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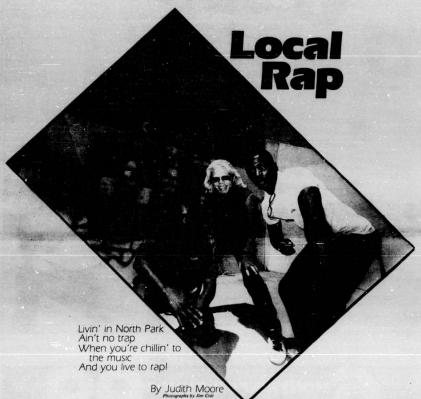


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Next issue: Wednesday, July 3



ate one morning during spring vacation, Fly Guy and Ozz and Camelot, three members of the rap group Ominus Jam Patrol, sit back relaxing -chiling out, they say — on the sectional couch in the North Park apartment where Camelot, a burly, blue-eyed blond with an ivory pendant dangling from his left car lobe, lives with his mother. If Camelot were on stage at the Palisade Gardens, where he sometimes performs, he would have a microphone in his hand and a speaker by his side. Behind him would be a DI with headphones on, intercuting and with headphones on, intercuting and dovetailing music from two different records. The rapper and the DJ would be urging the crowd onto the floor to "turn this party out." Camelot might



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The Nightmare War

Various of the mary thousands of Vennan Viet is correction, which we will be reason why I'm straig is because of the story in the Reader entitled "When It's Over-Quane 20). The story's content brought to mind a feeling that I've more; the feeling of Ifié and death in Vietnam and America. Ever since the beginning of this country, there is the proper of the property of the Vietnam Viet. No one has hart us more than the government of the United States. The government of the United States. The government of the propel of Vietnam, the American people and, let us for egyclic the Vietnam Viet. We did the same thing our laters and under the did the more vietnam viet when the propel of Vietnam, the American people and, let us for egyclic the Vietnam Viet. We did the same thing our fathers and under did during fathers and uncles did during Korea and World War II — put our

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.

butts on the line to defend the

honor of the United States and the oppressed.
Hell, I gave just as hundreds of thousands of other vets gave, and believe me, we lost in many ways. To this day, we all recall moments of terror, pain, and agony that will be the other with the day of the d the States for reassignment to Vietnam. The only thing to remember him by is the stone slab atop the ground where his shot-up remains were put. It took five remains were put. It took five years to stop the tears. When I returned to the States, I'd been informed that three-fourths of my (male) high school graduating class were MIA's or DOA's, as a

class were MIA's or DOA's, as a result of Vietnam.

The public sympathy for those of us returning from Vietnam was far from apathetic. The till "Baby-Killer" didn't bother us half as much as the general public rejection that we all experienced. Hell, hostages held in an Iranian embassy received better treatmen than any of us ever did, and they vere praised as heroes for being onfined in a building and

confined in a building and deprived of certain privilegs. We, the Viets, were exposed to carange that we'll never talk about. The nightmares never seem to go assey, and my bother and friends will never return. The refugees ever deturn. The refugees ever det. The Vietnamese were brought into this country and educated, given housing, and interest-free loams by the government of this country. The gover, ment gave help and aid to them because the country word if to them to the government of when because the words with the search of the country word if to them to the government when the government when the government when houses home one protected give stated), but would the government whose honor we protected give restitution to the victims of Agent Orange with as much remorse? We, the Vietnam vets, will remain in the annals of history as the "bastard children" of an era

the United States government would just as well forget, but we will never let the government forget — "Why didn't you do the

End It's

How can they get away with charging \$5.50 a car for parking, especially when their lot is not ant twenty-four hours a day

Their callous response for cooperation with the police just shows that greed is their primary

Jody Weinberg San Diego

Just One Meal

How I would love to have shared just one meal with Judith Moore and her grandmother on that farm! What a scrappy, earthy, feisty, frightening woman! I've always thought it takes great personal strength to write truthfully, yet without bitterness, about a relative or loved one and make it such compelling registion. What is a scrapped to the product of the product o

Yahoo Outpourings

Regarding last week's letter from James Burroughs: Even the most cursory reading of my previous letter would reveal that I was not siding with those who wish to insult and antagonize our country. I was attacking those who, like M. L. Rich, insult America by making it look mean and stupid. I have not forgotten that I'm an American If I had, I would not be so easily offended by

would not be so easily offended by the vigorous conjourings of the sahoos among us. 1.0 not 2; jethyl demean the alleged intelligences of Rich and Burroughs. They provide ample Burroughs accuses me of having forgotten that I'm an American. He extends this accusation to Chris Bennett, as well. I'm Burroughs had been poing attention when he read Mr. Bennett's letter, he would have Australian, and not an American at all How, then, can be forget what all. How, then, can he forget what he never was in the first place?

I can only surmise that Burroughs was confused by the preponderance of capital A's. Daniel Whitworth

Attendant Problems

Regarding your article "Lot Or Rip-Offs" ("City Lights," June 20), it appears to me that the Parking Company of America is the one ripping off the American

even secure? For the price of one car per hour, they could hire an attendant twenty-four hours a to walk the lot and discourage

come back long after the votes are counted, and a "Rehabilitation Task Force" in City Heights flounders Appalled Applatine
I disagree with the statement in
the June 20 article "The Issue At
Issue" ("City Itghes") that
Assemblywoman Lucy Kille is
"pro-abortion." Not many people!
Lone-of are "gro-abortion", but
rather "pro-choice"
(encouragement of the right for a
woman to make her own choice
whether or not to undergo an
abortion). It may seem like a small
semantic difference, but I am
semantic difference, but I am
freely distort the meaning for those
of us who are "pro-choice."
Johy Weinberg Pressrun The Union's financial editor nets a big payoff, but expense? By Neal Matthews More Theater The Bard bombs in Los Angeles: Measure for Measure at the Mark Taper Forum. By Jonathan Saville Theater Jeff Smith reviews Athol Fugard's Hello and Goodbye at the Bowery Theatre ... Restaurants Despite a quibble over bread, Eleanor Widmer dines quite well for the dough at Hillcrest's Café Eleven Movies The science-fiction invasion has begun. Sports John D'Agostino in dubious battle on San Diego Bay Quarter Notes A Bach and Handel concert telecast on KPBS-TV, the San Diego Pops, and soprano Eva Holst Anderson in La Jolla. By Jonathan Saville

Highlights of Upcoming Events The Richard Brown Baker Collection of contemporary art, free concerts in Balboa Park, and a work by Michael McMillen at downtown's Installation Gallery

sports, specials, for kids, galleries Guide to the Theater 13 Music Scene Upcoming concerts, clubs, and performers.

Current Movies Capsule reviews and complete directory . .

Local Rap The Ominus Jam Patrol says the rap is going to stick. By Judith Moore

City Lights A meeting of COPE, Motorcar Locator trouble, a water fight near Ramona, the nunchakus story, what Rocky

Straight from the HIp Matthew Alice finds freeway detritus, and goes republican. The Inside Story For some campaign advisers, the rewards



O N E

Index to Specialized Display Advertising Automotive, real estate, restaurants, services, sports and fitness The Reader Puzzie Twin Bills. By Don Rubin Life in Hell Caution. By Matt Groening . Ernle Pook's Comeek Shoplifting is a crime. Off the Cuff How do you feel about Alan Wiggins?



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the tops of buildings and carry

the tops of buildings and carry off people who otherwise would be trapped inside. But with downtown redevelopment seeing a rash in construction of new high-rises in the ensuing two years, the code amendment has become a major obstacle to those who wish to sweet the downtown.

wish to vary the downtown

skyline from its current flat-top appearance. Last February, the Centre City Urban Design

subcommittee finished a report



The Good The Pad, And The Ugly

In the age-old war between aesthetics and practicality, each side has generally made concessions to the other. But architect/developer Bruce
Dammann has found that when
San Diego's two-year-old
helicopter pad ordinance is
involved, there can be no

disastrous fire at the MGM Grand Hotel in Las Vegas in November of 1980, the city's

building code, at the urging of both the fire and the building inspection departments, was amended to require all new buildings seventy-five feet and higher to incorporate a rooftop helicopter pad into their designs. The pads must measure at least twenty feet by load; clear air access must be

twenty feet, with no more than a three-degree slope, and support at least a 5000-pound provided from at least two sides. The premise for the amendment, says Paul Curcio amendment, says Paul Curcio assistant to the planning director, was that in the event

current boxy skyline and another of a skyline dominated by peaks and points similar to those in New York and San Francisco. A few weeks later, in March, the city planners asked their counterparts in the fire and building inspection departments if they could study the amendment in the hopes of easing some of the irements. "But they told us requirements. "But they told it was not a wise idea," says associate planner Sheri Zumwalt. "They said from a safety standpoint, the helicopter pad requirement had to remain as it was, and that was the end of our discussion: no changes, no exemption
 Then, just three weeks ago, CCDC executive vice presiden Gerald Trimble proudly announced plans for a twenty two-story, \$70 million office tower that with its "crystalline tower that with its "crystalline" shape would provide "a distinctive variation from the present San Diego skyline." Shortly thereafter, a prelimary drawing of the proposed building was released, and its "crystalline" shape is marred by the very same flat top that characterizes all downtown high-rises built in the last two

developer Dammann, who says his own experiences with the code amendment have shown that neither logic nor plain common sense can initiate compromise. A year ago, Dammann says, he and seven investors teamed up to build an eight-story, \$1.3 million condominium complex on a hill bounded by Sixteenth and Seventeenth avenues on the west and east, and E and F streets on the north and south.
"I designed the building to include only eight units, one include only eight units, one per floor, with a peak on the roof to create a nice image on the eastern part of the skyline; Dammann says. "But when I did my preliminary code check on the building two months ago, I found out that since my building would be eighty-four feet tall, it fell under the heliconter and requirement." feet tall, it fell under the helicopter pad requirement." Dammann says he argued in vain for an exemption, noting that his project was "only nine feet over the height limit, and besides, it would be ridiculous to build, a belignorum and fee besides, it would be ridiculous to build a helicopter pad for a building that would only house eight residents." But city building inspectors would not budge, Dammann says, and his project has since been placed on hold while he decides what

for the Centre City Development Corporation, specifically calling for 'articulation in the tower of fire or a similar emergency, rescue choppers could land on shape" of future high-rises and illustrating the problem with Observing all this with a growing sense of frustration

Somebody Take The Minutes

Last week Councilman William Jones said that he blamed "outside agitators" for disrupting Thursday's public meeting of COPE (Committee on Police Excellence). The most boisterous of them was a group of eight or so white members of the Progressive Labor Party. One member addressed the audience for roughly ten minutes, touching briefly on the Sagon Penn matter before he launched into a full-blown political diatribe against police — not only San Diego police, but police in New York, in Philadelphia, all over the world, in fact, where down." His remarks were met with scattered applause from a group of primarily black, middle-class listeners. Shortly after he spoke, his fellow travelers rose to their feet and started up with a weak if not carnest chant about "killer cops." The chanters and the speaker were physically ejected from the auditorium by ushers and then stood in the lobby where they grumbled about free speech

As one member of the Progressive Labor Party said, the group is "sort of Stalinist-. We agree with most of what Stalin did



although he made some mistakes. Mainstream socialism has been given enough chances and it doesn't work. We're more realistic than those guys over there," he said, gesturing to two gentlemen who had been selling copies of the Militant, the Socialist

Workers' Party publication. One of the socialists was Ken an immigrant from Japan. He says that the reason he was a the meeting was because he felt that it was "important for people to learn what the police were doing "

While the communists may have been chanting during the meeting, they were certainly not talking to the socialists, and they weren't talking to the other communists, either. Two late arrivals (also white) from the Revolutionary Communist

Party, a Maoist sect, stood at the door with limp copies of the Revolutionary Worker slung over their arms.

The lobby was the best place to be during the meeting, anyway. Makeda Che atom, owner of the Prophe-restaurant and lifelong friend of the Penn family, talked animatedly with Sagon's mother, who was virtually ignored by the press. Dreadlocked civil rights

activist Edward Lawson was on activist Edward Lawson was on hand in his beige cordurey jacket and white tennis shoes (Lawson fought the common police practice of stopping people to check for identification; he took his case all the way to the U.S. Supreme Court, and won). Robert Holden, father of the disturbed young man who was gunned down by police shortly after the Penn incident, had his fiancée lock her arms around the very proper Lawson as he, Holder snapped pictures of the two with his Instamatic. Makeda Cheetom, although

not a member of the leftist Jones's reaction. In a late interview she said that the going to lead to more dissent in the future. "Everyone knows that nobody paid much attention to the communists and socialists at the meeting But Jones has found a scapegoat. He knows that many of us are not pleased with the way COPE is now being run. with the conservative faction that has now taken it over. Jones can use these 'outside agitators' as a means to paint any dissent against him and the committee as being militant and radical. People are not pleased with this - A.O.

City Lights

Fish Out Of Water

A couple of weeks ago Joe Rango of the Park Nursery on Park Boulevard looked down at his fish pond in disbelief. Four big pets, two goldfish and two koi, were jumping out of the water and trying to vacate the pond. Just where they thought they would relocate, Rango never knew. He kept the fish in the pond, and shortly they were

belly-up.
Rango didn't understand it.
He's not a man who mistreats
his fish. So he called a pet stor
that sells fish and discovered that his pets probably died because on June 3 the city of San Diego began putting chloramines back in the water supply. The pet store had received a letter from the city warning that chloramines, a



combination of chlorine and aminonia, were toxic to fish unless aquarium water was treated with a special de-chlorinating agent. His fish were one thing, says Rango, "but I'm even more concerne because I drink the stuff."

trihalomethanes (THMs). These chemicals are form If you're one of those unfortunate souls who must stomach San Diego tap water,

take heart: the state health water. But one of the THMs is chloriform, which is carcinogenic. Chloramines don't form such harmful department says chloramines won't hurt you. They were first added to the water supply on August 3, 1981, for the purpo of neutralizing organic chemicals called

don't form such harmful substances. Last November the Metropolitan Water District of Southern California (MWD) also began to add chloramines to its water supply, which services Los Angeles, but the

state made the MWD and the city of San Diego stop the practice in December. Several kidney dialysis patients in the L.A. area got sick because the chloramines weren't completely filtered out of the water that is part of the dialysis process. After inspecting every dialysis facility in Southern California for proper filtering equipment, the state authorized the use of chloramines again arlier this month.
Since then the city water lab.

Since then the city water lab, as well as area pet shops, have received complaints from people whose fish have died. "We've gotten regular complaints," says Pam Patton, manager of Pet Kingdom on Sports Arena Blvd. "It know of some people who lost some expensive fish. People have been upset that they've lost their fish, but who do you point your finger at?"

