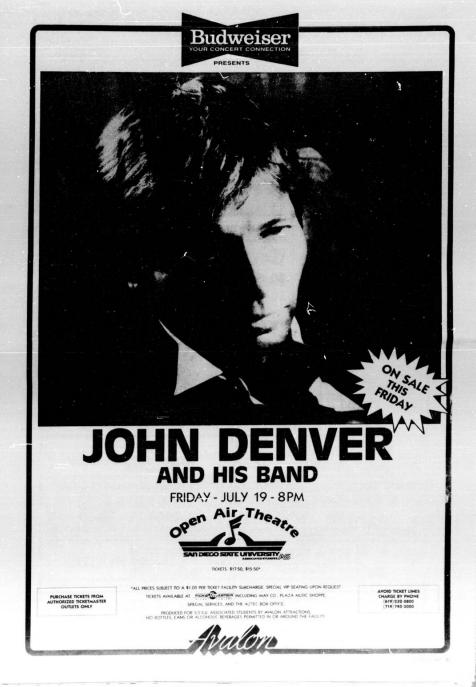
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CONCERTS

New Edition: Del Mar Faingrounds Grandstand Stage, tonight, Thursday, 7:30 p.m., 1-5 at Via de la Valle, Del Mar

Jimmy Riley and the Wailers and the Wailing Souls: California Theater, tonight, Thursday, 8:30 p.m. (Rasta time), 1122 Fourth Avenue, downtown, 481-8140.

Mitch Ryder and the Detroit Wheels and Preston Smith and the Crocodiles: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

tonight, Thursday, through Saturday, June 22, 8:30 p.m., 1551 Shelter Island Drive, Shelter Island, 283-SEAT.

7:30 p.m., I-5 at Via de la Valle. Del

Frankie Valli and the Four Seasons: Humphreys, Fridas. June 21, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800

Gene Clark, Michael Clark, John York, Blondie Chaplin, and Rich Roberts: Belly Up Tavern, Fridax, June 21, 9:30 p.m., 143 South Cedros Avenue, Solana Beach,

Kris Kristofferson: Del Mar Faingrounds Grandstand Stage, Saturday, June 22, 2 and 7,30 p.m. 1-5 at Via de la Valle, Del Mar.

Patsy Montana: Old Time Café. Saturday, June 22, 7 and 9 p.m., 1464 North Highway 101, Leucadia.

Burning Spear: Lz Paloma Theater, Saturday, June 22, 8:30 p.m., First and D streets, Encintas, 234-8462.

Jesse Colin Young and the Youngbloods: Del Mar Fairgro

Grandstand Stage, Sunday, June 23-2 and 7:30 p.m., 1-5 at Via de la Valle, Del Mar

B.B. King, Bobby "Blue" Bland, and Albert King: Kona Kai Club, Sunday, June 23, 7 and 9:30 p.m., 1551 Shelter Island Drive, Shelter The Smiths: SDSU's Open-Air Theater, Tuesday, June 25, 8 p.m. San Diego State University campi 232-0800 or 265-6047. Island, 283-SEAT,

Jim Stafford: San Diego Wild Amimal Parks Mahala Amphitheater, Fridax, June 21, through Sundas, June 23, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Katrina and the Waves: Del Mar Fairgrounds Grandstand Stage, Mondas, June 24, 7:30 p.m., 1-5 at Via de la Valle, Del Mar.

Wynton Marsalis: Humphrey's, Monday, June 24, 7 and 9 p.m., 27 43 Shelter island Drive, 232-0800.

Larry Gatlin and the Gatlin Brothers: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 25, 7:30 p.m., 1-5 at Via de la Planet: Del Mar Fairgrounds Grandstand Stage, Thursday, June 27, 7:30 p.m., 1-5 at Via de la

Valle, Del Mar.

Emmylou Harris: Del Mar

Papa John Creach: Elario's

Fairgrounds Grandstand Stage, Wednesday June 26, 7,30 p.m., 1-5 at Via de la Valle, Del Mar.

Wednesday, June 26, call for time, Summer House Inc. 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Faingrounds Grandstand Stage, Thursday, June 27, 2 p.m., 1-5 at Via de la Valle, Del Mar.

Valle, Del Mar.

"Jazz Live" featuring Los Travelers: San Diego City Theater, Tuesday, June 25, 8 p.m. Fourteenth and C streets, downtown, 230-2481. Jack Mack and the Heart Attack: Belly Up Tavern, Thursday, June 27, 9:30 p.m., 143 South Cedros

The Nitty Gritty Dirt Band: Del Friday, June 28, 7:30 p.m., 1-5 at Via de la Valle, Del Mar

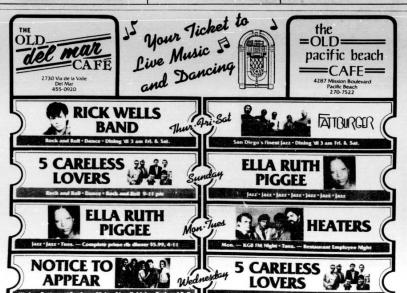
Sha Na Na: Del Mar Fairgrounds Grandstand Stage, Saturday, June 29, 2 and 7:30 p.m., 1-5 at Via de la Valle, Del Mar.

Odin: California Theater, Saturda June 29, 7:30 p.m., 1122 Fourth Avenue, downtown, 483-6339.

Billy Vera and the Beaters: Belly Up Tavern, Saturday, June 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Los Lobos: Del Mar Fairgrounds Grandstand Stage, Sunday, June 30, 2 and 7:30 p.m., 1-5 at Via de la Valle, Del Mar.











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David Lindley and El Rayo-X: Bacchanal, Sunday, June 30, 8-30 p.m., 8022 Clairemont Mesa Boulevard, 483-6339.

Left Right Left: Belly Up Tavern, Sunday, June 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Cheap Trick: Del Mar Fairgrounds Crandstand Stage, Monday, July 1, 7:30 p.m., 1-5 at Via de la Valle, Del

The Whispers: Del Mar Faingrounds Grandstand Stage, Tuesday, July 2, 7:30 p.m., 1-5 at Via de la Valle, Del Mar

America: Del Mar Faingrounds Grandstand Stage, Wednesday, July 3, 7:30 p.m., 1-5 at Via de la Valle, Del Mar.

Patti Page and the Harry James
Orchestra: Del Mar Fairgrounds
Grandstand Stage: Thursday, July 4.
2 p.m., 15 at Via de la Vaile, Del
Mar

Rain — A Tribute to the Beatles Del Mar Faintrounds Grandstand Stage. Thursday, July 4, 7:30 p.m. 1-5 at Via de la Valle, Del Mar.

The Blasters: Det Mar Faingrounds Grandstand Stage, Fridax July 5, 7:30 p.m., 1-5 at Via de la Valle, Del Mar

John Klemmer: Humpbreys, Friday, July 5, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800. Philip Bailey: Del Mar Fairground Grandstand Stage, Saturday, July 6 2 p.m., 1-5 at Via de la Valle, Del Mar.

Amy Grant: Del Mar Faingrounds Grandstand Stage, Saturday, July 6, 7:30 p.m., 1-5 at Via de la Valle, Del Mar

Ramsey Lewis: Humphrey's, Saturday, July 6, 7 and 9 p.m., 23 Shelter Island Drive, 232-0800.

T.S.O.L., M.I.A., Insolents, and Love Canal: Wabash Hall, Saturday, July 6, 8 p.m., Wabash and University, 565-9947.

Tears for Fears: SDSU's Open-Air Theater, Tuesday, July 9, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

The Tubes and Utopia: SDSU's Open-Air Theater, Wednesday, July 10, 8 p.m., San Diego State University campus. 265-6947 or 232-0800.

Band of Gypsies: Belly Up Twern, Thursday, July 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Randy Newman; SDSUs Open-Air Theater, Saturdas, July 13, 8 p.m., San Diego State University campus, 265-6947 or 252-6800.

Dan Siegel: Humphreys, Saturdas, July 13, 7 and 9 p.m., 2303 Shelter Island Drive, 232-6800.