— N.M.

A Hole In The Ground

Next Wednesdy the county board of supervisors will receive a report from the county's groundwater goologist that concerns an ongoing dispute over water use in the Ballena Valley, into miles east of Ramona. A committee set up by the county has determined that Big Bear supermarket founder John supermarket founder John of the valley's available water for irrigation of his Golden Easle irrigation of his Golden Easle irrigation of his Golden Eagle thoroughbred horse ranch. The geologist, John Peterson, also believes that the lowering water believes that the lowering wattevels, and in some cases the outright drying-up, of several of the wells belonging to Mabee's neighbors is directly related to Mabee's water use. But the county is trying to solve the problem quietly, without each of the problem quietly, without each of the problem of the problem of the problem of the problem of the problem. solve the problem quietly, without going to court, by helping Mabee to maximize his efficient use of the water. Mabee dug five deep wells on his ranch in the early 1970s.

"I've lived here thirty-three years, and my well never went dry before Mr. Mabee drilled all his wells," says Ralph Fulk, who lives beside Highway 78 a few hundred yards west of the Golden Eagle ranch. Fulk is president of the Ballena Valley Association, which was formed by residents last year in reaction to their water problems. He figures that his well will go dry this summer, just as it did last summer, and e blames Mabee's heav irrigation."He's depleted the water permanently," says Fulk "My water used to come up to within a couple feet of the ground. Now, if it comes up to within six feet I'm lucky. Today it's at ten feet. Mr. Mabee's mining the water to the detriment of the people. We hope the county takes him to

Mary Sanders also lives close to the horse ranch, and although her well hasn't gone dry, she says her water supply has been drastically reduced. She says she knows of six othe local wells that have been affected by Mabee's ranch.

affected by Mabee's ranch.
"The rights for our domestic
water use are being taken
away," says Sanders, "and he's
using the water for hornes."
Mabee does not believe that
his wells are depleting the
groundwater supplies, since
he's convinced that he has
tapped a source of deep water
independent of groundwater.
The man who located Mabee's
wells. Sterban Riess. is, a wells, Stephan Riess, is a maverick water developer who claims the water he finds is "primary" water, which is primary water, which is being continually created within the earth. Mabee thinks his wells have tapped a source of water completely separate from that used by his from that used by his neighbors. "In my opinion, based on the old-timers I've talked to, the summers have always been dry in the valley," says Mabee. "Raiph Fulk is a good half mile away from any weil that I have. And they've always had problems with water in that spot." Another nearby well which has gone dry, at the Witch Creek Fire Station. Mabee attributes to a

Fire Captain Ron Serabia of the Witch Creek station, which station well is being dug COLDEN LAGLE FARM

s surrounded on three sides by Mabee's ranch, says there was no such cave-in. "The well is 415 feet deep, and the pump was at 375 feet," explains Scrabia. "On June 24 las year the water level fell below the pump. And we found that beneath the pump the well was filled with sand and silt. Serabia says this fill material

another 200 feet deeper starting next week, and is expected to be back in ommission later this summer "We don't have animosity toward Mr. Mabee," says Serabia. "He's irrigating 175 acres of pasture for his horses which is fine. But if there's no enough water for that and the



residents too, something's got

was brought in by Mabee's irrigation water as it leached down from the surface. The fire station was forced to abandon the well and truck water in from Ramona to station storage tanks. If there were a big fire and the storage tanks were completely depleted, tanker trucks would have to make the nine-mile trip to Ramona to refill. The fire

to give."
Groundwater geologist John
Peterson began his local well
surveys in 1982, after the county received complaints from Mabee's neighbors. Peterson, like most geologists, thinks Stephan Riess's theory of primary water is hogwash. He says there is both a shallow and a deep groundwater storage system in the valley, and that Mabee has tapped the deep one. Most of the local and as water is drawn from the deep system, the shallow system water sinks down to replenish it. "Mr. Mabee is consuming almost all the water in the basin," says Peterson. "But he's not wasting it, and he has the right to irrigate his fields. San Diego County doesn't have any existing ordinances to deal with this question. It would have to be up to a court to decide water rights." Which is fine with the aidents but they know that

than theirs, so a lawsuit is

probably out of the question. But Peterson says that Mabee

himself is not immune to groundwater depletion, and he wants to check Mabee's wells to measure fluctuations in water levels. Of course, if such fluctuations coincided with those of his neighbors, the primary water theory would be all but destroyed. But the wells are covered by large pumps, which Mabee isn't eager to move. Says the horse rancher, "I don't think he [Peterson] can monitor water levels without opening up the wells, and I don't want to do that."

-Paul Krueger, Neal Matthews, Thomas K. Arnold,

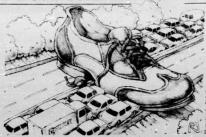
STRAIGHT FROM THE HIP

All right, Matt, you're my last resort. Does anybody have any theories about why there's always one shoe on the freeway? They can't all be from accidents. An oteric prom-night ritual? Secret signals a clandestine cobblers' group? Why, oh hy? It's driving me crazy!

Ocean Beach

I like your theory about the prom-night ritual, but it doesn't account for all the shoes that turn up at other times of the year. The clandestine cobbler connection seems even more tenuous, since there aren't enough cobblers around these days aren't enough combiers around these days to leave that many shoes on our roads. Or we could assume the shoes fall from people's feet accidentally. There are a lot of footloose people around, especially here in Southern California. You can often see them driving down the freeway, usually with one leg out the window (almost with-outlet exception it is a passenery, foot that.) out exception it is a passenger's foot that's being ventilated). These fresh-air fiends (one leg at a time) could be the source, or perhaps the two-legged variety is responsible. This latter group is extremely laid back, but it could be that when the first

back but it could be that when the first shoe falls out the window, they are joilted into action and withdraw the second leg, preserving the remaining footwer (which is now quite useless, of course). There is a bener theory, though. This one relies more on the depravity of human nature, and not so much on accident or fortune. A friend recounted to me an amusing scene he witnessed while driving down the freeway one day. The car next to his was a station wagon, inshired by a his was a station wagon, inhabited by a family on vacation; in the rear of the car, facing back down the road out the oper window, was a youngster about eight window, was a youngster about eight years old. He must have been bored with the scenery, or with his parents' conversa-tion, because every minute or so he would



grab an article from the luggage — a shoe, a jacket, a hat, a book — and toss it out the window, gleefully watching it re-

out the window, gleefully watching it recode, flustering and flapping, into the distance. One hopes the parents caught on
before he had gotten to his mother's purse
– or to the family dog.

So, are all the shoes littering our thoroughfares thrown there deliberately? I'll
solder his example of what people will
heave from their cars. Local Caltrans personnel once got a call from a distrugable sonnel once got a call from a distraught woman who wanted to know if they had found a diamond engagement ring on the roadway. It seems that while she was drivfound a diamond engagement ring on the roadway. It seems that while he was driving along with her flance they got into an argument and she angrily tossed the ring out the window. No one ever found the republic, for which it stands.

"Are we citizens of a republic or of a ring, and there's no report on whether the marriage ever took place.

Some of the liter along out freeways is no doubt left behind accidentally, discontinuous to the proposition of the proposition

mond rings notwithstanding. Among the objects Caltrans employees have found on and alongside San Diego freeways are a

box of cucumbers, concrete pillars, a pitchfork, bags of cement, cue balls, bales of hay, rolls of carpet, and a jackhammer. Especially puzzing was a brand-new washing machine, which was never claimed by its owner. The fellow who called and asked if they had found a forklift on the highway was quite abashed; in arriving at his job site, he locked back and didn't see the forklift he had been towing with his rutek. Caltrans found the lift in the bushes by the side of the highway.

What's going on here? Do you have a term paper due in poli sci, and you want me to do all your research? "Historical

D.B. I'll oblige you some anyway, but only if you cite the as a source in your re-port (and remember, I'm not responsible for any grade lower than an A).

for any grade lower than an A).

The Constitution says that the "United States shall guarantee to every state in this Union a republican form of government." Unfortunately, that document doesn't define "republican." I'll not burden you with the thoughts of our founders, such as Madison, Jefferson, and Adams, on the subject of what constitutes a republic, but I will say there was great debate when our country began, and the waters are still fairly murky.

fairly murky.

In the most abstract sense, a republic is a government in which the people exercise their power through elected representatives, and a democracy is a government in which the public exercises its cise their power through elected repre-sentatives, and a democracy is a govern-ment in which the public exercises its power either directly or through elected agree that a republic may or may not be a agree that a republic may or may not be a democracy, depending on whether the right to vote and hold public office is available to a broad spectrum of its citi-zemy, or is limited to select groups (de-fined by economic terms, such as land-owners or taxpagers, or by social or racial classes). Technically, there are monar-lics. Our own city, state, and federal go-ernments, "of, by, and for the people," are true democracies at some times (in referendums, for example), but more of-ten lean toward representative democracy, or the republican way of governing. That's republican way of governing.

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.





THE INSIDE STORY

WALKING PRECINCTS FOR WOULD-BE CITY council members or county supervisors usually yields campaign volunteers a handshake and thank-you from their winning candidate. The new officeholders, of course save the more tangible rewards for their high-level consultants and advisers, and increasingly

and advisers, and increasingly for local professional lobbyists.

Roger Hedgecock's former campaign treasurer, Peter Davis, is president of the Centre City Development Corporation; Councilman Dick Murphy gave campaign aide Craig Andrews a seat on the important County Water. important County Water Authority Board. Nancy MacHutchin, a fundraise Mayor Hedgecock and Councilman Mike Gotch, sits on both the prestigious Stadium Authority Board and the city's new Campaign Review Task Force.

Campaign consultant David Lewis, the brains and bile behind Ed Struiksma's 1981 council victory and current mastermind of Struiksma's re-election campaign, this spring took a seat on the Civil Service Commission. Struiksma helped Lewis fend off Mayor edgecock, who tried to idercut Lewis's nomination in retaliation for Lewis's crafty work as Maureen O'Connor's 1983 mayoral campaign manager. Attorney Patrick Shea, who counsels candid: on campaign law, is a member of the Campaign Review Task Force and was recently appointed to a four-year term as a county hearing appeals officer by newly elected supervisor Susan Golding. Shea last year counted Golding district commissioner

among his clients. Alan Ziegaus bridges the gap between campaign aides and lobbyists. A Stoorza Company executive vice

president who ran Leon Williams's successful supervisorial campaign and who lobbies city and county politicians for Stoorza clients Ziegaus was Williams's appointment to the County Planning Commission. Stoorza v.p. Bernie Rhinerson was recently appointed to the city's Park and Recreation Board. Rhinerson successfully lobbied city council members including his former boss, Mike Gotch — on behalf of the

controversial Thoryk/MacHutchin commercial center at Mission Beach's Belmont Park. Gotch then nominated Rhinerson to the park and recreation position and helped secure the needed council votes.

Other examples abound: attorney John Thelan, a premier lobbyist for the construction industry, sits on the Southeast Economic Development Corporation, while land use attorney Paul Peterson is the city's appointment to both the County Water Authority and the new Convention Center Corporation. Land use lawyer Paul Robinson has a seat on the Housing Commission. Robinson once worked for former mayor Pete Wilson, tormer mayor Pete Wilson, whose appointees enjoy influence even in Wilson's absence. Mike Madigan, an ex-Wilson staffer who now builds homes for giant Pardee Construction, will sit on the County Water Authority until 15°2; and Wilson confidant Low Wolfsbeimer, who beliefed Lou Wolfsheimer, who helped sway the council in favor of the sprawling La Jolla Valley project, is a veteran port

Supervisor Golding's list of recent appointments features several lobbyists, including Jim Harris, a member of the Charter Review Committee and Bud Porter, who now sits







tax dollars be used to

underwrite low-interest fix-up loans for sixty owner-occupied homes in a forty-five-block area of City Heights near Fortieth Street, south of

University Avenue. Prescient Critics of the program noted that only about 200 of the neighborhood's 1200 homes

neighborhood's 1200 homes were occupied by their owners and warned that the pending expansion of Interstate 15 would level a four-block strip of dwellings. Still, the city council approved the rehabilitation program.

rehabilitation program. In the three years since, just ten loans totaling \$58,000 have been made. Only two

homeowners have signed on for

on county's Planning and Land Use Advisory Board. Porter's clients include the San Diego County Council of Real Estate Boards. ...

City council members always complain there's never enough tax dollars to help repair decrepit housing in run-down, inner-city neighborhoods. But more than \$200,000 in federal tax money that should have been spent to rehabilitate housing in the City Heights area is instead sitting in bank accounts because homeowner accounts because homeowne there don't want the bargain

In 1982 a city-county
"Rehabilitation Task Force"
urged that \$300,000 in federal

loans have been made since Crane, who runs the loar program for the nonprofit San Diego Neighborhood Housing Sevices, says the small number of owner-occupied units, the pending demolition of houses along the freeway corridor, and the neighborhood's highdensity zoning — which makes it more profitable for a landowner to build a multiunit apartment instead of remodeling a single-family home — all these reasons are responsible for the program's dismal performance. But members of the City Heights Community Development Corporation say Crane and her promoting the project. They argue that two of the rehab houses which should have served as examples of how well the program worked were so unattractive when finished that unatractive when finished that other homeowners were deterred instead of enticed by the finished products. Program director Crane admits that one homeowner painted his house baby blue with a deep blue rim but

past eighteen months, and no

with a deep blue trim, but ses that she can't mandat what color paint or type of stucco a homeowner uses. She argues that the program was a success even though so few homeowners have taken loans. Her staff helped organize a neighborhood watch program organized homeowners on Fortieth Street to seek "equitable compensation" for property lost to the freeway construction, and helped secure another \$400,000 in tax ation" for money to pave dirt alleys. City officials say they will

City officials say mey with decide in August wheeher to take back the unused funds and reinwest them in other neighborshoods. Despite the rehab program's poor performance, Neighborshood Housing Services executives last year applied for an additional 3350,000 from federal tax funds. The city denied the request, but NHS may seek yet another grant to expand its rehab program into expand its rehab program into the South Park neighborhood

Rap

point out the DJ to the crowd by directing a swatch of rap toward him: the tables keep on turning,

And the DJ's fingers burning. Switching hard with the little black While I ask one time

In the middle of my rhyme
DJ switch that mix!
At home, it's the record player. Camelot, snapping his fingers, rises from the couch and puts on Arcade Funk's "Search and Destro

Ozz, a muscle-bound and brooding sixteen-year-old whose furrowed, worried brow could belong to some-body four times his age, slides across the couch to sit next to Camelot. The two young men's feet pick up the beat of the synthesizer bass line reverber-ating a funk beat on the stereo. From the first words, the duo's shoulders bob rhythmically. Camelot takes a solo, then the two trade lines and Ozz solo, then the two trace tines and vzz solos — his voice rolling up from deep down in the solar plexus. Then they take lines together. Ozz's bass buzzes resonantly. His lines slice percussively into Camelot's surly tenor enunciations. The rise and fall of lines whose a guasi-modely but like all.

produces a quasi-melody, but like all rap, the emphasis is on rhythm. Their hands, always moving (to keep peo-ple's attention focused on you, Camelot says), execute peculiarly graceful motions as the two rappers demonmotions as the two rappers demon-strate several stanzas of "Freak Rock," the rap they wrote together: Everybody in this place

Get up off your seats
Clap your hands and strut your stuff
To the freak rock party beat.
'Cause we're the Ominus, Dominus, Takin' it, makin' it. Switchin' it, groovin' it, In-your-town doin' it, Ominus Jam Patrol.