Larry Carlton: Humphrey's,

Saturday, July 20, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Power Station and Spandau

Adam Ant: SOSU's Open-Air Theater, Wednesday, July 24, 8 p.m., San Diego State Univer campus, 265-6947 or 232-0800

Shadowfax: Humphrey's, Wednesday, July 24, 7 and 9 p.m., 2303 Shelter Island Drive.

The Pat Metheny Group: La Jolla Village Inn. Sunday and Monday.

The Vanguards: Mandolin Wind, Wednesday, July 31, call for time, 308 University Avenue, Hillcrest, 297-3017.

Ballet: Sports Arena, Wednesday, July 24, 8 p.m. 224-4176.

Roberts Flack: a folls Village Inn. Sundas. July 21. 8-30 p.m., 1-5 and I a folls Village Prive La folls 28-3-8-28.7 Crower Washington, Jr. SDSU's

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: Bobby Allen and the Boy's Hammer, country, Friday and Saturday.

Belly by Twenn, 143 Seath Seek 48, 5022; Mitch Rysler and the Debroit Wheeks will and Presidon Smith and the Circuit Wheeks week, and Presidon Smith and the Crocodiles, size, bitues, and rock, Thursday, a tribule to the Bysles with Gene Clark, Michael and Rich Roberts, one kind energiage. Saturday, 100 Riggle, comedy and music, Sunday; the Mar Deks, Statuday, 100 Ridgle, comedy and music, Sunday; the Mar Deks, untapo rock, Wonday, Dill Backers, Wedin, also Affersoon concerts. The Cheingle Six, Dixieland Jazz, Friday, Molly Store, and Friends, Bulles and broughes worger. Mornally, Store, Thros. Wedlenday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. 434

CLUBS 4361: Duc James, Mr. C and Company, jazz and contemporary, 1 p.m., Saturday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Joe Aazello and Kirk Clague, jazz, 8 pm., Friday, jazz jam session with the North Coast Jazz Society. 7 p.m., Saturday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400; Midnight Delight, contemporary, Tacsday through Saturday; Moment's Notice with Judy Ames, Top 40 dance music, Sunday and Monday

Casey's Lounge, 125 West Grand Avenue, Escondido. 747-3163; Danceable jazz from the swing era with Jimmy Corsaro, piano, Sharon Andress, vocals, and Andy Riley, guitar, Tuesday through Saturday.

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

Crazy Burro, 6996 El Camino Real. La Costa. 438-3373: Dan Connor, variety, 3:30-6:30, Sunday

Distillery Nightclub, 140 South Serra Boulevard, Solana Beach, 755-6733: Notice to Appear, rock, Thursday through Saturday; the Selection, rock, Sunday; Cat Tracks, rock, Tuesday.

El Comal, 12845 Poway Road, Poway 486-1010: Rick Rivas, contemporary, Friday happy hour; Ambition, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: The Reflectors, rock, Thursday through Saturday; the Force, rock, Wednesday.

Full Moon (formerly Bobby G's), 485 First Street, Encinitas, 436-7397; The Heaters, rock, Thursday through Saturday.

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0429; Friendship. contemporary, Tuesday through Saturday; Gil Palacios and Linda Parra. contemporary, Friday through Monday.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday, live music, Sunday and Monday, call club for

Informanna-Motel Escondido, 2500 South Escondido Boulevard, Escondido. 7475000-The Sounds of Magic. contemporar, Tuesday through Saturday, Double Touble. contemporar, Sunday and Monday contemporary, Sunday and Monday Plano Bar: Kevin Green, Monday through Fridae.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: Sally Saxton, contemporary, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400 Dave Smith, contemporary. Wednesday and Thursday: Take Two, contemporary. Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas, 944-0233; Sean McVicker, Irish and contemporary, Thursday through Saturday, with Paul Dunn, Friday and Saturday, and Barbara McCarty and Patrick Petrie, Sunday; the Paradise Street Band, Irish music, Wechnesday

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831; Chuck Showalter, conformporary, Wednesday through Saturder



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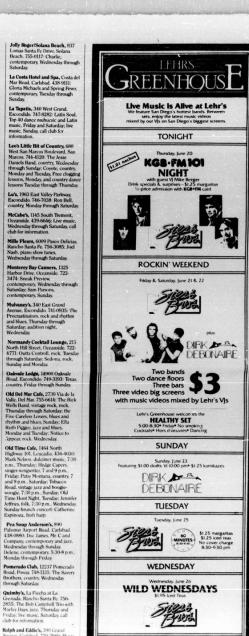
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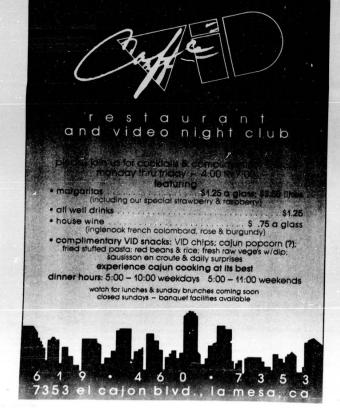
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Gathering, contemporary, Sunday and Monday.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos. 744-8102: Bob Sasse, country and folk, Friday through Sunday.

The Red Coach Inn. 135 North Pine, Escondido, 743-9796. The Agent, rock, Tuesday through Saturday: Mr. Wilson, rock, Sunday

Rodge Stills 9850 Carmel Mr

Valley Road, Del Mar. 481-9656: Live music, Friday and Saturday call club for information.

Stage Coach Inn, 1865 Vista Way.

Sylks, West of 1-5 on Via de la Valle.

Del Mar. 755-7955: J.J. Frank The Coalition Orchestra, jazz and Top

Vista. 724-9090: Firecreek, country, Wednesday through Saturday.

Teepee Room. 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall. 758-3762: The Crescendos, big band dance music. 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday; Bob Long, jazz piano, 7-11, Thursday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: Freewill, rock, Wednesday through Saturday, the Keep, rock, Sunday through Tuesday.

40 variety. Thursday through Saturday and 3-7 p.m., Sunday

That Pizza Place, 2622 El Camido Real, Carlsbad, 434-3171: Brass Tax, Jazz, Friday: Bluegrass Etc., new and traditional bluegrass.

Them Bones, 221 East Grand, Escondido, 741-9445: Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Ricochet, country, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531; Stampede country. Wednesday through Sunday: Tony Dockum and Red Eve. country, Monday and Tuesday

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Planet, rock, Thursday through Saturday: Voyeur, rock, Sunday and

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Monday: France, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway. 748-6364: Ron Morin, country, Wednesday and Thursday; CW Express, country.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888: The Jets, vintage rock, Tuesday through Saturday. Peter Spirague and the Dance of the Universe Orchestra with vocalist Keyn Lettau, jazz, Sunday and Monday.

"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 Drive, Mission Bay, 488-0551: Mark Meadows, jazz, Tuesday through Saturday, Cheatham's Jazz Quartet, jazz, Sunday, Plano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock, Thursday through Saturday; Scarlet, rock, Wednesday

Carlos Murphy's, 4303 La Jolla Village Drive. La Jolla. 457-4170: Relayer, rock, Thursday through Saturday; the Starmakers, recorded music and video audienc

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Strut, contemporary, Tuesday through Saturday, except Wednesday, when live jazz is

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Deborah Raye and Aria.



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ontemporary, Wednesday through

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Mike Carson Quintet with Shelby Flint and Peter Sprague, Jazz, Wednesday through Saturday: Don Croker, jazz piano. Sunday through

Halcyon, 4258 West Point Loma Boulevard. Loma Portal 225-9559; The Heroes, rock. Tuesday through Saturday; the Reflectors, rock. Sunday and Monday.

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

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

Hotel La Jolla, 7766 Fay Avenue La Jolla. 454-3001: Joey Chess. piano variety, Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road.