The late morning light through the living room window picks out sunbleached streaks in Camelot's shoulder-length hair and highlights
Ozz's mahogany-dark cheekbones. At
the other end of the couch, tall, scrawny fifteen-year-old Fly, grinning and stamping his huge feet, claps out

the beat. Your doctor, your lawyer, your business

They're people with college degrees.
Well, I stake my name and my claim to

In social-rapology.

No one who has turned on a radio or television in the past year has not heard rap, the rhymed, rhythmic sto-rytelling that bips along staccatofashion on top of heavily funk-inflected, often polyrhythmic music. (Until recently, the music for rap concords or the completely instrumental B sides of twelve-inch singles. More and more rappers have begun to use computer-programmed synthesized music, especially written and re-corded for them.) With break danc-ing, graffiti, record scratching (a DJ's technique that turns the turntable arm technique that turns the turntable arm into a percussion instrument, creating percussive sound effects by spinning a record backwards and forwards while carefully keeping the needle in its groove) and mixing (an interplay be-tween two records on two turntables), rap is one aspect of "hip-hop," or the "urban culture movement."

"urban culture movement."
Hip-hop grew up during the Seventies in the tough and, at that time,
gang-ridden, South Bronx neighborhood portrayed in the gang warfare
films Bronx. Warriors and Fort
Apache: The Bronx. (The term comes
front the chorus of the Sugarhill
Gang's 1979 hit, "Rapper's Delight".
"To the hip-hop, don't stop/Don't stop
that body rock.") Once the urban culture movement took hold, woune ture movement took hold, young South Bronx residents began attend-ing clubs and discos where free-lance DJs, toting portable sound equipment and cardboard boxes stacked with reand cardboard boxes stacked with re-cords, sponsored parties that pro-moted break-dance groups and rap-pers. The DJ displaced the gang fighter and became South Bronx's new cultural hero. Gang fighting dis-sipated. "Instead of fighting, gangs said, "Let's rap against each other an' save us some broken bones," "Camelot says.

Of the three Ominus Jam Patrol members, the only one who seems to have come into his full growth is seventeen-year-old Camelot (Ronnie Williams), who heads the group williams), who neads the group ("I'm sworn to fun,/Proud and true,/The hynotizing king leader/of this crew/I'm down by law,/ the vanilla man,/ and this is where/I make my stand"). Six feet tall, the senior at Garfield continuation school walks as chareith; in among the light proper. clumsily in among the living room furniture as he does down University Avenue. He walks as if he does not yet believe the tall, heavy-boned body is his. His is a poignant swagger, a touching try at dash and cool.

Ozz (Derrick Flynn), when the group met the evening before, had been more talkative. This morning chin on his hand, withdrawn from the conversation, he studies the brown snag carpet as if it had some message for him. Pulling at the cuffs of his fingerless red bicycle gloves, he mum-bles an explanation. "I gotta few things on my mind. Some problems in the neighborhood last night."

Camelot - he took his name from tales of King Arthur — had always hung around the Palisade Gardens Roller Skating Rink on University Avenue, a mile from the apartment. His grandfather has been rink operator and part owner for thirty-nine years. From his father, who in his teens and twenties was a professional drummer (and is now a professional psychic), Camelot inherited a drum set. Four summers ago a friend suggested he and Camelot write a rap. Camelot put and Camelot write a rg., c'amelot put together a rhyming story about what was happening to him as he "was going up through life." From then on, he says, "rap just stuck to me." On the says, "rap just stuck to me." On the street, in parts, at school, at Purple Rain in Normal Heights, and at the Palisade Gardens, Camelot was rapping. "It gave me a little thing." he says. And then in 1984 Camelot and twenty-five other local rappers entered a rap contest. Camelot won seventy-five dollars and was named San Diego's number-one rapper. Win-San Diego's number-one rapper. Win-ning, he says, just blew him away. Rap left its isolation in East Coast

neighborhoods and came to national attention in the summer of 1979 with "Rapper's Delight." The music has gone from pre-1979 homemade cassette tapes passed around on the streets to twelve-inch records from independent producers, and now has reached LPs. The records of Kurtis Blow, Whodini, Run-D.M.C., and the Fat Boys have begun to go gold -without shaking off any raw outlaw attitude or rancorous edge. And it's "not near to dying out," Camelot says. In fact, to people he associates with, he says, "rap is the trend they're more and more turning to. Rap is a fad that's staying around."

nau nat s staying around.

New rap expressions and words—
like the word "fresh," for what is original and different; or "def," meaning cool, okay, superior; or 'toy," indicating the amateur or in-adequate — "generate," says Ozz., who likes, he notes, to "hear a word I put out come "round. A word of mine may on around for six morbs and may go around for six months and

then someone come to me with it Rap, it circulates like rumors.

San Diego has plenty of rap battles going on, Camelot says. "Like if I was coming to your part of town and saying, 'I am the baddest rapper, and you're a sucker DJ,' that would be a kind of insult and we'd have to have

. A verbal battle." Ozz, who speaks more slowly than Camelot,

"And if you won, you'd be the bad-

dest then," says Camelot.
Ozz says there are verbal battles up

at Hoover High, where he is a senior. "Like when someone bites your lines — that is when you hear someone say a line that was yours — then you get in a battle about that. You make up a rap

about that person."

"Sometimes," Camelot says, "bat-tling just starts off with some basin', some casin', some name-callin' back some casin', some name-callin' back and forth. If you are in a bunch of people, the other guy, he will say something funny so everyone laughs. Then you have to come back with something better than that. In rapping you have to try to outdo yourself. If you were to start rapping on me, I would have to try to prove myself, come back and say something better."

Ozz has never been bested. But Ca-

melot has, several times. "I was doing this concert with other rappers, and outside in the parking lot we was rap-ping back and forth before the show. This guy, he came back on me and

blew me away."
"It's a humiliation," Ozz nods. "A

"He just devastated me," Camelot declares, "up in front of all these peo-ple. Afterward I went home and

ple. Afterward I went home and started writing things down, thinking I've got to best this guy."

The plant of the group, break according to the group, break dancing is. "Six or seven months ago," Fly (Darrick Flye) fig-ures, "that's all ever body was doin."

This man [indicating Ozz], was

Inis man [indicating UZZ], was wavin and poppin."
"Only a certain amount of moves you can do, twistin' and turnin', until after a while you beginnin' to see the same thing. Like lookin' at the same o' TV show on television," Ozz complains.

Camelot tume to, Ozz complains.

Camelot turns to Ozz and shrugs. "But you can rap about so many dif

ferent things "Drugs," Fly grins.

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Gontinued from page 90

"Gangs," Camelot says.
"The economy." Ozze puts in.
"The comomy." Ozze puts in.
"The stress and the strife./Stay
away from the freebase pipe and all
away from the freebase pipe and all
that, and little fantasys "Like I had this
good," Camelot says.
"Like I had this
good," Camelot says.
"Like I had this
grod, "Like I had this
grod," Stress the beat
rap that goes.
"When I deep. Ham
two turntables of each line
two turntables by my feet/Put the matwo turntables by my feet/Put the
two turntables by my feet/Put the
deep. "Like I had been you
close the caster!" can rap the dead,
"So when you
close the caster!" can rap the dead.
Rappers, Ozz, says, are respected.

close the casket/I can rap the dead."

Rappers. Ozz ssys, are respected at school. "The word gets around pretty fast that you a rapper. People will come to you and ask you to say a rap. Even a few teachers know that I rap. But I do not broadcast it, I try to let the people come to me I am nea try.

come of sev teachers knew that yo let been a few teachers knew that yo let but I do not broadcast it. It not trying to be made a series of the proper come to me. I am not trying to be made and street, and the proper compared to the proper compared to the series of the proper compared to the proper

usbeing in the right place at the right time to the Newscens like the right time to the three year-old group. Until recently, seconding to Camelon, punk has been seconding to Camelon, punk has been seconding to Camelon, like year, which was a considered to the part of the party of the party

Fly says.

On a typical afternoon, they say, they sit around "talkin", checkin out the scene, the girls, listenin to 98.5." the scene, the system of the scene, the system of the scene of the system of the state of the system o "In that," says Fly, "you don't re-

ally have a choice, the station. That's what I'm still not used to in livin here, cause in L.A. we had us six or

seven stations."
"Down here it's just like one sta-

"Down nere it's justice." Carnelot agrees.
"Well." Fly gazes at his wide.
"Mell." Fly gazes at his wide.
"maybe we got one and onehalf, 'cause 90 is all right some-

half, cause 90 is an right strings.

"We are tryin had right now to establish ourselves." Camelot says about Ominus Jam Partol, adding that the group has been going through a lot "people changes." Some guys, he frowns, strain pineting his voice, "just don't wanna work at it. It's hard work. This is what I explained to this man here." Camelot indicates for fifting in his seat at the corner of and

man here." Camelot indicates Fly, fid-geting in his seat at the corner of the couch means the door, when he said the wanted to learn." when he said want to be good." Or said in the be-want to be good." Or god, a Rapping, gan rapping early in 1984. Rapping, learn the believe, is a skill that a person learn. like reading or writing poetry. he believe. is a skill that a person learns, like reading or writing poetry. "It's about self-discipline. If you just lag and run around and do this and that and just have a few lines, you and though the property of the pr

hurry. But I am not taking it like it's casy. It's not easy. It's hard to do. In appring you run out of things to think appring you run out of things to think to read, build up your vocabulary. Out occasionally rases. You have to read, build up your vocabulary. Out occasionally rases. You have ink, but not for money. Asked if he, rink, but not for money. Asked if he, rink campled in the same and the same of the same and the same and the same and the same run of the same and the same run of the same run

I've ever been is to Frioenix, of izona."

But Ozz., who spars with a friend to keep himself in good physical condition, also called the sparse of boxer. At least he says, "I'd like to learn the techniques of boxing." I'd like to point so cut that Juhammad Ali was a point so cut that Juhammad Ali was put a little thing, a little rap together about what happened to him. "Muhammad Ali wes," "House the says of the

he got fat and old."

"He was the thrilla," Ozz nods.

Ominus Jam Patrol claims to be one Ominus Jam Patrol claims to be one of the few mixed-race groups (Ozz and Fly are black), and Camelot believes, the first. "If we hurry up and get a record," Camelot theorizes, "it's going to be black and white. It's going to be black and white. It's going to be tike what Michael acknorms." to be like what Michael Jackson runs.

If you see a photo of his concerts, you see black, white, Mexican, Oriental, all of the races together. It's a col-

Rap rises out of black urban cul-Rap rises out of black urban cul-ture, where to be verbally apt, ver-bally stylish, is a status-granting mas-culine trait. Rap has its roots in the informal verbal dueling known variously as sounding and signifying, worling, playing the dozens, Joning or compression of the second o

gratulations.

Camelot takes some flack because

Camelot takes some flack are black and Camelot takes some flack because so many of his friends are black and he dates black women. His critics, he says, tell him. "You're a Wanna Be, you wanna be black. But 1 say," Ca-melot raises his voice and makes a Last Poets and Gil-Scott Heron, to white-bashing films like Superfly and the Superfly and more recently. Beverly Hills Cop. to radio Dls. the basic getdown funk of James Brown (whom

itst, "Hey, I'm white and I'm proud.
It's just what I like to do." But sometimes the criticism gets to him. "I'll
ist there and think. "Maybe they're
room." me rappers revere as the Godfather of Rap as well as of Soul. citing of Rap as well as of Soul. citing Brown tunes such as "Get Up. I Feel Like Being a Sex Machine" and "Say It Loud. I'm Black and Proud"). It Loud. I'm Black and Proud "Asked if most rapper, aren't black. Camelot winces as he forms his reply. "It's a white man rapping" some people ask when they hear me, but then they comic over and say. Congranulations."

Camelot looks to Ozz as if for an Camelot looks to Ozz as if for an explanation, and Ozz suggests, in a deliberate pace and soothing tone, gazing directly into Camelot's wince.
"It could be a part of jealousy, too, because warms as a next."

because you're so good.

The three young men watch smoke spiral up from a burning cigarette in the ashtray on the coffee table. The living room is so still that even with living room is so still that even with the nattering argument brimming off the television scop opera that Came-lot's older sister is watching, even with the windows closed, traffic on

University, a block away, can be

University, a block away, heard. Camelot, who has explained that his parents are divorced and that he visits with his father, who lives in Louisiana, breaks into the silence with the observation that he sees "dif-ferent races getting along better in California than down in the South. It's like 200 years ago there. I'd be casted California than down in the South. It's like 200 years ago there. I'd be casted out from my family for hanging out with these guys. If they're cool. I'm gonna kick it with them. If they was green I'd hane with them." green id hang with them."
"Yeah." the group choruses.

"Yeah."

"Yeah."

Fly is a sophomore at Hoover High.

Fly is a sophomore at Hoover High.

His teachers say he has a high IQ, but

Fly makes barrely. has often skips cause, he admits, before skips school. Fly tags his outsized feet — is wearing the port of the skips school. Fly tags his outsized feet — is wearing the year or tennis shoen fastened "killes Fly has been rapping since Christagnes, and he loves it, and much, he figures, as baskethall, "Whenever has makes your mosed, it's chertiful, and makes you feel killes you're doin' somethin, makin year own mussomethin," makin year

It's a jungle out there, hah-huh.

I say your rent is due, your money is

due You're losin' your job and you're sad and blue. You make a loan at the bank And you move to the city. But the sun goes down and life ain't nertiy.