Mission Bay 224-3541; Bogart, outdoor concert is featured every Saturday from 4-7 p.ra.; call club for information.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270
3220: Four Eyes, rock, Wednesday
through Saturday; Rockola, Beatles
music and oldies, Sunday through
Tuesday, Joe Marillo plays jazz.
Sunday from 4-7 p.m.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Millenium, rock, Thursday through Saturday; Rimshots, rock, Sunday through Tuesday; Messenger, rock.

Le Sainte Maxine, 1250 Prospect Street, La Jolla. 454-2434: Pepper and Salt, Latin, salsa, Top 40, big band, swing, French, Italian, and Greek music, Tuesday through Sunday.

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THE SMITHS CHAMPIONSHIP BOXING
June 25
TEARS FOR FEARS THE TUBES/UTOPIA
July 10
July 10

GROVER WASHINGTON JR. SHADOWFAX

POWER STATION SANTANA UB40
With special quest July 28 August 8

SPANDAU BALLET ASHFORD & SIMPSON
July 24
August 8
August 8

AL JARREAU STING MENUDO
August 11 August 13 July 13

JAZZ EXPLOSION DIRE STRAITS

HUMPHREY'S CONCERTS BY THE BAY SHADOWFAX July 24 * CHOCK MANGIONE REGION 21, 2

We are accepting \$5.00 retundable deposits on UPCOMING SHOWS:
Bruce Springsteen • Don Henley • Diana Ross
Tina Turner • Journey • Neil Diamond • Chargers

Open 7 days a week Mon.-Fri. 9 am-8 pm, Sat. & Sun. 10 am-6 pm

268-3838

1929 F. Valley Pkwy.

489-TRIP

Parkway (by H) 442-5553 420-TRIP

729-8891

Loma Portal (formerly Rodewa Inn), 2901 Nimitz Boulevard, Lom. Portal. 224-3655: The Hills Brothers, jazz, Thursday; Full Circle. Latin and rhythm and blue

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Contenders, Top 40 dance music, Thursday; the Belair Boys. vintage rock, Friday and Saturday the Road Runners, vintage rock. Sunday: live music, Monday through Wednesday, call club for

McP's, 1107 Orange Avenue.
Coronado, 435-5280: The Pep
Boys, contemporary, Thursday:
Soba, contemporary, Triday and
Saturday: the Gires, contemporary,
Sunday and Monday: Joey Harris,
contemporary, Tuesday: Sobio,
contemporary, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Live music, Friday and Saturday, call club for information. Piano bar: Kevan Melton, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Beulevard, Loma Portal. 223-5596: Crystal, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; the Reflectors, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Black Market, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Jeff Proctor, contemporary, Thursday through Saturday; talent night with Rick Cosey, Monday.

night with Nick Cosey, Monday Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7322: Hollis Gentry and Fattburger, sizz. Thursday through Saturday; Ella Ruth Pigace, jazz and blues. Stunday; the Heaters, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues. Wednesday.

Paradise Bay (formerly the Windrose), 1935 Quivera Road, Marina Village, Mission Bay Park 223-2335: Automatics, rock, Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Mel Goot, jazz piano, Tuesday through Saturday

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: The Little Big Band, Top 40 and swing, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Melissa McCracken, contemporary, with Larry Evans on piano, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry. jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666. Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue. Pacific Beach. 274-2323: T.M.J.Q. (Dene Davidson and Bob Morss), jazz, 7-I1 p.m., Tuesday, Wednesday Thursday and Saturday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895 Tom "Cat" Courtney, blues,

Top of the Cove, 1216 Pro-

Papova, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: For, a Company, contemporary, Tuesday through Saturday.

Victor's, 1403 Rose, rans Street.

Point Loma, 226-1871, Upstairs Friday and Saturday Downst. Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday.

San Diego North

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

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240:



THURSDAY, TONIGHT CITY ON EDGE with SOLDIERS OF FORTUNE and the debut of ELEVENTH HOUR

FRIDAY, JUNE 21 THREE SIMPLE WORDS CAPTURED HEARTS with **TOUCHY SUBJECTS**

RESISTANCE SATURDAY, JUNE 22

PLAYGROUND SLAP

THE STEP and THE CHARPES doing "Mother Wit" plus of 9 pm prometty
NIMBUS OBI
opens the show.
Advance tix



TUESDAY, JUNE 25 SEVERAL FISH with THE FRAME and THE PUMPS led Tea specials & 754 drafts

WEDNESDAY, JUNE 26 Joyce's Bathday Purty Katuring the SHARDS and the JOYCE ROOKS BAND plus WW and loads of special guests. So come one come all—you don't turn 21 very often.

TOMORROWS have 27th Metal Heach present DEMNINE.
RAGED LACE, and ARRICANCE. have 28th 91% presents by
overwhelming demond in mars stilled us at month the return of the wild
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street band, they contentine do got upon hopping on the lower with their skee
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II You Want Me To Suit; gugz ZUNA 2 doutning RRH GHISS and
KRGW HATH from GIMOR BUNG, they guest SO REFEAL RELAY
and THIS, July 6th: Yougura recording artists, PORT RES MITTAL, July
JAIN, Press Populated SPECHERS, May 67th, SPAN 1970. STAN 1971.

ROVING EYE MUSIC REPORTS Tues. Soldiers ROVING EYE MUSIC REPORTS Trues Seddent policy of Services to be on stage and dies was what it says all about. It is a significant for the seddent policy of the seddent sedden medials and closes (NC last regions good gotting, The New Marchest southed, with models and closes (NC last regions commonder. The New Martines lead among hooked like the couldn't stillend a coul, so be got a long with the interval. 2918 Linding storts to dearn sound, so al on through the Almeste to study want perior. Jourg Harris and the Specialists to commode Even Lee matched Lee on the service TV with leaves seattled about correlations, close, left the photo-grapher rate and the Specialists to commode Even Lee matched Lee on the Specialists. The control of the Commode and the Commode and the Commode and the grapher rate and the Specialists to commode a control of the control of the Commode and the Commode Flywerl, rock, Tuesday through

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Private Domain, rock, Wednesday through Saturdav: the Blitz Brothers, rock, and the Brother Young Band, rock, Tuesday, Storm plays jazz from 5-8 p.m., Friday.

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

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 27 0965: Live music, Thursday and Sunday, call club for information Music Magic, Top 40 dance music, Friday and Saturday.

Bogey's, 5353 Mission Center Road, Mission Valley. 297-8361: Hollis Gentry and Fattburger, jazz,

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Rockola, Beatles music and oldies, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley 296-6329: Zeaji, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Thursday, and Saturday through Tuesday, John Lyons,

classical guitar, early evening, Friday and Wednesday; Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tuesday and Wednesday

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Live music, Tuesday through Saturday, call club for information. Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Siers Brothers, rock, Tuesday through Saturday, with Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Darci Daniels and

Nitcline, contemporary, Tuesday through Saturday; L.A., rock, Sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye, Wednesday through Sunday; live music, Saturday through Monday. Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Heart and Soul, Top 40 dance music, Tuesday through Saturday. call club for information

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281: Ohl Ridge, comedy and music, Tuesday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Jim Hawdey, contemporary, Tuesday through Saturday; Sally Saxton, ontemporary, Sunday and Monday

Dirk Debonaire, rock, Friday and Saturday; Dirk Debonaire, rock, Sunday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Nightshift, contemporary, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos 465-1730: Headhand, rock, Thursday through Saturday; Kicks, rock, Sunday and Monday; Quest, rock, Tuesday and Wednesday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-

7170: Jim Moore, contemporary, Friday and Saturday.

Sobriety Sam's, 824 Camino del Rio North, Mission Valley West. 299-0620: Mojo Nixon, blues and rhythm and blues, Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: Hearsay, contemporary and Top 40 dance music, Wednesday through

Spirit, 1130 Buenos Avenue. Bay Park. 276-3993: City on Edge, rock, Soldiers of Fortune, rock, and Eleventh Hour, rock, Thursday: aptured Hearts, rock, Three Simple Words, rock, Touchy

STRUT

KIFM 98 LIESOUT

Subjects, rock, and the Resistance, rock, Friday; the Step, rock, the Charms, rock, Ninthao Obi, rock, and Playgound Slap, rock. Several Fish, rock, and the Frame, rock, Several Fish, rock, and the Frame, rock, Tuesday; the Joyce Rooks Band, rock, the Shards, rock, and W.W., rock, Wednesday.

Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa 565-2272: Jo Treanor, piano bar, Thursday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley 298-0511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio,

JAZZ

swing, contemporary, and vocals, Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo'Mira Mess, 10787 Camino Ruiz, Mra Mess, 695-1461: Ella Ruth Piggee; jazz and Elues. Wednesday and Thursday: Xpresso, contemporary: Friday and Saturday; Jeff Williams, contemporary. Sunday and Monday; the Procrastinators, rock and rhythm and blues. Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge. 280-9944; Joe Stewart, contemporary, Wednesday and Thursday; Costa V, contemporary

Friday and Saturday; Frank Dexter, contemporary, Sunday through Tuesday.

Boulevard, Tierrasanta. 560-667 Ray and Lainie Correa with Bert Miller on drums, swing, pop. nostalgia, and contemporary dance music, Friday and Saturday.

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

Your Palace, 32282 Gow Drive, University City. 453-4444: Mel Goot, jazz piano, Sunday

PRIVATE

DOMAIN

LADIES' HAPPY HOUR

FRIDAY, JUNE 21 5 pm-8 pm AFTER WORK HAPPY HOUR Relax with jazz music by STORM

SATURDAY, JUNE 22

ACK DANIEL'S PARTY

Monday from 6-12 midnight and Thursday from 5-9 pm with the 11 greate "Mr. Good Bods" in Southern California!

brunch and Monday from 5-9 p.m.

San Diego South

Shames, jazz piano, 6-8 p.m., Monday through Friday; Kathy Lloyd, contemporary harp, Sunday through Wednesday.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, Top 40 dance music, Tuesday through Saturday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park.

WED., THURS.,

FRI. & SAT.

TUESDAY, JUNE 25

WEDNESDAY, JUNE 26

plus BROTHER YOUNG BAND

PRIVATE DOMAIN

UPCOMING CONCERT: DAVID LINDLEY, June 30

KGB-FM 101 NICHT





MOST VALUABLE PLAYERS

tost Valuable Players is one of San Diego's newest pop-jar roups. The group plays a wide range of music from the jar sounds of George Benson, Al Jarrea: and Lee Ritenour to the soft rock sounds of Steely Dan and Stevie Wonder. Playing Fridays and Saturdays under the neon lights of Fat City from 9 pm to 1 am.

For dinner reservations phone 232-0686 Pacific Highway & Hawthorn









Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Younger Half, contemporary, Wednesday through Saturday; Devocean, Top 40 dance music, Sunday; Ihe music, Monday and Tuesday, call club for information.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Sound Investment, contemporary, Tuesday through Saturday, Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Rosie Trio, Top 40 dance music, Thursday



MOST VALUABLE PLAYERS

SUNDAY BRUNCH

WEDNESDAY-SATURDAY "Jolly Roger

CHUCK SHOWALTER "Every Night's A Party! **OCEANSIDE**

Harbor Drive North (Oceanside Marina) 722-1831



"CHARLIE" **Exciting Vocal &** Instrumental Duo! SOLANA BEACH 937 Lomas Santa Fe Drive

(619) 755-0117

BARKER & ORR "Music & Mirth' SAN DIEGO

807 West Harbor Drive (Seaport Village) (619) 233-4300



8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)





Sunday & Monday, June 23 & 24 REFLECTORS

Every Tuesday

9/X FM & THE HAPLCYON **ORIGINAL MUSIC SHOWCASE NIGHT**



Hosted by 41X FM's Bryan Jones of The Breakfast Club NO COVER CHARGE BEFORE 7:30 PM, 4/X HAPPY HOUR FROM 6-9 PM

Free taco bar 914 Long Island iced teas, 914 Schnapps shooters, \$1.91 potato skins

NO COVER CHARGE ON WEDNESDAYS

EARLY BIRD DINNER SPECIALS \$3.95

الا الا بالا بالا بالا بالا بالا BODIES 6149 UNIVERSITY AVENUE - 583-5700 WHERE THE BEAT PARMERS WERE BORN!" CALIFORNIA COUNTRY CLUB SIDEWINDERS THE BEAT **FARMERS** OUTRIDERS, PALADINS, ELECTRIC SONS, SIDEWINDERS, MOJO NIXON & SKID ROPER THE

OUTRIDERS RIMSHOTS

ELECTRIC SONS SONS and OUTRIDERS plus SIDEWINDERS SVEN-ERIK & THE "E" TICKET ROLLERS 9 PM FREE FULL-MEAL BUFFET 6-8 pm-good eafin' onday, June 24 lick & Paul's Jam Night with **THE FRAME** hosting



283-3135: Encore, contemporar Wednesday through Safurdax

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Get your rock soft with Jarrett, Tuesday through Saturday.

Bodies, filed University Avenue, Bodies, filed University Avenue, East San Diego, S83:5700: California Country Club, nock, Josy Harris and Paul Kamanski, rock, and the Sideordners, rock, Thursday, the Beat Farmers, rock, country rock, and rockabilig, Mojo Nixon and Skid Roper, blues and righthm and blues, the Sideorinders, rock, and the Outriders, rock, Friday, the Electric Sons, rock, the erik and the E Ticket Rollers, rock. call club for information; the Outriders, rock, Tuesday: Rimshots, rock, Wednesday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety. Wednesday through Saturday evening and Sunday afternoon; Gail Benci, piano and vocals. 8-12 p.m.. Theselvin

Cafe Vienna, 3619 College Avenue. 265-1446: Frank Gargaro, accordian music, 5:30-8 p.m., Thursday: Roland Riotz, zither music and German music sing-along, 6-10 p.m., Friday and

The Coo-Coo Club, 4383 University Avenue. 283-8213: Jonathan the Texas Flash, honor variety requests, Friday and Saturday: J.R. Robles, honor

Doc Masters, 2051 Shelter Island Drive. Shelter Island. 233-2572. Lounge: The Spud Brothers, rock and comedy. Tuesday through Saturday: Bill Brackett, comedy and music, Sunday and Monday,

contemporary, 5:30-9:30 p.m., Tuesday, Friday, Saturday, and

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Sam Hinton, folk, Thursday; Epicenter String Band, hammered dulcimer, fiddle, guitar, ragtime. Irish, and traditional music, Friday; the Cobblestone Mouriain Band formerly Tuicnko and Giannin Band), folk, topical, and original nusic, Saturday; Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time Hoot Night, Monday; Irish music night, open jam session, Tuesday; Cathy Curtis, singer-songwriter,

The Escape Loungs, 421 University Avenue, Hillcrest, 295-8282. Robin Hendel, blues and jazz guitar. Thursday: Robacco Road, virtage sizz and boogie-woogie, Friday, Jaime Moran, Latin jazz, Saturday: Barbara Casler, contemporary, Sunday, Tiuesday, and Wednesday: audition/amateur night, Monday.

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

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: The Ron Satterfield Trio, jazz, Tuesday through Saturday.

Holly's Inn, 4246 University Avenue. 280-5834: Jim Evans, contemporary, Friday; live music, call club for information, Saturday

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Live music nightly, call club for information.

Imperial House, 505 Kalmia Street Imperial House, 305 Kaimia Street (at Park Boulevard), Hillerest. 234-3525: Wayne Juré, jazz. Tuesdav through Saturday, with the Imperial House Opera Singers. Wednesday. Wayne Juré and Hank Young, jazz. Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing. Tiesday through Saturday, except Thursday when jazz is featured, call

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, comedy and musi Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue. Hillcrest, 298-0119: Lynn Hall, Latin American harp, Friday: Miles Moynier, classical guitar Saturday. Lucky Lady Club, 455 Sixteenth Street, downtown, 233-9391; Siglo, Latin and Top 40. Thursday through Sunday; Los Ruff, Latin and Top 40. Monday and Wednesday.