But the sun goes consu-pretty.
You thought you were movin' to the
City of Dreams,
But you became the victim of a moneymaking scheme.
I's a jungle out there!
I said there was once a lad but he was

young And he led a life that wouldn't last too

iong.
He played hooky from school.
He chilled with the crew.
He played with the girls but he made bank too: He was a pimp, a thief, a drug distribu-

tor. He shoulds went to school He shoulds went to senous

And learned to use a computer.

It's a jungle out there'

[continued on page (2)]

Rap

communal prom page 3.

"Gangs," Camelot says.

"The carnes," Ozr puts in.

"The stress and the strife. Stay and promise the strike of the stri

ally have a choice, the station. That's any nave a cance, me station. That's what I'm still not used to in livin here, 'cause in L. A. we had us six or

whose seems like the right time to the horse-year-old group. Until recently, according to Carnelon panh has been the strongest amount his specified in the strongest amount his specified in San Diego amount has been the strongest amount his specified in San Diego amount his spec gonna be nowhere, 'cause other peo-ple are just gonna take that extra time. This man right here.' Ozz. mods to-ward Camelot. "he practices a lot more than I do. I am in no real big

hurry. But I am not taking it like it's nurry. But I am not taking it like it's casy. It's not easy. It's hard to do. In rapping you run out of things to think about. You have to get ideas. You have

about. You have to get ideas. You have to read, build up your vocabular,".

Ozz occasionally raps at the slating rink, but not for money. Asked it he like Camelot, would like to make it professionally as a rapper, Ozz modestly admits, "I have a mind to, most definitely."

definitely."

"I'd like to try," interjects Fly, "I could put together a devilish rap. I'd like to see new places. The farthest I've ever been is to Phoenix, Ariginal."

We ever been is to Phoenix, Ariven ever been is to Phoenix, Ariven all the Committee of the Committee of

all of the lage."

Rap rises out of black urban culture, where to be verbally apt, verbally stylish, is a status-granting masculine trail. Rap has its roots in the ir simal verbal ducling known vari-

ously as sounding and signifying-wording, playing the dozens, Joning-serceaming, cutting or chopping or screaming, cutting or chopping or toasting, the kind of cerbal gaming, that sounds through black neighbor-that sounds through black neighbor-hoods. Rap roots go back to apocacipy-to the control of the control of the call and response church services, call and response church services, prison peets and toakers to secalled, prison peets and follower Heron, to depend the control of the control share and more recently. Besend Hills Cop. to radio Dis. the basic get down funk of James Brown (whom

the could be a part of jealousy, too, because you re so good.

The three young men watch smoke the appear up from a barning regarder in the ashtrax on the coffee table. The living room is so still that even with the naturents are unions of the conference are unions of the conference are unions of the conference are unions.

Camelot takes some tlack because so many of his friends are black and he dates black women. His critics, he saxs, fell him. "You're a Warna Be, you warna be black. But I say. Ca melot raises his voice and makes a

University, a block away, can be Camelot, who has explained that University
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Camelot, who has explained that
his parents are deserted and that he
visits with his father, who lives in
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from my lamily for hanging
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Yeah:

Fly is a sophemore at Hoover High
His teachers say he has a high IQ, but
Fly makes harely passing grades, he
cause, he admits, he often skips
school. Fly tags his outsized feetis wearing the popular Velctor
fastened *kicke* or tennis shoes
while he talks. Fly has been rapping
since Christmas, and he loves it. As while he talks. Fly has been rapping since Christmas, and he loves if As much, he figures, as baskethall. "Whenever you ain't got nuthin' to do? Rappin brings up your mood. It's cheerful, an makes you feel like you're doin somethin, makin your

You make a loan at the bank.
You make a loan at the city.
And you move to the city.
But the sun goes down and life am's

But the sure goes of the sure prenty. Put thought you were moving to the City of Dreams. But you became the victim of a money making scheme. It's a unified out there!



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Rap

I once knew a girl. Her name was Bunny, The things she did at night Were not at all funny. She's a lady of the night She sold delight Her mind was loose, But her skirt was tight On the boulevard It's a pitiful scene. But what's even worse, She was only fourteen. I am going to tell you a story About a friend of mine. His name was Joe And everything was fine. Till he met with a friend That ruined his life, And the name of his friend Was a freebase pipe. Joe had to steal to support his habit. He would play you like a fool, Then run like a rabbit. I begged Joe to stop But Joe, Joe wouldn't I know'd Joe was quick, But he couldn't dodge a bullet. So Joe made a lick late one night. But the victim had a gun And took Joe's life.

It's a jungle out there!
"I did that," Fly explains, "just thinkin' about different situations you thinkin about different situations you come across every day. Like, about the girl named Bunny? It's really about my stepsister. She lives up north. What's happenin' to her is the same ol'same of that happens to any-body else. She's nineteen now and she's got a kid and she's on the county.

People my age like rap because it's time.

he Ominus Jam Patrol does a little graffiti, just a few pieces on alley walls, but no large-writing. What they do, they say. is usually quickly "bombed," or painted over. On the West Coast, perhaps because there are fewer older, ruined buildings and far less mass transit, more trees, more grass, better weather, hip-hop has concentrated less on graffiti and more on break

dance and rap.
Until he was twelve, Ozz lived in Philadelphia. "It was rowdy and wild — people robbin', killin'. My mama didn't want me followin' all that. which is why we moved. "Eighty, ninety percent of the kids that live there [on the East Coast] can do breakin', rappin', and graffiti. They see graffiti as part of breakin' and rappin'. But I don't see all that as a necessity, as something that you have to be

Fly echoes Ozz with a similar story about his parents' move, four years ago from Los Angeles. "We moved down here from West L.A. to keep me out of trouble. There was lots of gangs, rapes, killings, an' my mom didn't want me to grow up around that. When we first lived there it was middle class, and then our neighbor hood started getting worse and worse It's pretty wild now, an' we never eve

North Park is no South Bronx, an area considered worse than the worst of Harlem, and without Harlem's cultural and political resonance, a neighborhood where abandoned buildings. gutted by arson and vandals, lean crazily against each other on rubble-strewn lots and fifteen-story lowincome housing projects harbor drug dealers. But Camelot, and Ozz and Fly, both of whom live three or four blocks away from Camelot's apartblocks away from Camelot's apart-ment, don't think much of the neigh-borhood. They say North Park has changed in the last four years. "Peo-ple moved in and people moved out." Fly taps his fingers, beating out the

"Things are changing in the city, without a doubt," rhymes Camelot. "Rent is higher," says Ozz. "This," Camelot indicates the mod-

est but comfortable apartment, "costs my mother [who drives a shuttle bus

Camelot and Fly insist that North Park has the highest crime rate in the city. "This is because," says Ozz, from across town they come over here and steal."

They don't steal from their own eighborhood," complains Fly.
"It's because it's more kicked bac

here," replies Camelot.

"Compared to Southeast," Cameloi interjects, "I wouldn't even consider North Park a poor neighborhood." "Compared to where I come from in L.A.." Fly says, "this is not poor,"

"Compared to Philadelphia," Ozz puts in, "this is not bad."

"It depends where you go. The far-ther south you go, the better it gets," Camelot tells the group. All nod

"Allowing immigrants to come in Attowing immigrants to come into our country, that's a problem." Ozz says, noting that North Park has "filled up with book poople." Fly, suddenly looking troubled, asks Camelot and Ozz, "You heard

about what happened to little Rod?
Marie's brother? He got run down.
The guy didn't even slow down. Rod ent to the hospital. Now he got both his legs in a brace."

"He didn't stop?" Ozz asks "He didn't even slow down," Fly responds. "Little Rod was laying in the street, right up there at Thirtyeighth and University." The group gets quiet, looks down again at the

"People don't really see what's happening today." Camelot insists. "If I could, I would put a disguise on Reagan and have him walk around with us and meet the people we meet, he wouldn't like it none. He caters to the rich. He's not really bending over backwards to help people on our level. Look at the thing with Ethiopia, who's bendin over backwards? The musicians are. Reagan isn't giving a couple of mill. And he doesn't pay much taxes."

Camelot launches into the rap he calls "2000 AD," his "message rap";
Hold it, hold it, hold it, Ronald

Reagan, Can't you see We're on the verge
Of having World War III?
I want to live to see 2000 AD. A nuclear bomb under construction In reality it's self-destruction When everything's been made radioac

And then who will you be leading When all of us are dead and bleeding? A child is born in prosperity. In knowledge of the ways of technol-

ogy. Little child, hold your breath,

'Cause you're headed
For a fate worse than death.
"Since you all mention Reagan, that reminds me of a dream I had a week ago," Fly says. "A lot of people want to short Reagan, cause him some problems. I would like to sit down with Reagan and smoke a joint with him, you know, and just talk to him, find out what kind of neighbor-hood he's from. Since he's setting all the rules. I'd like to find out where he came up. Take him around the neighborhood, show him what's up.

"In this dream I just chatted with him. We talked about how he was cut-tin' some of the budget from the old people for the defense program. We got in the car and took him to my elderly family, to my grandmother and their friends, showed him how they scuffled showed him bercheck "Camelot and Ozz laugh derisively.

"I don't call myself a politician,"
Fly continues, "but you shouldn't
take from the old people. He's going
to be well taken care of for the rest of his life. What if he was on social security?" Fly asks. "And as an actor he made all that money. Ever see any of his movies, Ozz? They were all shitty. How he made all of that money, I don't know."

amelot was once a member of PBI — Playboys Incorpo-rated "That's one of the few gangs," says Fly, "where you'll really find all races. Except there are no Orientals in it."

They not too many pure-bred whites in there either," Ozz says.
"True," continues Fly. "PBI's

mostly black, Mexican, and a few Fil-'But in East San Diego,' says Camelot, "It's not primarily white, black, or nothin'. It's everybody. So quite naturally everybody can join the social clubs."

"PBI ain't one of the rougher gangs, it's really not," says Fly. "As far as being in a gang, PBI's a piece of

cake."

"The harder gangs, like ESP—
East Side Pireu — the Lincoln Park
Bloods, if you was to walk through
Lincoln Park," says Camelot, pointing at Fly, "they'd kill him. They'd
probably kill me, too." The trio
laughs, harshly, "I know a lot of
members out of the different gangs
where I go to school. It's a meltin pot where I go to school. It's a meltin pot inside school. If you was a Blood and I was a Cuzz, we'd be kickin' it to-gether in school. But as soon as you leave school. ..."

Fly goes on to explain, "Each eighborhood distinguishes theirself different colors. Like him and me, if we were to walk through Lincoln Park and we got on our blue, we'd be a target."

'Cause," Camelot carries on, "they're red and green. They got the

red rags, the green rags."
"Around your head," Fly says.
"Stuck in your pocket," says Came-'But," Fly insists, "I wear what I

please, whatever I come across in the drawer or the closet." Gang life "is the easiest thing to rap off of," says Fly. "That's why I

don't." 'In gangs." Ozz puts in, "Ever'bo-

m gangs Ozz puts m; Ever oo-dy's a king in his own little world."
"A lot of the girls are in gangs too."
Fly says despairingly, "Like the PBI have the PGI. But girl gangs down here ain't that bad. They are bad in

Fly has never belonged to a gang. "Never," he says emphatically.
"That's not my style. Usually gang members are people who don't go to school, who get high, hang out, can't find a job, don't want to get a job."

"It gives them some self-security



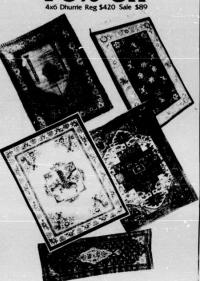
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Rap

says Camelot, who admits that he was trying to be accepted, trying to be something he was not when he was a gang member. A tough guy. He got out of it only when twice his life was in danger. The last time he was jumped by a Mexican gang. "They caught me," he says, "and my friends did not come back and help me. They supposed to be my homeboys and help me and here I was, sitting with a knife to my stomach and a gun to my head After that I burned my rag and I said I am not gonna claim the PBI. People don't care about you. . . . But you gotta fight to survive.'

"Gotta let them know what's up. Let 'em know there be no gang bangin'," Fly cuts in. "Like if you wanna fight me 'cause you don' like me, let's go for it, but if you want to fight me because of a color of a rag, I ain't got time.'

"As long as you with your home-boys if you in a gang," Fly says deri-sively, "you on top of the world. I

know people in gangs twenty-five years old still in the gangs, still ir the streets, stealin' cassettes, anything they can do to make a buck. They sa they can't find a job, but they really not lookin'." Fly has worked at Mc-Donald's and for three years sold newspaper subscriptions. "I just turned the age now," he says, "where I can go out and find me a job.

with American Business Maintenance. His mother is a branch special-ist at the downtown branch of Security Pacific Bank. He has an eleven-year old sister, "Already," he adds, smil ing, "she be a stone homegirl." His parents keep a close eye on the two young people. "They always be some-body home," says Fly, "because my father works at night and my mom in

The talk turns to drugs. "That's another great subject to rap about — the veg-outs, the Sherm-heads," Fly says. Camelot remarks, "It's kinda bad to see. You gotta sit down and think,

Why are they doing this?" 'They know the symptoms," Fly says, "and the aftereffects."
"But it overcomes them," Camelot

"They let the drugs take control,"

"Consider yourself livin' in a neighborhood like this," Fly (who says that his maternal grandmother is a preacher) continues in a steady preaching rhythm. "You're not rich. You're lower middle class. You get a \$500-a-day habit. You gonna do thing you can do to support that

"Sherm," the group says, is a Sherman eigarette cut into three sections, then dipped into PCP, perhaps some fingernail polish and embalming fluid, and then smoked, "The chemicals," Camelot speaks ominously straight to your brain. Suddenly you got no control over your mind. If your brain says, 'I can jump through that indow, then you go right ahead and

It turns out that Ozz's worry over 'some problems in the neighborhood" was caused, he tells the group, by a Sherm-head. The night before, the head telephoned Ozz's girlfriend. He threatened to kill her if she did not go out with him.
"Embalming fluid preserves dead

people," says Fly. "That's good enough for me to stay off it. Go-rilla piss, that's what it is." He goes on to admit that "if you was to get your hands on some embalming fluid, you could make yourself some nice money. A Sherm stick this big," he in-dicates perhaps an inch, "that's ten dollars. That could get everybody in

this room fucked up."

None of the three much likes school. "I like all the activities," Ozz says. "I don't like readin' too many books and writin' too many essays and book reports."

"Where am I gonna use dissectin' a frog in my life? They say everything pertains to somethin'. I learn my math and English but the rest of it, the dressmaking and this and that, I am just not cut out for it," Camelot says.

rhythms make memorization easier. should be used more in school, the group believes. Camelot says that one of his teachers suggested he take all the spelling words and turn them into a rap. "I did it," he says, "and it worked. That's because rap will stick

Fly's grade point average is a D or

D minus, he says, because he does not go to class. "There's so many more things more exciting than school. You name it. I just kick it."

All three young men claim rapping forces them to read more. Ozz has been working his way through Donald Gaines's books, some of which he says, "ain't that spectacular." The late black author had a short, troubled life. Currently Ozz has been reading about a pimp, he says, and a prosti tute. "The guy who wrote it [Gaines] was a pimp, so he is talking about situations that happened in his life and

Fly, who says to the group, "My great-grandfather was brought over here on a boat," thinks that writing raps and hearing them performed would be a good way to teach history. Lately he has been reading about Malcolm X and Martin Luther King. "I was comparing them," he says.
"Malcolm was violent. He said When the white man strikes you, strike back. Martin Luther King said, When that happen, turn the other

In an easy, laconic tone, Ozz directs to Fly, "If you gonna start trouble.

you gonna get trouble.

Camelot adds, "Whatever goes around, comes around. 'But King's my hero," Fly con

inucs, "remaining calm."
"Slayin' cool," Ozz snaps.
"Especially where Martin King was, in the Deep South," says Came-

"Medgar Evers was powerful, too,"
Fly tells the group, "and they really blew him away."

Black history, Fly says, should be taught along with what he calls "the

regular history. . . . Like the guy who discovered the South Pole. They gave the white guy the credit. It was docu man jumped off the boat to find out if everything was safe, and then when they were sure it was, the whites went and put up the flag and got the credit."
"The world's a trip," Camelot says

wearily. "It's not gonna get better, neither. People aren't gonna work to-"It's greed," Ozz sums up the con-

versation. "Greed." 'The world's not all fame and

glory. It's either you're rich, you're middle class, or you're poor," Came-

let points out.

"Like on TV, when they show Hollywood, people on the East Coast, they say, 'Ah, we want to go to Hollywood, to see the bright lights, the big stars.' They think that is all that's there," says Fly.

"Hollywood," Camelot says, "it's supposed to be the capital of the

world. But they don't show the pimps, the prostitutes, the killings."
"Right now," Camelot offers, "we're trying to work out a record about L.A. About things that happen outta our eyes. 'Sundown on Sunset,' is what we call it. It's talkin' about when the sun sets down, the lights get

The freaks from below, start to take control," adds Ozz.

Talking about how he imagines his life after high school, Fly hesitates. You don't plan to, but usually in a neighborhood like this when all you got is your diploma — and fifty per-cent of the people around here don't even have that — the service is about all you got to look forward to."

Camelot's grandfather went to col-

lege; Fly has an aunt who went to jun-ior college. "A lot of my family went

to college," says Ozz, "an uncle and an aunt. I think if I went it would be another thing I could develop for me. If I wanted to get in the navy or army, I would get a higher rank." Fly says that he used to think about going to college "every day until recently." Now, he believes, "the only way could see myself going to college is gettin' a scholarship, and they don't just pass them out like they used to."

"Rapping gives you a way out,"Cam-elot responds. "Especially if you are good at it. It could kick you up rom where you are, and put you on a different level, away from the street scene. Now little kids in the neighborhood, they come up to me, they say 'Ron, teach me to rap.' Kids they used to wanna be a doctor, a lawyer, a bas kethall player, and now they say. 'I wanna be a DJ, a rapper.' It's become a profession, somethin' that gives a goal in sight

"That's what I'm striving for, that's why I got Fly here involved in rapping. I am going to make it in music, that's my goal. My father made it, so I am going to make it. I have the tal-ent. It's a matter of getting it in the right perspective."



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pically illegible ewspaperman who understands the excesses of power," and signs his name. He hands the book back to the woman who'd purchased it and dictated the message, and smiles broadly. Someone really did understand what his first book. Captain Money and the Golden Girl, which details the sordid J. David

Dominelli affair, was all about. Bauder was sitting at a table overflowing with the royal blue jacketed books in the Harcourt Brace Jovanovich bookstore recently, and he was feeling triumphant. HBJ had published the book May 31 and, after an initial pressrun of 10,000 copies, a second printing of 15,000 was under way. Prepublication reviews were fairly positive, and the following Sunday his own employer, the San Diego Union, would publish a predictably laudatory critique in its book section. Bander, financial editor of the Union, had good reason to trade jocular banter with the dozens of admirers who came to his first official book signing.

"Is Nancy Hoover going to get off?" they ask. "We hear she's about to be indicted," he intones in his authoritative, rapid-fire journalist's

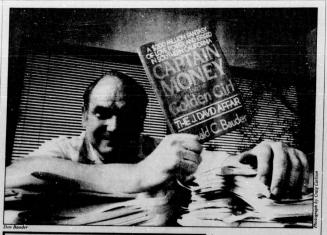
"How'd you come up with the name Captain Money?" "they inquire.

"Nancy Hoover's children actually invented that, it wasn't me he answers self-effacingly.

We were Dominelli and Hoover's travel agents," says a man as he hands over a book for Bauder's signature. "Really?!" gushes the author. "How'd I miss you? Did they sting you, too?"

No, they were good clients. We sent them everywhere. The Concorde, first class all the way. I'll tell you, we were sorry to see them

Bauder forty-nine years old. keeps up the chatter with a succession of brokers, people he interviewed for the book, little old ladies with sons-in-law in the investment business, and distan



A Union columnist wrote the book on the Dominelli affair By NEAL MATTHEWS

acquaintances of Dominelli and Hoover. A man whose father was instrumental in helping Bauder break the story (in the Union) of Dominelli's cash-flow problems which contributed to the "run" that eventually brought about the firm's downfall, stops by for a book. He explains that he and his father. Norm Roberts, were interviewing brokers for employment at their own brokerage house in January of 1984. and that some of the job seekers

were trying to leave J. David. Already Dominelli insiders knew an internal run was under way, and Roberts had called Bauder to insist that there was a story to be done. Dominelli had granted Bauder an interview but wouldn't allow his picture to be taken. He did, however allow the Union photographer to snap the now-famous photograph of Dominelli's cluttered desk. Dominelli. In his book Bauder describes that picture, with typical

Bauder certainty, as, "the best bit of interpretive graphic journalism the paper had done in years."

Such sweeping statements pepper the book and contribute to its irresistibility. It reads like a long broadside written by a fervent but well-informed zealot, and if you were one of those who felt all along that Dominelli was a shyster, you'll probably love the book. On the other hand, if you want to think of the affair as perhaps simply a love story that went wildly wrong, or a morality play in which the darker human desires temporarily and tragically ascended, the book won't ring true. Bauder's creation mirrors himself: an unequivocal, opinionated, shoot-from-the-hip conservative with guts. But he's too

sure of himself to be fully trusted "Jovanovich didn't want it to be stiff and journalistic, with a lot of 'allegedly's," Bauder explains. And that's the problem. There are no "on the other hand's" in the book, which details one of the most complicated

and disputed local stories of the past decade. In Bauder's universe Dominelli was a crook from the getgo, Hoover was an opportunistic gold digger, and George Mitrovich, incorrectly identified as the company's public relations director, was a disreputable stooge. "Some people have criticized it for being breezy, and they interpret breeziness as being flippant," says Bauder. "But would you write an academic treatise on the Three Stooges?"
As a writer, Bauder's primary

challenge was to tell the story to both a local audience, who already knew it, and to a national audience, who already had its fill of scam sagas. Here, the book succeeds, both because it is the first time the sprawling mess is brought together and offered as a whole with new and illuminating anecdotes and because the story is spectacular enough to be worthy of the attention of the jaded national audience.

Bauder is fortunate to have little choice in the book's structure. How else could it be told except chronologically? He initially broke it down by laying out twenty-five grocery bags in his study, and depositing into each bag research material for separate chapters. "But I didn't want to make it a Russian novel," he explains. He ended up with twelve chapters, each a distinct and clearly defined aspect of the nexorable march toward disaster Some chapters, such as that detailing Dominelli's efforts to gain legitimacy in England, and the role played by the Bank of England in bringing about his demise, provide velations. And the section on how Mayor Roger Hedgecock has been dragged down in the debacle's undertow is surprisingly even-handed. But for one principal player, George Mitrovich, Bauder simply

itrovich says he has his attorney examining the book. "There is no question this does damage to me," he asserts.
"It's wounding to me. For twelve years I've devoted a great deal of time and energy to this city. I don't know what Don Bauder has done for the city."

Mitrovich, whom Bauder seems to disdain even more than he does

Dominelli, naturally disputes his Mitrovich points out that the book portrayal in the book. "He stuck it to incorrectly makes reference to bills me in every way he possibly could, complains the founder of the City for a "traffic study," which was first printed in the Times but later Club, a renowned speakers forum corrected by the newspaper. The section on Mitrovich also lifts a long The two men are diametrically opposed in every way: physique (Mitrovich is tall and trim, Bauder short and stubby), political persuasion (Mitrovich is a liberal Mitrovich quote that first appeared in San Diego Magazine, but Bauder doesn't attribute it to the magazine (The book also uses unattributed Democrat, Bauder a conservative Republican who has described quotes first published in the Los himself as "to the right of Attila the Hun"), and style. In the book permissions desk says there is no record of Bauder's requesting Bauder sets up Mitrovich as someone who sold his credibility to permission to use the material.) "I probably did use quotes from othe Hoover and Dominelli and describes papers, but there's no problem with him as "one of the most inveterate that. It's acceptable," says Bauder Mitrovich also says the book name-droppers in Southern California," who attracts a le who attracts a local incorrectly reports his salary at J. David as \$6000 a month. "My following of "do-gooders, social climbers, and would-be salary in the beginning, September of '81, was \$3000 a month," he intellectuals." Bauder cites a media

column Mitrovich used to write for

the weekly Newsline, questions his

criticism (in the column) of the Copley newspapers. But Bauder fails

to mention, until nearly halfway through the book, that Copley is his

own employer. He brings up the "skeletons in [Mitrovich's] closet,"

namely, Mitrovich's past association and involvement with Dr. Louis

Cella, an Orange County physician who was convicted in the mid-1970s

of conspiracy, tax evasion, and misappropriation of hospital funds

and who was later jailed for grand

"turned state's witness" against

about the book," says Mitrovich.

'To say I turned state's witness is

outrageous. There's not a smidgen of

truth in that. I was never a subject of

the investigation. I was called before

the grand jury and tried to tell the truth. And I did not acknowledge

conversation, but not in the book, that he got most of the information

regarding the Cella incident from

newspaper stories, most notably th

profile of Mitrovich written by Scott Harris of the Los Angeles Times.

submitting phony bills." Bauder acknowledges in

claims. Bauder writes that Mitrovich

ibmitted phony bills to the doctor

"He at no time ever spoke to me

theft and filing false Medi-Cal

Cella, acknowledging that he

for services not rendered.

qualifications to write it, and mentions Mitrovich's frequent

\$5000 a month. It did increase to \$6000 in January of '84, but that's when the company came apart, and I was never paid that." When asked why he didn't talk with Mitrovich about his portrayal in the book, Bauder booms, "He's full of shit. I talked to him any number of times while I was doing stories for the Unica. The problem was he always wanted to talk off the rec Most of these things I did talk to him about. The only thing I didn't talk to

claims, "In January of '82 it went ur

to \$4000 a month. In '83 it went to

Bauder was in a tricky position as a book writer, since in the course of his research he was also working as a reporter on the same story for the Union, Bill Ritter, a reporter for the Los Angeles Times who wrote extensively about the Dominelli affair, was also approached to write a book on the subject, but declined largely because of the potential conflict of interest.

him about was the Cella stuff.

"There's stuff in Bauder's book that didn't appear in his newspaper." says Ritter, who is business editor of the local edition of the Times. "If I did that I'd be fired. It would have been unconscionable for me to write a book in the middle of this big story, and withhold stuff from the newspaper."

Bauder says this wasn't a problem

for him because he made an agreement with the editors of the

Union that, "if I found something out on my time, it went into the book. If it was on their time, it went into the paper." He began work on the book last June and says he went to work at the paper three days a week, concentrating on the book the other four days. As the summer progressed the book occupied him for four and a half or five days a week, until he finished the initial draft at the end of October. "Most of the good stuff wasn't what the paper would be interested in anyway," says. "Like the part about Hoover picking up Dominelli and banging his head against the wall." Indeed, the book is filled with

tasty morsels of Dominellia. And all the fresh gossip, true or not, such as the story that Hoover frequently lounged topless around her house, may be the book's main strength. Bauder can't resist playing on human weaknesses, even when it comes to the ancillary characters. He describes Dick Carlson, the mayoral candidate who lost big to Roger Hedgecock even though Hedgecock was under indictment at the time of the general election, as having "one physical liability: obesity." He goes on to overstate the distribution and availability of the extremely unflattering "No Fat Mayors" stickers that showed a rotund Carlson in profile. Bauder thinks that his mention of the fat issue was the reason Carlson wrote him a scathing letter, dated May 24, 1985.

Many people have commented over the years that you are a posturing and sad little failure with no talent. no grasp of fact, and no ability to express himself in words," reac letter. "You ought to try a new line of work and offer us all a respite.

Perhaps a night clerk's job in a 7Eleven?" Carlson, who could not be described as a great friend of George Mitrovich, sent a copy of this letter to Mitrovich with the notation, "You do not deserve the attacks from this

"I was thrilled to get that letter from Carlson," laughs Bauder, as he signs a stack of books in the HBJ bookstore. "What better letter to get from a local politician? It would have been better if it was signed by Hedgecock, but Carlson is second

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Big Problems



ESCAPE TO THE BEACH

JONATHAN SAVILLE

"If I must die," says Claudio in Shakespeare's Measure for Measure, "I will en-counter darkness as a bride. And hug it in mine arms." The young man has been condemned to death for fornication with his beloved Juliet: wed in all but name the lovers had been unable to resist the temptations of the flesh. How appropriate, how Shakespearean, that in accepting

his harsh sentence Claudio should think ardor, the prime motive of his character. has not diminished but has turned toward

as beautiful in itself, as perfect in its aptness to character and situation should be found in a play as repulsive and bungled as Measure for Measure? Yes, in-deed: that is why this grim "comedy" about moral corruption is thought of as a "problem play." It is a problem because it attempts to teach a valuable Christian les-son through the medium of an absurdly overcomplicated and implausible plot and characters of whom scarcely a one en-gages the audience's unequivocal sympa-thy. The distance between wisdom and thy. The distance between wisdom and poetry on one hand and the theatrical materials on the other is greater than in any other Shakespearean play; and even the best of productions will leave the audience dissatisfied and even disgusted.