Mandolin Wina, 908 University Avenue, Hillerest. 297-3017: King Biscutt Blues, blues and rhythm and blues. Friday and Saturday; Bisck Wilson and the Beat Tones, blues and rhythm and blues. Tilesday: Full Circle, Latin. rhythm and blues, and swing, Tuesday and Wednesday.

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

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Art Resnick Trio, jazz, Friday and Saturday: Peggy Minafee sings jazz,

CH pm, Sunder,
Patrick's II, 428 F Street,
downtown 233-5077: Fro
Brigham's Preservation Band,
Droicland jozz, early evening
Thursday: Persuasion, Fifties
music, Priday and Saturday, the
Aubrey Fave Quintet, jazz, Tuesday

Reel Gusto, 4105 Taylor Street, Old Town, 295-5111: Two Pieces, Sixtie and Seventies hits, Thursday and Friday: DJ Jim Anthony spins platters on Saturday.

Rouben F. Lee's, 880 Harbon Island Drive Harbor Island, 291-1870: Fortune, Top 40 dance music Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenuc, Normal Heights, 284-7666: Eamon Carroll, Irish music, Thursday, Rith Kieffer, contempoary music, Friday and Saturday: Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday, the Bop Tones, contemporary, Wednesday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Feelin', contemporary, Tuesday through Saturday: the Jets, vintage rock, Friday happy hour.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-6400: Michael Pritchard, classical piano, Sunday through Wednesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Sacramento Trio, contemporary, Tuesday 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.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Live rock, Thursday through Saturday, call club for information.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live music, Friday through Sunday call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard. 698-6042: Live music, Saturday, call club for information. Upstart Crow and Company, 835 West Harbor Drive, Seaport Village 232-4855: Blake Rogers, folk and rock, Saturday; Rick Saxton, folk and rock, Sunday.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700, Piano Bar: Bob Corwin, Tuesday through Saturday, Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday,

Yukon, 4278 University Avenue, East San Diego, 284-9310: Live music, Thursday through Saturday, call club for information.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary. Friday and Saturd

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

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Jim and Theresa Hinton, Irish music, Thursday and Sunday; Eamonn Carroll, Irish music, Wednesday, Friday, and Saturday.

The Boondocks Restaurant, 8320 Parlway Drive, La Mesa. 465-3660; Randy Beecher, contemporary; Thursday through Saturday; Bruce Robbins, contemporary; Sunday and Monday; Dale Pearson, contemporary; Tuesday and Wednesday.

Reaction, contemporary, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: The Forbidden Pigs. American roots rock, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday; clogging lessons, Monday and Tuesday.

Pearson, piano variety, Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry Burchard, piano variety, Wednesda through Saturday: Carol Crawford,

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Big Sky, country Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country, Tuesday through Saturday; the Belairs, Fifties and

Flinn Springe an, 15505 Highway 80 El Cajon. 443-9568: Chaser, country, Wednesday through Sunday.

Hanley's, 8852 Magnolia Avenue. Santee. 448-8487: Tommy Ray, country, light rock, and easy listening. Wednesday through Saturday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: The Catillacs, vintage rock, Friday: the Wanderers, vintage rock, Saturday.

Broadway, Lemon Grove, 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Martin Eddy and Country Breeze, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Linda Rae and the Gravel Canyon Band, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Coyote, country, Wednesday through Saturday.

MARK **MEADOWS**

BAND

Legends, 2754 Alpine Boulevard, Alpine. 445-5545: Emerson Poireaux, piano bar, Tuesday through Saturday.

Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon. 447-0842: Ron Morin, contemporary, Sunday and Tuesday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland iaz

CLUB FRIDAY

Every Friday night, all summer long SPECIAL "SCHOOL'S OUT" DANCE PARTY 18 and up Featuring 3 live bands 18 and up



TELL-TALE HEARTS **MOJO NIXON**

THE

WICKERSHAMS

Friday, June 21, 8:00 pm

THE WABASH BALLROOM
3855 Wabash Ave., San Diego, just off University Ave., one block east of 805

etham's Jazz Quartet every Sunday, 6:00-10:30 pm Happy Hours Monday-Saturday, 4:50-8:00 pm Sunday 4:00-6:00 pm, hot 6 cold hors of everes Sunday Buffet Brunch 1:000 am-2:00 pm All you can eta, includes one cockatii Adults \$9.95, children under 10 \$7.95 Bahia -



YOUNGER



unday, June 23, 6 pm 'til ? MONK'S 6TH YEAR **ANNIVERSARY REUNION**



DEVOCEAN

Wednesday, June 26 through Saturday, June 29 YOUNGER HALF

MONK'S WANTS YOU MONDAY NIGHTS Any cocktail \$1.75 all night
Live entertainment and no cover

TUESDAY

"Fantasy Fashions" presents a dynamite fashion auction every Tuesday

It's Monk's after all the Padres games— 2 for I cocktails with your ticket stub.





PORTHOLE Jounge 9 pm to 1 am

Holiday Inn San Diego Embarcadero



The Return of the "GREAT AMERICAN LIP-SYNC CONTEST"... The Return of the "GREAT AMERICAN LIP-SYNC CONTEST"...
The demand has been dealering... It's been outstangeous, You've begind us to bring back the Great And The Fire Contest, and now we re doing it. Every Thursday back the Great And The Fire Properties on the Liberton Sync exc. Then on high Inth. the Great Final Way to the talented Sync exc. Then on high Inth. the Great Final Way to the Liberton Sync exc. Then on high Inth. the Great Final Way to the Liberton Sync exc. Then on high Inth. The Contest begin at 1040 pm.

Contract begins at 1040 pm.

presents a summer music festival of outstanding jazz. Join us on Prime Time Jazz. No cover charge. PETER **SPRAGUE** JUNE 16th JULY 8th Л The Atlantis

Sunday and Monday

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

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesdaythrough Saturday, and 6:30 p.m., Sunday.

Marie Callander's, 6950 Alvarado Road, La Mesa, 465-1910: Acoustic Music, popular and American folk music, Tuesday.

4500: Dusty and Gary, country and oldies, Wednesday and Thursday; Carol Crawford, variety and contemporary, Friday and Saturday

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: The Baja Strings, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Mission Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240; Bob Sortillion and Key Largo, contemperary and oldies. Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue.

Spring Valley, 464-9007: John Ross. itry, Thursday and Wednesday htry Justice, country, Friday

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary. Tuesday through Thursday; Altor and the Ox Bow Country Lads, country, Friday and Saturday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300: The Swept Wing

TNT Lounge, 63231 Imperial Avenue, Encanto, 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: The Londons, rock, Thursday through Monday; Ipso Facto, rock, Tuesday and Wednesday.

Too Much Saloon, 9563 Missio Gorge Road, Santee, 562-4399: Linda Sherwood and Surefire, country, Friday and Saturday.

Chicken Thieves Bluegrass Ban bluegrass, Friday; the Catillacs, vintage rock, Saturday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: The Force, rock, Thursday through Saturday: the Three-Ds, rock, Tuesday and Wednesday. Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137; Ron Morin, country, Friday and Saturday; Chad Hart, country. Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock. Friday and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Forced Entry, Top 40 dance music, Friday

South Bay

Bull N' Stick, 608 Palm Avenue

Imperial Beach. 429-5330: Live rock, Wednesday through Saturday call club for information.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Columbur Restaurant, 829 Seacoast, Imperial Beach. 429-0300: Jeff Williams, contempora Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday; Haywire, country, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: France, rock, Thursday through Saturday: Toys, rock, Sunday and Monday, Crystal, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Tito and Augustine, contemporary, Wednesday through Sunday. Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach.

423-0953: Ed Cunningham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons. 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldie Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue National City, 474-3222: Bruce Robbins, contemporary, Tuesday

through Thursday: East Coast, contemporary. Friday and Satur orary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live music, Friday and Saturday, call club for

Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754: The Kings Men, ballroom dance

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045:

Colour Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow, country. Friday through Sunday.

3537: L.A., rock, Thursday through

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: The Travelers, Mexican jazz, Thursday through Sunday.