The current production at the Mark Tager, Formin 10 st. Angeles is, on the

per Forum in Los Angeles is, on the per Forum in Los Angeles is, on the whole, a strong one, but it cannot over-come the script's inherent defects. The plot of the play is set in metion by the Duke of Vienna, who iurns the govern-ance of the city over to a hypocritical secoundrel named Angelo and, disguised as a friar, wanders among his people to see their reactions to Aneelo's draconjan see their reactions to Angelo's draconian edicts against sexual crimes. The Duke's ostensible reason for this odd ploy is that lust flourishes in Vienna because of his own lack of severity in punishing that sin: rather than be thought a tyrant, he will leave the dirty work to Angelo. A hidden purpose, made manifest in the course of the action, is to test Angelo's virtue (whatever havoe such a test may wreak on the innocent). Director Robert Egan and actor Ken Ruta at the Taper have added a further motive: the Duke himself is beset by lustful thoughts (symbolized by a painted whore appearing to him as though in a vision while he is praying), and it is in order to work through these unaccepta-ble feelings that he engineers a plot so full of stratagems, disguises, and deceptions. Mr. Ruta is particularly effective when exploring this putative side of the Duke's character; he gives an amazing inward-ness to some of the Duke's pronouncements (such as the speech — ostensibly addressed to Claudio — about stoic resighe is wrestling with his own inner demons. But these great moments become rarer as the plot thickens and the Duke

must spend most of his energy unraveling must spend most of his energy unravering its twisted strands rather than philoso-phizing about life and death, virtue and vice. The character becomes a bore, and so does Mr. Ruta, who simply cannot find a way of making the Duke authoritative, wise, and good, when virtually every-them this enrighedy unreal ruler does thing this curiously unreal ruler does faulish or wicked

Claudio is played by Wayne Alexander, who brings out with considerable poignancy the young man's pathetic moral weakness his fear of death, and his wish that his sister Isabella will sacrifice her chastity to save him (for such is the bar gain that the hypocritical Angelo has of-fered). What he misses in the characteri-zation, however, is Claudio's passion, his warm, romantic, spontaneous nature. If this character and his destiny are to make their point, we must feel not only the frailty of man's moral control over his natfrailty of man's moral control over his nat-ural impulses; (something Mr. Alexander embodies effectively) but also the im-mense power of those impulses and the beauty and happiness they promise. Only with such a rounded characterization can we experience the dilemma of our sexual selves, driven by a force that is in itself natural and ened, set obligated to control selves, driven by a force that is in itself natural and good, yet obliged to control that force for the sake of a higher good. Claudio's lines about encountering darkness as a bride should be spoken like a lover overwhelmed with longing, not merely — as Mr. Alexander does it — with souther resignatio.

The third means characters of the play is

The third major character of the play is Isabella, on the point of taking her vows as a nun, attempting to intercede with Angelo on her brother's behalf, and confronting the terrible dilemma whether she should yield her body to Angelo and so save Claudio's life, or maintain her chastity and let Claudio be led to the hangman. For her, however, this is no dilen at all: her virtue is far more important than her brother's life, and when he — in his understandable weakness - suggests that she accede to Angelo's lubricious de-

mickly" It is not easy for an audience to feel affection for this self-centered fa-natic, much as we may admire — in the abstract — her fidelity to her beliefs. abstract — the filter ways of playing Isa-bella: as a tense hysteric, her nerves stretched to the breaking point, or as a pure, good woman reacting according to her lights to a sinful proposition. Neither way is satisfactory, but the hysterical in-terpretation at least has the virtue of makserpretation at least has the virtue of making moral sense; we understand that Isa-bella's reactions are abnormal. The other interpretation — that adopted by Kate Mulgrew at the Taper — leaves Isabella morally ambiguous; she is warm and gracious and loving, and so we are supposed to like her, but in her prison conversation and Claudio she behaves in a resoner that with Claudio she behaves in a manner that we cannot help but find detestable. Miss Mulerew is an exceptional actress, certainly the strongest member of the Taper cast. Her high-cheekboned beauty, her penetrating voice, and her emotional in-tensity remind one of Katharine Hepburn. Her stage presence is so compelling that she often makes us forget how equivocal her Isabella is; the actress's assurance her Isabella Is; the actress's assurance masks the uncertain and ambiguous moral import of the character. Ultimately, of course, the fault is the playwright's, and

course, the fault is the playwright's, and by playing the script as it is written, and to the limits of any actress's persuasive-mess. Miss Mulgrew helps to confirm the general impression that Shakespeare could not figure out exactly what he was doing in Measure. Two more principals remain to be mentioned. Tom Atkins, who plays Angelo, is the only really inadequate member of the talented cast. One of the characteristics of this production is the elativi and expressions. this production is the clarity and expresthis production is the ctarity and expres-sive phrasing of the way the actors speak Shakespeare's often knotty lines. We can hear the actors, we can follow what they are saying, and we can understand what

they are feeling – these qualities, let it be said, being fundamental to any respect-able performance of Shakespeare or of any other playwright. Mr. Atkins, in con-trast, slurs his consonants, except for the "r," which he ridiculously rolls as though speakine lialian: he througs out the words "E," which he riductiously rolls as though speaking Italian: he throws out the words in a breathless stream, without shaping herm according to their sense; and his performance as a whole seems mere rhet-oric, without any true feeling or any real seems of a living character. Angelo is in-acted and a sea of the sea expected to know that and we are expected to know that after than the character.

And then there is Kelsey Grammer, And then there is Kelsey Grammer, whose actorial sin is quite the opposite of Mr. Atkins's. Mr. Grammer plays Lucio, a loose-moraled pal of Claudio's, who plays around with prostitutes and says rasty things about the Duke, yet makes great exertions to save his friend from the executions of the property of the propert great exertions to save his friend from the executioner and has the special virtue of being the only authentically funny character in a comedy where almost all the "humor" falls flat. The play attempts to make us feel that Lucio is contemptible — in the end, the Duke pardons almost everyone (including an unrepentant murderer); only Lucio receives punishment, because he has offended the Duke with his "slanders." It is difficult, in any production of the play, to accept this judgment, since Lucio has been such fun, and since no reasonable onlooker likes the Duke any-way — the more slanders the better! But way — the more slanders the better! But Mr. Grammer compounds the problem by being so forceful, so energetic, so charm-ing, so well spoken, so filled with the juices of life. His performance, brilliant in itself, has the effect of throwing the play's moral balance even more out of kil-ter: the character we like most is the one Shakespeare (in his mysterious wisdom)

riage, is meant to make us feel that vile lust is perpetuating itself, and at the very top of society. Measure for Measure is muddled, but not that muddled. this Measure for Measure, Robert Egan displays immense competence: the greatest strengths of the staging are the supple, vigorous, almost musical pacing of the action, and the way placement and nove-ment on stage give the space a tremen-dous expressive vitality. In his larger in-Other elements introduced by the direc-tor include a mixture of middle-class frock coats (Vienna, circa 1900) for the terpretive interventions, however, the director's contribution is more controversial. He has invented a symbolic character sili. He has invented a symbolic character who appears at crucial moments to tech character who appears at crucial moments to tech character who appears at crucial moments to the play: a strength of the control of the upstage duriness. She is insuced to the control of the upstage duriness. She is insuced to the control of the upstage duriness. She is insuced to the control of th

In the moment-to-moment direction of

frock coats (Vienna, circa 1900) for the apparently respectable characters, garish punk outfits for the openly salacious ones, and black trenchecats and eldoras for Angelo's benchmen, as though the action took place in some modern totaltarian state (the costumes are beautifully executed by Robert Blackman). The sense of irreconcilable contradiction implied by the script and embodied in the contumes is reiterated in Daniel Birnbunn's search devices the property of the contract of the contents. is reiterated in Daniel Birnhaum's sound design, where rancous rock and roll rubs shoulders with the plaincham "Dies trae" and Mozarfs Requiem. Ralph Funcetlo's impressive set is the single element of the staging that places this universal moral ambiguity and self-contradictoriness in the Christian context that is the only way to make sense of it. With a wonderful sense of proportion and exquisite detail work, Mr. Punicello shows us a Renais-sance arch flanked by trumped-bearing anis played by a man. While this rigures carlier manifestations are not hard to interpret (and the first one, at least, fulfills a useful function in concentrating our attention on the Duke's supposed inner conflicts), her final appearance seems quite unjustifiable. The figure's ceriness, painted face, lustful gestures, and ambiguous gender make her an object of fear and disough; she evidently represents the sance arch flanked by trumpet-bearing an-gels of the Judgment and surmounted by an agonized Christ on the cross, in the style of Mathias Grünewald. The set displays with great symbolic power the con-flict of divine justice and divine mercy, the harsh condemnation of sinners and the man who gave his own life for the sins of others. As the set indicates, the play is framed by the notion of an eye for an eye measure for measure—and Christ's statement, "Let him who is without sin and disgust; she evidently represents the deprayed sexuality of Vienna also shown to us in the proliferation of pimps and bawdyhouses. Is it into that maelstrom of turbuler,t lust that Isabella is plunging when she becomes the Duchess of the purportedly wise, good, noble, and even godlike Duke? Such a neding implies that Shakespeare's view of sex in this play is unqualifiedly negative, and that the ra-ditional happy ending of cornedy, a mar-

cast the first stone." Within that frame we cast the first stone." Within that frame we see the human characters Shakespeare has devised, who like their author – at tempt to reconcile moral responsibility, self-sacrificing forgiveness, and natural impulse, and who – like their author – fail.

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Out of Nowhere



Athol Fugard's Hello and Goodbye is a strange play. Unlike his other works, which depict the effects of South Africa's apartheid policies on individuals. Hello apartneid policies on individuals, Hello and Goodbye — which opened last week at the Bowery Theatre — takes place on the bare, more elemental plane of flesh and spirit. It may be that Johnnie and Hester Smit, estranged siblings, are products of the racist grid that has strangled their homeland. But in their barren lives, roblitical discussions and each other than the strangled their homeland. But in their barren lives, roblitical discussions and each other than the strangled their homeland. political discussions and even cold beers on the beach are luxuries neither can af-ford. Each has become reduced, some-how, to a vanishing point where morality is a ruse and existence itself is a step-by step tightrope act over the abyss — with-out a rope. By antithetical means, both have been bled of love. One of them, at

One way of measuring the sensibilities of characters is by discovering not their dreams, necessarily, but rather how they

drams. necessarily, but rather how they would spend a reasonably "good day." Johnnie's plans for one tell us a great deal. Tomorrow. God willing. if it's a nice day, I'll go to the beach." he says. "Bottle of beer and a packet of lenon creams. Make it an outing. Break the monoton creams. Make it an outing. Break the monoton between clear thought and aphasia. He between clear thought and aphasia. He ture, and finds it extremely difficult to open the door to the present. For the last fifteen years, he has cared for his father, a domineering man who lost a ige in a raildomineering man who lost a ieg in a rail-road accident — and who may or may not be alive in the next room of their shack. the expense of his own. His duties ("my lot ... my little") have made him so withdrawn that the prospect of lemon

ace. In many ways, Johnnie has become more of a cripple than his father. Hester Smit, who left the family many

Hester Smit, who left the family many years ago, has never known a good day. Even the idea of good itself appalls her. A prostitute for the last fifteen years. Hester can no longer think in terms of labels and alues. "There is no faither." he shouts at Johanie. "no brothers, no sisters, or Sun-day or sin. The*s nothing. The fairy stor-ries is finished." Hester has returned for compensation nor faither alignedly re-ceived after his accident. She is vague about what she will do with the money ceived after his accident. She is vague about what she will do with the money— stay at a posh hotel, change her name. Hester's one certainty is that the money is rightfully hers. She deserves some force of compensation for the hell her father put her through and for the life, if one could call it that, she has lived since she fled from her home. Act two of Hello and Goodbye details

Section of Hillo and Goodhyr details.

Let two of Hillo and Goodhyr details.

Let be search for the money.

Lehmie brings in countless boxes from his father's room, and Hester pores through their ragged contents — old shoes, clothes, faded photos, unplanted seeds — in a flurry of anger and greed. The room becomes, in effect, the burial ground of their former lives. Shards of deenity and traces of pain litter the floor. For Johnnie, this is familiar ground, He is safer in the past than in the present. But for Hester, whose search at times goes beyond the money to the possibility of finding one small thing to treasure, the detri
us dradges up what has been, and still is, the "second-hand" quality of their lives.

"Nothing ever got to us new," she cries.

"All I'm inheriting tonight is bad memories."

Fugard's uneven drama has several moments of genuine power. First produced in 1965, the play aims not for affirmation, in the traditional sense, but rather for mo-

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strangeness comes from what it refuses to strangeness comes from what it retuses to accept. Fugard reduces the things we take for granted, or hold dear, into mere masks and illusions, thus denuding our assump-tions of their value. Hello and Goodbye begins at a point where few plays go. Hes-ter has returned home searching for something more, or at least other, than what she has. She leaves, in the end, bleached of that final illusion but with im-

what are that she takes, in the edit of the final illusion but with imbeached of that final illusion but with imbeached of that final illusion but with imbeached of the final illusion but with imbeached the course of the play, both Hester and Johnship and the play that the play that is a good day). And they emerge in a territory, foreign to most of us, where survival itself is the only luxury.

Hello and Goodbye, though it offers compelling glimpes into lives at the edges of nihlium and madness, also has its flaws. Able to orchestrate flowing the survival is the compelling glimpes into lives at the edges of nihlium and madness, also has its flaws. Able to orchestrate flowing the compelling the or compelling the properties of the compelling the properties of the compelling the properties of the compelling the compelling the properties of the compelling the compelling the properties of the compelling to create a somewhere cated souls trying to create a somewhere out of nowhere. The playwright also has an unsubtle eye for the symbolic — the more obvious (like those unplanted seeds and Johnnie's father's crutches), the betand Johnnie's father's crutches), the bet-ter. And Fugard seems obsessed with the idea that he must not leave anything un-said. This urge often clutters his scenes and makes for a frequent disjunction be-tween the stark nature of his theme and the mouthfuls of language used to express it. The play has many strengths, but con-cision is not one of them. Edited down to a trim, ninety-minute one-act with no i

termission, the play might really be something. The Bowery Theatre's production of Hello and Goodbye has overcome many.

but not all, of Fugard's excesses. Directed by Ollie Nash, the show is an intense by Offic Nash, the show is an incluse blending of mystery and mania that, on occasion, burns through the playwright's rhetorical flurries and reaches the play's vanishing point. Nash has rightfully toned down Fugard's relish for the symbolic. These suggestions come and go, unla-beled as such and embedded in naturalistic detail. What still needs to be tem tic detail. What still needs to be tem-pered, however, are the melodramatic qualities of the play. Fugard has loaded practically every speech with "builds," runway-like crescendos that escalate in a flash to the level of pure noise. Though he may never realize it, both Johnnie and Hester are rightfully angry, but their many exchanges are played with such rage that, when the time comes for actual shouting, the actors have no higher place

the when the time comes for actual abouting, the actors have no higher place to go. In this regard, the Bowery's production is too faithful to the text. Deemphasizing its potboiling, especially in the first act, would improve the emotional through-line of the play.

The technical features at the Bowery are up to its usually high standards. While the production is too the play in the standards while the standards of the play in the standards. While the standards with the latter evoking not understanding but unwanted laughter for his character. Gilman beams in and out of Johnnie.

Out unwanted augmet for ms charactery.

Climan beams in and out of Johnnie, when the entire action of the play could act to the play could be to be long halluciantion inside collection.

On the plus side, the Bowery's production marks the return to the stage of actress Bonnie Dillingham, who is making her first appearance since the received the San Diego Theater Critics Circle Award for best actress of 1984. She won the award for her portrapal of Miss Raach in Franza Xware Kroetz's Request Concert. But where the sad-eyed, lost Miss Raach lingham's spiritul, contentions to Dillingham's performance as Hester makes Raach's feelings at every turn. Dillingham's performance as Hester makes the Bowery's otherwise inconsistent production worth a visit.

Eleven under Ten

ELEANOR WIDMER

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Café Eleven is just the kind of restau rant that San Diego needs. It's small, inti-mate, well decorated. The food is nicely prepared. The top price at present is \$11.50, but there are several dinners that are available at \$7.50, \$7.95, and \$8.50. are available at \$7.50, \$7.95, and \$8.50. Dimers are served with soup or salad; the entire portions are large and they are accompanied with vegetables that are not only plentiful but of high quality. These days a well-prepared dimner for \$7.95 is a bargain, and I have my fingers cross days a well-prepared dimner for \$7.95 is a bargain, and I have my fingers cross that Cafe Eleven will be able to misstal to low prices. Most people would be will also to disc out more ofhers Cafe Eleven. eat for ten dollars per person. Café Eleven is certainly trying to meet this demand.

Located in the tiny and easily over-looked Hillcrest Village Square shopping

center, Café Eleven is so situated that its uncurtained bay window affords a view across the broad avenue of the Showbiz Theatre, and a few doors away from the theater, of a massage perior. At night, es-pecially, it would be preferable to have this window curtained, but otherwise the

this window curtained, but otherwise the interior design is quite lovely.

The two San Diego restaurants that have created the standard for elegance through simplicity are Piret's, with its black-and-white floors and its white walls covered with contemporary prints, and Gustaf Anders, whose use of gray, black, and white adds new meaning to under-statement. Since Edmund Moore, one of Café Eleven's two owners (the other is Café Eleven's two owners (the other is Robert Britingham), used to work for Gustaf Anders, you have a sense of dejá vu when you step inside Cafe Eleven. The wallpaper is gray, the banquettes that line the narrow room are gray, the framed prints are black and white, and the flowers on the white-clothed tables, are, à la Anders, unusual and sensuous. — budding ders, unusual and sensions — budding carnations just won't do. At present there are only ten tables, ranged along the walls and inside the bay window. These tables are so close that if you should propose to your dining companion, the person at the next table may answer, "Yes." Because Ed Moore worked at both Gus-

taf Anders and the now-defunct La Maiand the now-detunct La Mas-son des Pescadoux, he knows a great deal about presentation. The entrees look gor-geous, as do the salads, which are deco-rated with nasturtiums. It adds to one's enjoyment to contemplate food that has been arranged with care. The triends with whom I had dinner at

been arranged with care.

The friends with shorn I had dinner at Cafe Eleven are great lovers of appetizers and thus we shared two: shringm and scalings basked in puff pastry (\$4.50), and mushrooms stuffed with scalings and baked with garic boarter (\$3.75). Off the over the seafood in puff pastry. Many years ago I was a partisan of puff pastry but my tasks have changed. I don't like "breaded" appetizers and even when the puff pastry is light. I'm not overly fond of a, though this is a personal preference. The mushrooms proved more interesting and the butter sauce that accompanied them was quite irresiable. And here I would like to mention one of the aspects of the puff pastry is light. I'm not overly fond of a charge it is not a state of the puff pastry is light. I'm not overly fond of a, though this is a personal preference. The mushroom sproved more interesting and the butter sauce that accompanied icid: the bread. It's what I think of as Safeway-style French bread and it has no character. Crusty French bread from Solunto's is not hard to come by and the soft, pale bread that has almost no flavor should not make its appearance at a would-be gourned establishment. When I tried to sop up the butter sauce from the mushroom appetizer, I almost rebelled against placing that soft was of bread in Throe's also a minor flaw with the salad.

There's also a minor flaw with the salad dressings. The salads are plentiful and dressings, which have been prepared on the premises, are been prepared on the premises, are whipped too long and my Dijon-tarragon dressing had the consistency of mayon-naise. It should be thinned out, as should the bleu cheese dressing. Both are tasty, but globs of dressing on lettuce are neither aesthetic nor pleasing to the palate. I did enjoy the walnuts in my salad but I had to leave some of my lettuce because

had to leave some of my return of the dressing was too thick.

As a matter of fact, the salad dressings and some of the sauces require the most rectification: they lack subtlety. During a chat with Ed, he told me with a tinge of the salar bow his mother made rabbit chat with Ed, he told me with a tinge of nostalgia how his mother made rabbit with mashed potatoses and ordinary gravy. At the risk of over-psychologizing, I think this gravy is still in Ed's mind despite his exposure to gournet food. I had a really good leg of lamb entrie at Café Eleven for only \$7.95; but before ordering I hapfor only \$7.95; but before ordering I hap-pened to glance at a neighboring table: seeing how thick the lamb gravy was. I asked to have my gravy served on the side. The lamb and vegetables were fine; the gravy proved far too pasty. Only natu-ral gravy should be served with lamb, skimmed of fat but with a hint of rosemary and wine. Thickeners — even puvegetables - should be avoided 1

was especially pleased with the vegeta bles carrots, broccoli and potatoes, baby zucchinis, and fresh white corn, all of which I later learned came from La Jolla

Produce Company.

Of the three entrées that we ordered, the halibut with hollandaise sauce (\$9.95) was the most successful. The fish was fresh, cooked perfectly, and the hollan daise did not overwhelm the fish. My friend's shrimp Marseilles, large prawns prepared with Pernod (\$9.50), was a splendid entrée. Despite the few disclaimers, we were quite pleased with our dinners and with the reasonable prices. Veal sweetbreads, a house favorite, are also available at \$9.50, and Long Island duck with green peppercorn sauce is only \$11.50. There's no way to deny the fact that we're all more satisfied and less critical if we're paying roughly ten dollars for a dinner than if it costs us double that amount.

We concluded with two desserts, a rasp-

berry tart prepared on the premises, which had a chocolate rather than a vanilla cream base (three dollars), and three-berry mousse that slid down with great case (\$2.50). The two best cheesegreat case (\$2.50). The two best cheese-cakes (in my opinion) from Incredible Cheesecake are also available; chocolate chocolate chip and white chocolate (\$2.50). Because it was our first time at a new restaurant we splurged on the appe-tizers and desserts. But the appetizers aren't necessary and if you're budget-minded you can have a really good dinner.

minded you can have a really good dinner here at modest prices — sea bass baked with artichoke hearts, for example, is only \$7.50 with soup or salad. Since Cafe Eleven is such a find for moderate-priced meals I went back for lunch, which is served Monday through Friday from 11:00 a.m. to 3:00 p.m. There are always four hot items on the menu, which range in price from \$4.50 to \$5.25. My friend and I had the marinated chicken breast (\$4.50) and the red snapchicken breast (54.30) and the red shap-per (54.95), both of which are served with rice, fresh vegetables, and fresh fruit slices. Again, I would have liked a more subtle sauce on the chicken, but both of these lunches were fresher, more whole-some, and served in lovitier surroundings than you would find at fast-food chains for comparable prices. If you use this lunch comparable prices. If you ate this lunch late enough in the day, you are this fulful late enough in the day, you could have your main meal in a restaurant for ap-proximately five dollars.

Please bear in mind that the food at

Café Eleven is not as brilliantly achieved, as yet, as Christina's in La Mesa, Sylks in Del Mar, or Rinehart and Company in Encinitas. But for dollar value coupled with the attempt at quality. Café Eleven surely deserves your attention. Since the restaurant is so small, reservations for dinner are a must. No reservations are

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The Future to Date





DUNCAN SHEPHERD

A glance through the summer calendar of major studio releases had revealed, to many other pairs of eyes than mine, that many other pairs of eyes than mine, that science fiction would be big again this year. And afficionados of the genre will have known from experience not to rejoice in advance. The first specimens so far to appear. Cocon and Lifefore last week, D.A.R.V.L. the week before that, are not apt to satisfy anyone's appetite for the stuff. It will be enough at this stage if they do not are anyone's tomact was a similar part of the stuff.

they do not sour anyone's stomach.

Cocoon qualifies as science fiction only
by the technicality of having several characters in it who are said to be aliens. They acters in it who are said to be alreas. They could as easily have been somebody's fairly godparents or genies from a bottle or the sort of lubricious Cupids who used to get things going in Thorne Smith's fantasy novels of the Thirties. The Glorious Pool is the one of those that presses foremost to mind, with the Fountain-of-Youth theme centered in a private swimmine. most to fillio, with the Foundation-rough theme centered in a private swimming pool. The predilection in *Cocoon* for the mild gamy line (rather milder, to be sure, and rather unfunnier, than the boisterous vaudevillianism of Smith) solidifies the

One will not fail to notice another, more recent, precursor as well. Ron How-ard, still feeling his way as a director, had ard, still reeting his way as a director, had chosen once already to follow along a trail blazed by Steven Spielberg — if some-thing resembling Sherman's route to At-lanta can be called a blazed trail. Where Howard's Splash could thus be seen to have utilized E.T. as its trusty scout and

pathfinder, his Cocoon now places a simi-lar trust and confidence in the Spielberg episode from Twilight Zone. Admittedly the latter did not cut so wide and deep a swath into the public heart, and Cocon vill be viewed in some quarters as a risk-taker for focussing on the subject of old age in this traditional season of youth. In somewhat more modest quarters we might at least admit that it is nice how much the movie centers around the actual constituents of old age, how seldom it much the move contemps those such dominations the most of the contemps of the

generation gap narrows to a merci sclewalk-rack. But while the attempt to reach across this gap might be commended as a constant of the second On the other hand, the characterization of these old folks leaves a lot to be desired. One has to clutch, as at straws, at sired. One has to clutch, as at straws, as anything the least bit negative or even ambivalent. One could clutch, for example, at the brutally honest observation of old people's taste in clothes, a preference perhaps more physiological than aesthetic in origin, possibly related somehow (this only a theory) to Degas's vulgarized pattern as he began to lose his eyesight: how the control of the co

these benefits is blurred over (and advisathese benefits is blurred over (and advisa-bly so, in the case of the erections) by way of an evasive dissolve, and the scene makes straight for a sort of time-lapse, TV-ad punchline: "I feel gr-r-r-reat!" Just as the filmmakers cannot be bothered Just as the filmmakers cannot be bothered to depict this miracle, neither can they not the on-screen beneficiaries of it) be obsorbered to analyze it: "Do you think there's occasine in that pool?" (Do you think as long as the subject has come up, the filmmakers had loped the title of the movie would be seen as some sort of cryptonym of that other word, with roughly the relationship of Mary Jane to marijuana? Or had counted on the illiterateness of the younger generation to mis-read it as that? Or at least had wanted to set off some pleasant subliminal echo of it?) "Never look a gift horse in the mouth" would seem to be the watchword here.

here.

The lack of curiosity must account in large part for how long the movie takes state a calaim in science-fiction territory, and the state a calaim in science-fiction territory, and the state a calaim in science-fiction territory, and the state of treats immediately into a Woody Allenish fluster and bluster. Cuteness, again.

A bit of curiosity there or later might have prevented the disaster that short-circuits the Antarians' mission on Earth: to rescue fellow Antarians who have been to vesue fellow Antarians who have been incubating in underwater oscoons for centuries. No harm done, however. A loyal follower of Steven Spielberg will want to find a way to keep everybody happy, and it turns out, accordingly, that the rescue of dormant Antarians can safely be propend for a few more centuries. The change of plan simply frees up some space on the flying assucer to immortality, and the old people need waste no mort time on removes than on curiously. The time on removes than on curiously. The time of the proper shall be supposed to the flying assucer to involve, and the carthings fore in exemity, the Antarians' political system, and so forth, but these will be brushed sade in foror of a mechanical (and in Howard's hands, none-too-smooth)-running). Classe. Will mechanical (and in Howard's hands, none-too-smoothly-running) chase. Will they make it? is the only question to be considered, and never mind Where to? or What for? That sort of curiosity, desirable in any kind of fiction, is indispensable in the science kind. It is the same thing as imagination.

imagination.

If you had not already heard that the eponymous hero of D.A.R.Y.L. was an android (the promotion makes no secret of the fact), or that the rather unsyntactical ious hero of D.A.R.Y.L. was an anacronym stands for Data Analysing Robot Youth Lifeform, you would have to wait a

And one could clutch, too, at the Jack Gillford character, whose crankiness and timidity would seem to make him a minority of one among the seniors assembled here. Young people in the audience will probably be only too ready to believe that the older set, however much they may harrumph, would really rather break-dance than fox-troi if only they were physically able — and at that point the generation gap narrows to a mere sidewalk-crack. But while the attempt to reach across this gap might be commend-

munity have been sneaking into the en-closed swimming pool at a vacant estate nearby, and they continue to sneak in even after it has been rented by a marine repool. They instantly notice benefits far beyond the claims of Geritol - mutual

long time for this movie, too, to exert itself as science fiction. You know quite acout that something strange is afoot. The salent mountainscape of the opening short, held for several Antonionisegue heart-teats, is suddenly disrupted by a helicoper hurdling over the rim and straight at us, and at deafening volume too. Oh, you unmediately say to yourself as you pick yourself up from the floor, it's going to be that kind of movie. And sure enough, it yourself up from the floor, it's going to be that kind of movie. And sure enough, it plunges straight ahead to a sort of fright-ned rabbit's view of skidding, squealing, gravel-spewing titres on a winding dirt road. The car atop these, hotly pursued by the already introduced helicopter, eventu-ally crashes through a guardrail and lands several seed to like food to the control of the control of several seed to be the control of several severa w in the woods.