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Vork, Blondie Chaplin, and
Rich Roberts (A Tribute to the
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The Force: Fireside Lounge.

Machine Dirk Debonaire: Bellu Un Tavern The Forbidden Pigs: Caluns

hm/Escondido Nimbus Obi: Spirit Notice to Appear: Distillery Nighteluh, Old Del Mar Cat The Outriders: Bodies Outta Controll: Normandy Cocktail Lounge Planet: Whiskey Flats Playground Slap: Spirit Private Domain: Bacchana The Procrastinators: Tio The Force: Freside Lounge, Tarquoise Lounge Four Eyes: Jose Marphy's The Frame: Spirit France: Dance Machine, Whiskey Flats Freewill: Topula Flats Joey Harris and Paul Kamanski: Bodine:

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The Reflectors: Fireside Lounge Headband: Navajo hin
The Heaters: Full Moon
The Heroes: Haleyon
Ipso Facto: Park Place
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The Shards: Spirit
The Sidewinders: Bodies

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Preston Smith and the
Crocodiles: Belly Up Tavern
Soldiers of Fortune: Spirit
The Spud Brothers: Doc Masters

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The Wanderers: Happy Days Car L.A.: Old Bonita Store Restaurant The Londons: Park Place The Mar Dels: Belly Up Tavern Messenger: Le Chalet Millenium: Le Chalet Mr. Wilson: Red Coach

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Ambition: El Comal Judy Ames: Henry's, Bornelli's Back

Andy and Donna: Cx Bow Inn Baja Strings: Nite Owl East Barker and Orr: Jolly Roger/Seaport Village Randy Beecher: Boondocks Restaurant Black Market:

Islands Lounge
Delene: Pea Soup Anderson's
Devocean: Monk's
Frank Dexter: Tio Leo's Mission

Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's

Lighthouse East Coast: La Maze Paul Eastland: Victor's Ed Ellis and Tapestry: Sandtrap

John Engren: Hotel San Diego Feelin': Sheraton Harbor Island The Finest City Band: TNT

Lounge ceed Entry: Win Cody's Saloon Aune: Paruben E. Lee's rward Motion: Anthony's

Forward Motion: Anthony's Harborside Four's Company: Vacation Village Hotel Friendship: Gibey's Cocktail Lounge The Gires: McPs

Black Market:
Multuray SComnado
Bop Tones: Rock O'Crady's
Bogart: Islandia Hos. I
Jerry Burchard: Dock's Landing
Jose Caraba: Hoel' San Diego
Karen Cavanagh and One Plus
One: Flancho Bernardo Inn
Chain Reaction: Bull and Hear
Chairle: Jolly Roger/Scolana Beach
Love Cheese: James's

Rhom Moment's Notice with Judy Ames: Borrelli's Back Rhom Jim Moore: Smuggler's Inn Musalco: Marisol Music As You Like It: Ralph and Joey Chess: Aimee's Norman Clifford and Frankie Ferlin: Victor's Colin and Karen: Carlton Oaks

Music As You Lake 11 Pulgare and Eddie's Music Magic: Blue Bayou Lounge Nightshift: Monajour Gil Palacios and Linda Parra: Gilbey's Cocktail Lounge People Movers: Hillon Hotel The Pep Boys: McP's Pitch N' Woo with Gerrie Woo: Coin and Karens Cariton Oass
Country Club
Dan Conners: Crazy Burro
The Contenders: Mary's by the Pier
Ray and Lainie Correa with Bert
Miller: The Wellhouse
Rick Cosey: Mulvaney & Pacific
Beach

Beach
Dona Cote: Tom Ham's
Lighthouse
Carol Crawford: Dock's Landing,
Mr. Bill's Backroom Salbon
Ed Cunningham: Hungry
Hunter/Bancho Bernardo
Darci Daniels and Niteline: Lorenzo's

Jeff Proctor: Mulvaney's/Pacific

Beach
Domay Ray: Honley's
Deborah Raye and Aria: Chuck's
Steek House
Rick Rivas: El Cornal
Bruce Robbins: Boondocks
Restaurant, La Maze
Juan Robles: China Five
Determined

Restaumit
The Rosie Trio: Peter D's
The Sacramento Trio:
Stemucheeler Showboat
Sally Saxton: Monterey Whaling
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Shades of Jade: Rogue Stills
Chuck Showalter: Jolly

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Sneak Preview: Monterey Bay Camers Sobo: McP's Tony Soracl and Company: Henry's Bob Sortillion and Key Largo: Our Favorite Place Sound Investment: Pavillion

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Escondido outhwind: Hotel del Coronado

Kevin Green: Hotel Escondido Joey Harris: McP's Jim Hawiey: Montercy Whaling

Joe Stewart: Tio Leo's/Mission Jos Stewart: To Leo's/Mission Corge Corge Strut: Catamaran Hotel Date Two: Hungy Hunter/Runcho Hermardo Don Tennison: The Flging Bridge Tito and Augustine: Do Vinc's Bert Torres: Starbat Hotel Vinje Play: Hilm Hotel Roy Pieces: Red Casto David Watson and the Cathering: Runcho Bormardo Im Ron Wheeler: O'Hungny's/Old Town Lonnie Hutson and Dusty Best

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Restaurant
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Markey Days: Quimby's
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Hotel
The Chicago Six: Belly Up Tavern
Jimmy Corsaro, Sharon Andrews,
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Lounge
Dan Croker: Elario's
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Reggae Tom "Cat" Courtney: Reads

Grand Central Station: / forch

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Pepper and Salts Larm, stabil, Tigs.

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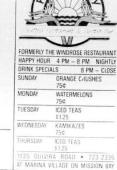
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a way to offer to Goot in exchange to mouse a mental and offer mouse a mental and offer the mouse and a mental and offer the second of the mouse and a mental and Transition O Leader Minocobis, from June 1997, 2014, 2014.

Lema, 1016 Fearer Lema, 1724, 2014.

The General Street, 1750 South Arms Arms Street, 1750 South Arms Lema, 1750 South Lema, 1750 South Arms Lema, 1750 South Ar Strand, 4950 Newport, Ocean Beach (223-3141) Mask and All of Me, from 6/21

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(425-900).
Theater 1, Secret Admiser
Treater 2, Cult Heater for program who
Treater 3, Rambo First Blood First 1).
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Theat

UA Cinemas, Internation if all Magnolia. El Cayon (410,0206) Theater 1: Coupon, from 6/21 Theater 2: Rambol First Albood Plant II Theater 3: Prizz's Pentor

Theater 2 Main and Witness Theater 4 Pedect

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Breader's Millors and Lady haves Rencho Bernardo E. 11142 Bernardo Pisce Cour (460-8641). Rando: Fara Bood Paril II. Theater 2: Cacoon from 6021 Theater 2: Cacoon from 6021 Theater 3: 746 Coccess Theater 6: Faco: Theater 6: Faco:

CURRENT MOVIES

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The Drawletes Club — Processing heart opening once of high school sudered at an improbable aid day School with a common the control school of the control of the control school of the control of the control of school of The Breakfast Club - Improbably

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 Francht The only and annot hasbert see this is the daming And the common through th



the audience in perfect step with the herone, into the mysteries of this subculture. Not only, though, is this chance allowed to zep past, but the gris actual dancing after her matriculation scarcely charless the definition of the art from. With Lucinda Dicklay and Adolfs. Shabba doo! Dunches. 1964. (Saling Valley, from 6/21)

utterly disengaging, no matter how great an appeal is made to popular great an appeal is made to popular sentimentality, all politicians are corrupt, etc. We would hardly have expected a Walter Hill movie to be furnly (the Rick Morans character STREETS OF FIRE was the funnier



R (T) cour viseo

MALI DISSIP PATTERS — MITTERS TO GET — SECURITY PATTERS — MITTERS TO GET — SECURITY PATTERS — MITTERS PROJECT PATTERS — SECURITY PATTERS — MITTERS — MITTERS

STARTS FRIDAY

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Disneyland

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Seather seater Centre, and the Recommended of the R

Grossmont Mall; La Paloma, from 6/21, Mra Mesa Cinemas, from 6/21, Poway Theater, Santee Village 8, Sweetwater 6, UA Glasshouse 6)

La Cage sur Folges—The homoseus deposition of the Cage sur Folges—The homoseus deposition of a more surface of the Cage sur Folges—The homoseus deposition of an opposition of the Cage surface of the Cage su La Cage aux Folles - The

* (Non 16%)

La Cage aux Polles II — Enemy agrees, multiple stifts, and a mesony mercetim capaties are not apto to this mercetim capaties are not apto to this case of the earlier moves as sometimes. Stift the case of the sound of the first of the case of the sound of the first of torces sensinent and silmess on the subject of the sound promotenuals believed to the sound promotenuals believed to the sound promotenuals to the sound (Ken. 6/21)

* (Non-921)

Comilia — Net story mot fibricentiny, about an supere class
Argerine debutante who runs of with
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Cecon — Aliens touch down in a Florida retirement community, with Steve Guttenberg, Dox Amuche, Wilford Skrinley, and Hume Cronyn, discited by Ron Howard. Carouse Cinema 6, Center 3 Carouse Cinema 6, Center 3 Vilage, Espa

D.A.R.Y.L. — So-fitate about a boractory with Mary Beth Hurt, Michael McKean; and Barret Diver, directed by Smon Wincor. (Carousel Cinema 6; Cinemana; La Jola Wilage, New Valley Drive In: Oceanside 6; Piaza Bonta; Rancho Bernardo 6; Piaza Bonta; Rancho Bernardo 6; Santee Drive In: Santee Village 8. South Bay Drive In: Sports Arena 6)

are asked to swallow several horse-pills of improbability. A yuppe Madame Boway (Rosanna Arquete), who mads the Personals the says an every made the Personals the says an every made to the says and the says and the every made to the says and the says and the every made to the says and the says and the every made to the says and the says and the princing see that an every made to the says and the princing see that are the says and the says and the princing see that are the says and the says and the princing see that are the says and the says are the says and the princing see that are the says and the says are the says and the princing see that are the says and the says are the says and the princing see that are the says are the says and the says are the princing see that are the says are the says and the says are the says are the says are the says are the says and the says are the says are

CURRENT MOVIES

Sucian The latter happens to have in her possession is pair of purkneys Egyptian artifacts. — Meletath earnings, no less — and is being parased by a block hards. Essent follow, in space of the procession follow, in space do the procession follow, in space do the mode, when the place has been specified as the space of the procession specified by Sucial Branch and description specified by the procession specified by the procession specified by the procession participation of the procession participation of the procession participation of the procession participation of the procession procession procession

Otal 18 for Manter — Frederick Knot's theating thrilles tower a stagle of provincial playshouse, comes stagle of provincial playshouse, comes stagle of the stagle of the stagle of the Histohook, its cinematization, however, depender not to much on any voert attacks on its stagness and takiness and not so much on any visible investmances by its director as on his more reputation, with Grance Kelly, Ray (Ken, 6/23).

The ENIT That Illian Do — The movies that men do, likewise, live after them, and this one, whele not exactly onl; is pretly lact, and not one of the gloves not expected to the gloves of the gloves o

out of retrement on the baimy Caryman Islands, and to set the sights, less of change on a distinguished out these of change on a distinguished out (for relation, presumate), to the horizons arrived and of the ancient Procedicare whose name had only the processor of the state of the processor of the LLVINIO DEAD Bronson, outfinds with a couple of collaries shifts and a secondability with Treevas Saldana, Joseph Marker Raymond St. Jacques, "(New Valley Drive In, South Bay Chief Ind.).

Dine in J.

Pletch — Investigative reporter i M.

Pletche (with a typine of Jane Do
Recture (with a

Ghostbusters — Three parapsychologists, having had their

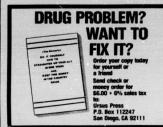
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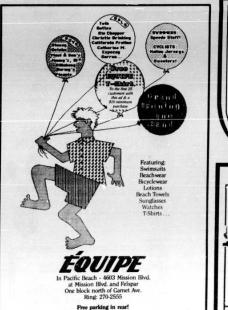
The Gods Must Be Crazy — A modest charmer from South Africa, written, probacol, directed. "Tiendine written, probacol, directed." Tiendine Uys. A Coca Cola bottle, chucked out of a passing arripane, lands in the most of some Kalahari Buufmen. Docessowsweens and dissension. The tribal leader resolves to walk to the ends of the earth to get fit of "the exit string," and on his tiek executives white peoples problem ferrorines,

automobiles, among other things. The humor is sometimes pushed too hard, through philation tecninques or elbow in the ribs music or know it all narration; but a mateurishness puls the brakes on pushiness. With Marius Wes

"(Camero Cinetrus 4, Fins Amb.)
The Goories — Richard Correr
Fain. Itel "a Steven Speeterup"
Presentation: The second show write the original stary and was onemost of the same of isosocial removal and of the same of isosocial removal isosocial removal in the control of the same of isosocial removal isosocial removal in the control of isosocial removal isosocial removal removal

Inminip to childhood is probably is desperated desire to be popular, though it utilimately takes this device beyond desperation and info deprovity Sash Alant, John Broth, Jef Cotter, Kern Geren, Martina Plempton. * (Aero Direc In: Casons, Grossmort, Lona, New Wally Drue In: Ocaassade 8, Plaza Borta, Rancho Bernardo 6, University Fore Centre, Vineyard Twen, Wegand Plaza 6)









CURRENT MOVIES

1984. * (Mira Mesa Cinemas: Parkway. Sweetwater 6)

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inspiration, although there are plenty of moments when the latter is evident too. He commands a certain respect, somewhat in the manner of an imperious schoolmaster, and in that same manner he induces a certain that the manner has the manner has the same manner has the same manner has the same manner has the same that the same manner has the same that the same tha

Sweetwater 6)
Ledyhawka — The basic premise has some read Mediewal romance about it a par of heard flowers — a men by day and set by hight, a woom men by day and set by hight, a woom it by day and set by high, a wood of heart to come together held to feet. (They have apparently not explored the precident of the high separation of the high section of the high secti The Karas Kid. — D. 1995 A.
TERNAGE ROCKY John G. Audiden, the director of the organd ROCKY, the St. on the unique section and again entered to the control of the same enterions, and again entered to the control of the same entered to the same en honeyed right, a lot of distressingly claim and income control of communication of communication and communication and communication and communication and communication according to the communication and commun

Lifeforce — Vampires from outer space directed by Tobe Hooper (POLTERGEST), and starring Steve Raisback and Péper Frim Ace Drive In Bipor, Cardousel Cinema 6. Cinema Plaza 5. Fashion Valley. Flower Hild Cinemas Grossmont Mall Mira Mess Cinemas New Valley Drive In Santev Hilder 6. South Bay Orive In Santev Hilder 6. South Bay Orive In Severative 6. UA Glasshouse 6;

from 6/21)

in Subreament (LA Glasthoure 6; from 021)

Lost in America — Something seems to be missing here as compared with the earlier Albert Brooke moves. The compared with the earlier Albert Brooke moves to be missing here as compared with the earlier Albert Brooke moves to the missing here as compared with the earlier Albert Brooke moves. Find AmARCE And Logical Research of a young the basic debrace — of a young the district of the compared of the

to him as a director that we want to With Julie Hagerty. 1985 "" (College: Parkway. Plaza Bonta; Sports Arena 6. University Towne Centre, Wiegand Plaza 6, from 6/21) Mask — An E.T. THE EXTRA TERRESTRIAL for people who need a little more grounding in reality in order to start the lears to flow, and who to start the lears to flow, and who harbor no hopes that time nero will nee up of his deathfield and dry up the lears postnate. The factual basis of the story, concerning a California teenager afficied with a debried who will be concerning a California teenager afficied with de don't the look of the lon, is both a strength and a check of the lon, is both a strength and a things in the shapelessness and of threes and John Travolla as the Abiling Stone investigative reporter are doing pelice aerobics.) The larger subject is journalistic ethics, and this extends into a parallel (if shorter) storyline about the government's entrapment of a John DeLorean type typion. The romantic "interest" subtracted for and off threeshold.

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with some extremely slapdash continuity, is a real drag. Co-starring Jann Wenner as the editor of Rolling Stone, or in other words as himself

Storic 5
- (Carnino Cinema 4; Center 3
- (Carnino Cinema 6; Center 3
Cinemas; Grossmont Mall, South Bay Drive In; Sports Arena 6; Sweetwater 6; University Towne Centre)

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of lootag run through more than once. Blood, dangling lelephone receivers, pig-faced masks, more blood, vonitous taced masks, more blood, vornitous animation sequences, frenzied camerawork and outling, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casually. Immaturity runs not. With Bob Geldot, directed by Alan

Pinochia — Some say the best of the Damey carbon leadiness, though the stoys of all the pocument and the editory is a filter becamend and the editory is a filter becamend with the ruckoo clocks and music boxes in the cus

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the Pleasure Island amusement pari a helish ISLAND OF DR. MOREAU locale where a rotund white slaver transforms bad little boys into jackasses, and Disney, a stern moralist, leaves you with the moralist, leaves you with the impression they got just what they deserve; and finally Monstro, a wie tempered whale who makes Moby Dick look like a minnow — these things give it a strong claim. 1940, """ (Frontier Drive In, from 6/21)

A Private Function — British social comedy, more fearlessly ill-mannered than the old Ealing Studio ones it has widely been likened to, centered around the post-war food shortage around the post war food shortages and austerly programs. A mail town military that the programs of the state idoms, on top of the basic issues, do not exactly turn the move itself into a private function (or private joke), but they do rather limit the seating, capacity The arimal noses, on the other hand, and the faccial complications of having a live pig in the hoste are open to, if not everyon at least a commoner element. With McTual Plaint, Maggie Brinth, and Deshroim Elicit, withen by Alan Burnett, directed by Maccolm Burnett, directed by Maccolm

Prizzi's Honor — Richard Condon's come novel of love and "family" loyelty inside the Mafia has a long and tortuous plot, taken at a very slow walk by John Huston (and, even so, with some very wide and wobbly turns) some very wole and wobbly turns). The pace allows you pering of time to admire the design of the thing, and it gives the humor a dryness bordering on evaporation. For all the pokeness, to be a dryness between the pokeness in the pokeness of the pokeness and the pokeness of the pokeness and the pokeness of the pokenes William Hickey as the patracrhal Don (why didn't Huston Ininsell play this role?) the vamprish and adenoidal Anjelica Huston (John's daughter) as the family's black sheep Jack Nicholson, who looks as if the keeps a wad of chewing gum betrind his uppe lip, sets the standard in this Ip, sets the standard in this department: a sort of cross between Humphiney Bogart and Burl Yourig. Kathisen kurner conventionally used as the conventional terrime shale, seems: "(Carouset Chemen 6; Care Chemen 3; Care Chayla Vista 6; McCare 3; Cinemas Plaza 5; La Jolia Vistage; U.K. Chula Vista 6; McCarena 3; U.A. Giasashouse 6; Wiegand Plaza 6)

Rambo: First Blood Part II - The sequel advances into territory afready occupied and overpopulated the post Vietnam War MIA rescue operation. (The director of the earlier firm, Ted Kotcheff, got into that territory first, with UNCOMMON VALOR; Sta. with the emergence of a stock white collared, black-hatted American collared, black-hatted American burnaucat and stock suawe Soviet burnaucer and a stock suawe Soviet burnaucer (You will talk, yes??). The reduction of the Vertnam experience to a personal afford to our hero and subsequent possional vendetta, however much this may reflect the bettered teelings of some veterans, immures the move in fantaley. As the accompress in consisting vincetable (you will parends our present accompress in contracting of the contraction of the sound sound of the sound of sound sound of sound sou latio winte war nine fire glace/f); it also gross necessary innocurus, having no nore relation to the real war control of the property of the Cinemas: Frontier Drive In New Vise Drive In, Oceanside 8: Rancho Bernardo 6: Santee Drive In; South Bay Drive In: Spring Valley, from 6/21 UA Chula Vista 6; UA Cinema 3; UA Glasshouse 6; University Towne Centre, Vineyard Twin)

Red Dawn - John Milus's Red Dawn — John Misus's envisionment of a Glorado small town occupied by Allied Communitat invasionary Forces starts out in a genuine rightmare vein. but it soon seems to valve up and to enter a controlled daydream vein. a conscious comparation of the Good Old Days of the Minute Men and the Creen Mountain Boys, where a small pack of teerage renegades descend from their mountain theologic to make mentain the docubit on make the mountain the docubit on make the mountain theologic to make the mountain the docubit on make the mountain theologic to make the mountain the theologic to make the mountain theologic to make the mountain the theologic to make the theologic to the theologic to the theologic to make the theologic to the t guerrilla strikes against the oppresend to leave their school nickname Wolverines, spray painted on site like Zorro's carved initial. the most common remark am reviewers around the nation has reviewers around the nation has been that the move seems a made to orde promotional tool for the NRA and the anti-gun control lobby. One could go further in that strain and remark that the napalm industry might feel a certain vindication, after so many image blackening Vietnam moves, at

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CURRENT MOVIES

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A ST CO

Return to Oz — Fairuza Balk takes over the role of Dorothy, in this Disne-seque to the MGM classic, directed by Watter Murch (Carousel Cinema 6, Cinema 21,

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Secret Admirer — Teen romance with C. Thomas Howell, Lori Laughlin, and Dee Wallace Stone, directed by

neaty red up — and in that unexpected epilogue in a desert gos station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future becomes retroactively much more than just a loyal describe of humanity's savor, it is also as romantic a use of the epilogue. this so-h staple as anywhere outside of SCMEWHERE IN TIME. With Linda Hamilton and Michael Bleini, directed by James Cameron, 1984 "(UA Glasshouse 6, 6/21 and 22

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To Catch a Tibel — Amout Historicus, simmed down bin eight-eight citae (ne's n best form as a sight heavy), tole a notherly tile about a debonar cat anotherly tile about a debonar cat simmed can be intend in section of the catch of the catch sometiment on the intend in symbol in such a manner as to pass to suphercation in 1965; heliyavour such catch and a manner sometiment of the such such as the such as a mean such catch and such such catch and such such catch such a catch my minn that passes to might specific first pass or such such catch such suc To Catch a Thief - Alfred Hitchory

A View to a Kill — The umpteenth or so 007 adventure — but who's counting? Whoever is, will probably 1999 but we appear of the counting? made without an accompanying ster the februers, single-good pulse these of OCIONESSY and FOH YOUR ETES of COLONESSY AND THE ACCOUNT OF THE ACCOUNT OF THE COLONESSY AND THE ACCOUNT OF THE ACCOUNT OF THE COLONESSY AND THE ACCOUNT OF THE ACCOUNT OF THE COLONESSY AND THE ACCOUNT OF THE

outh vs. Age. Moore, at any rate

Witness — Peter Wer takes up his interest in Culture Capit and select it in Culture Capit and select in Culture Capit and select in Culture Capit and select in Capit and s thiller plot goes dead, or into a coma, almost as soon as it comes to life; and it only belatedly revives for a HIGH NOON finate (with one of the villains

ruffan sticks an ice cream cone on the end of his nose is answered, or rather oddiged, by having the disquised policeman (in his in plann clottle-si step revarid like Billy lack and boat the bully to a pulp 50 might for pacifier philosophy Width Harnson Ford and Kelly McGillis, 1985.

(Garnino Cinema 4, Century Twin, Spots, Spots, Arma 6)

possibilities are brought even lower to Ralph (FRITZ THE CAT, COONSKIN) Bakshi's deeply ingrained funioner (e.g., the good wizard, Avatar is a Disney shi dwarf with W.C. Fields's round red nose and Peter Falk's Columbo voice). 1977. * (UA Glasshouse 6, 6/21 and 22



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