And just as suddenly it stops being "that kind" of movie for a while. The un-identified child (the same Darret Oliver of shalt kind of move or a white. He un-shelt kind of move or a white. He un-shelfield held (the sam: Earte Oliver of Geoon) is turned over to local authori-bid the same of the same of the same is a same of the same of the same of the local temporarily, while waiting for his parents to step forward, in a childless for-ther home (MAT) Beth hurt and Michael McKean, with only his red eyes to link him to the mop-headed British rocker of Spinal Tap, as the mellowest married couple this side of Ozzie and Harried). There are some very odd things about the two perhaps attributable to amessia: his reluctance to call a flagrant foul in a schoolyard basicethall game, his unfamil-iarity with the concept of "catch" when a schoolyard basicethall game, his unfamil-iarity with the concept of "catch" when schoolyard basicethall game, his unfamil-iarity with the concept of "catch" when schoolyard basic has a second with the same school without waiting for the teacher to read out the answers. Hmm. And he gets a perfect score him-self, not just on his own test, but in his

very first try at a speedway video game called "Pole Position." Surely he must have played the game somewhere before? This sort of thing is good fun, and the waiting period while science fiction cools its heels achieves a level of cuteness even

above that of *Cocoon* (including a better eye-chart gag: the examinee takes in and parrots back the entire chart at a glance). Because the hero is a child, and because Because the hero is a child, and because science fiction has done nothing to de-clare itself, the whole business brings to mind those Disney live-action wonder-boy fantasies like The World's Greatest Athlete, especially when the little fellow hits a baseball a mile on his first swing (no one has told him he has to run any-whore after delivers on the his beachell. (no one has told him he has to run any-where after doing so). But his baseball ex-periences, among other experiences, teach him the useful adult lesson that fal-libility in human affairs is sometimes more efficient than perfection; and the idea that emotion can be picked up by a computer-brain as readily as arribmetic is a useful science-fiction lesson too.

a useful science-fiction lesson too.

However, once science fiction has stepped forward in the persons of Daryl's "real parents"—that is, the scientists who created him under contract to those handy villains at the Pentagon—the movie gears up to be "that kind" again. And the final half-hour, highlighted by an actual freeway replay of "Pote Position."

is your standard Spielberg-formula chase. In the hands of Wincer, as in those of Howard, it is standard even doown to the gaps in logic (why is the "Mama" scientist so quick to realign herself with the "Papa" scientist after she has gone out of her way to betray him?) and the skips in rhythm. The chase will eventually arrive at a happy ending, by God, and it doesn't care how many corners it has to cut to get there.

care how many corners it has to cut to get there. Lifeforce, although in a way almost nau-scating, is in other ways the most appetite-whetting of the three. It is cer-tainly the most science-fictional of them, wasting no time in discovering and then boarding a dereited talies spaceral in the come of Intelley Coener; and it is the come of Intelley Coener; and Intelley Coe Mario Basser favorite, Curtis Harrington's Queen of Blood), but the effects of this al-liance have never spread faster nor ever

deeper into exual nooks and crannies. The germ of the story, and a lot of the ensuing contagion, comes from The Space lampires by Colin Wilson, British novelist, pop philosopher, and quasi-seer. Most of the metaphysical baggage, or metaphysical verbage anyway, which made the original novel such a heady read, has the original novel such a neady read, has been jettisoned for the screen. (It's a bit of a trade-off, really. There is still enough left of Wilson, surely one of the most huleft of Wilson, surely one of the most ha-morless writers on the planet, to slap down the usual buffooneries of director. Tobe Hooper,) One of the prime draw-backs of this lightened load is that the movie seems into bolg a furry; that is, to be bothered to scale up any gradual slopes of suspense or to catch its breath on the way back down. It was hard enough

on the way back down. It was hard enough to keep up with the action when Colin Wilson's various mouthpieces were chew-ing it over; it is impossible now. The special effects alone, though rather crude by modern standards, over-reliant on animated blue streaks and fleshless corpses, and often no better than repulcorpuss, and other no better than regula-sion and other no better than regula-tion of the state of the regy transfer whereby a deflated cadever on the autopsy table reinflates itself with the life's breath of the attending physician — is really something to see. I Another crawback, closely connected to the first, is the diminution of Fank Finlay's role as space scientis, licensed biochemist, and amateur specialist in death. In a movie bent on turning itself into another hight of the Living Dead, it was inevitable that the here's shoes would have to be filled by a flatfoot. But it is nonetheless a high com-pliment to say that the rubber-faced Peter Firth, looking sudderly mature and au-toritative, is guite up to the task of savthoritative, is quite up to the task of sav-ing London and (not far behind) all man-kind. "You don't want to go in there," the military man cautions him when he com mandeers a car to enter the area of quar functory and oft-spoken line has ever be



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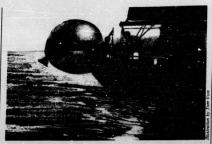
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SPORTS

On any Wednesday you can sail into more than a few surprises on San Diego Bay.

BY JOHN D'AGOSTINO

Last Wednesday at 6:04 p.m. Rod Decker inched his thirty-foot Catalina sailboat, Roe Boat, from its slip at Harbor Island's Marina Cortez and within minutes was under sail on the rippling blue of San Diego Bay. On board for the after-work cruise were Decker's friend, Katie, a real estate Decker's friend, Katie, a real estate agent; Katie's sister, Lynnie, a dental hygienist, and her husband, Steve, an oral surgeor, Theresa, a waitress at Barnacle Bill's near the marina; Decker's crewmate, Boh, a cook at the Wyager on Shelier Island; and a reporter playing hooky. It was an afternoon worthy of an America's Finest City neutron!— Intronsitie side.



ied. Decker had no reason to

uncrowed, Decker nad no reason to believe anything was amiss when another boat quietly drew within fifty feet of the Rev Boar's starboard side. Decker aimed a wide smile at the skipper of the sailboat in keeping with the traditional bonhomie of the brine. Then Decker noticed something in the man's hand.

man's hand

man's hand.

"Watch it — he's armed!" Decker yelled, sending his passengers scur'ying an all directions at once. But it was too late. The man on the other host cocked his arm and in a millisecond a projectile was coursing toward the Roe Boat.

Decker ducked and a water-filled balloon hit the reporter below the belt, seaking his pants in a way thet would have been hard to explain under any other circumstances. "Animod 'Ammod' hollered Decker toward the cabin, and soon Theresa emerged and dumped a large plantic pall full of multicolored Decker." Both his the wheel, "ordered" contents of the contents of the property o

mainsail and jib pregnant with power. I the east, downtown's mushrooming skyline stood braced for the blush of sunset; to the west, Shelter Island's phalanx of nighteries bus: 3d themselves catering to the whims of the happy hour crowds; straight ahead to the southwest, beyond the entrance to the harbor. Iss. beyond the entrance to the harbor, lay

crows; sragpt aneas to the southwest, stages are the second the entrance to the harbor, lay the open see are kippered the boat toward the second the second the second the second to the second to the second the second to the second to treat his passengers to the sensual pleasures of sailing. There were few other sailboats visible in the immediate area giving Decker a lot of room in which to maneuver and making his duties less taxing. And the happy chatter among the crew croscended into full-blown party talk after Katte went below deck perpermit as changes and voltage to the second to the second the second to the second the second the second to the second the second

colorful balloons filling the air like huge, gelatinous jelly beans and soaking everything and everyone in their paths. Decker, a veteran of this sort of thing. landed several direct hits on the attacking warship before retaking the wheel and making a hard left turn to steer the Roe Boat out of range of enemy fire. "Let's conserve, let's ration," instructed Decker to his charges, looking at the few unthrown balloons left on the cushing. nded several direct hits on the After piloting the boat to a safe distance from the foe, Decker surveyed

the damage. Everyone had gotten wet, with the worst casualty being Steve, who in the first anxious moments of the battle had somehow knocked a large nixed drink into the hood of his windbreaker. There were fleck: of red, yellow, green, and blue balloons wherever one looked, and Decker urged those on board to gather them up. "It you leave those pieces of rubber on the deck, the next day the sun will bond deck, the next day the sun will bond them to the fiberplass. Are all mess; explained the skipper. The barrage of watery missiles had dampened everyone's clothes, but not their spirit. If anything, one sensed a cheerful resolve to do better in the next exchange. To that end, Lynnie and Katie went below to fill more balloons with went below to fill more balloons with water from the boat's tap. Bob, meanwhile, walked to the bow of the boat to keep a lookout for any potentially belliouse bouters. Theresa and the reporter scanned the bay for traffic. Steve removed his windbreaket and drained its hood of vodka, lime

juice, and Diet Seven-Up.

The Roe Boat had just endured the first of what before the day had ended first of what before the day had ended would be numerous encounters with balloon-wielding sailors. The shenanigans were all part of the Beer Can Races, an unsanctioned event that takes place every Wednesday afternoon on the bay. For some reason, otherwise normal, mature, adult men and women

- many of them businesspersons and professionals who conduct themselves with propriety and decorum during the rest of the week — head for the open waters of San Diego Bay on Wednesdays to do battle with water balloons Actually, although the fights common are referred to as the Beer Can Races, they are more accurately an outgrowth of yet another weekly race that is held concurrent with the Beer Can Races and the balloon wars. Decker, a thirty-eightyear-old senior loan officer with a local mortgage brokering firm and an enthusiastic ballooner for the past four years, explained the genesis of the

midweck frolic.

"For years and years, people have been coming out here on Wednesdays and racing to the third buoy out there," said Decker, pointing seaward to a speed on the horizon. "After a while, it became a little predictable. The better faster boats would reach the buoy first became a little predictable. The board was the best of the horizon. The best of the horizon was the best of the horizon that the horizon that the horizon that have been a sea of t behind. About six years ago, the smaller boats started bringing water balloons with them and bombarding the faster boats as they passed them coming back toward the marina. Eventually, everyone got in on it. "These days, relatively few boats make the long trek to the ocean buoy and back. Some of them take part in a shorter, even less official race that is Itarbor Island channel bordered on one side by the slip-rows of Marina Cortex and on the other by Harbor Drive. Participants in this race sail to a predetermined spot and back, and the predetermined spot and back, and the winning crew gets a six-pack of beer, which they share with the other boater at the post-race party. "So you've got the buoy race, the Beer Can Race, and the balloon fights," concluded Decker. "Three things happening out here at once every Wednesday."

By Decker's own admission, the palloon wars provide a means for adults

to relive the fun of childhood and an 'unarmed' boat. Unfortunately, there temporarily escape the pressures of the business world. But while this relatively are those who come out here without any regard for such ethics." The reporter vouched for that. The previous harmess activity may sound fri serious ballooners come well-prepared for battle and have developed the proper Wednesday he had been out in an unarmed boat that had been unarmed boat that had been pelted into tomorrow by unsympathetic — Decker would call them unethical — ballooners. Decker's warning about miscreant mariners would soon become prophetic. As the Roe Boat approaches the tip of Point Loma, it encounters what seems like an technique for launching the little missiles. For Wednesday's outing, Decker had stocked the *Roe Boat* with 300 balloons, an arsenal he considered conservative. "There'll be guys out here with a housand balloons," he said. with a housand balloons," he said.
"We've gotta pace ourselves and make
these last." The balloons are a special
brand specifically made to hold liquid.
The kind Decker buys are manufactured
in Baja Califorma, and Decker claims armada of halloon-laden sailing vessels many of them headed toward Decker's boat. Almost before one has time to react, the *Roe Boat* is engaged in a three-way dogfight with boats passing on either side. All three boats take turns he will someday visit the factory to offer some suggestions. "There's apparently no quality control, for one thing," attests Decker. "Some of the balloons are on either side. All three- boats take turns on either side. All three- boats take turns or the side of Decker. "Some of the balloons are thicker than others and just bounce off their targets. C-hers are too thin and burst as you release them." He offers the reporter a quick lesson in the correct method of hurring a water balloon. You begin by cupping the balloon in your hand, and instead of throwing it the way one would throw a baseball or football, you use a half-bubbing, half-throwing you use a half-bubbing, half-throwing the state of the sta until it hits its intended victim. The only acceptable exception to hand-launching the balloons is the use of a custom

the balloons is the use of a custom slingshot made from a length of surgical tubing and a large funnel. The sling-shot is capable of catapulting the balloons greater distances, but is not very accurate. It is frowned upon by purists. True ballooners also are aware of certain unwritten rules that govern gentlemanly warfare. "There are ethics weeked for the present at the weekers." Decker. "Even though this is supposed to be fun, you still have to obey the rule of seamanship. That guy did a dangerous thing, forcing me to change course so suddenly. That's not good saltwater is corrosive and also stings the eyes. Also, you're not supposed to attack

involved out here, just as there are anywhere else," said Decker. "For example, 'good' ballooners fill their

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the bare woods Tuesday-friday 1 pm-7 pm Saturday 10 am-5 pm 4678 Alvarado Canyon Rd., San Diego • 280-5350 Visit our factory showroom boating or good ballooning." Most of boating or good ballooning. Most of the day's balloon fights, however, will be with sailors who respect both sets of ethics, and these skirmishes will usually end with one or the other boat goodnaturedly high-tailing it either after running out of ammunition or after taking too many direct shots. The most peculiar sight of the day will be a boat on which several drenched, T-shirted, blue-jeaned men and women are firing balloons at passing vessels while a man in a business suit and tie stands serenely

in a business suit and tie stands serenel on top of the cabin sipping a drink, balloons whizzing and splashing all around him. It is nightfall before the Roe Boat heads back to the marina. The battle-ravaged boat has withstood a pounding by uncountable balloons, fragments of which litter the deck like conferit. As Theresa and the reporter go about the task of picking up the bits of rubber, Bob takes the wheel to allow Decker to task of picking up the bits of rubour.

Bob takes the wheel to allow Decker to go below and change into dry clothes. Halfway back to Harbor Island the crew decides to take a slikeseing denour, and Bob steers toward the lights of the city. Patigue, hunger, and a wet chill have set in, but talk among the pausenger set in, but talk among the pausenger of the center city's lights as reflected in the carbon-black water recommends hushed appreciation. "There isn't a better way to enjoy San Diego," mutters Decker to silent concurrence. The mutted shushing of water against the bow is the only audible sound vis familiar downown landmarks come into view from an altogether different perspective. The lamp-lined Coronado Bridge looks from down here like a roller coaster, and slipboard lights give even the ominous shape of a Navy warship a carrival-ride sparkle. The serenity causes the reporter. sparkle. The serenity causes the reporter to muse that this could be the most peaceful spot in the world. "Yeah." says Bob, "until next Wednesday afternoon."



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OUARTER NOTES



it was acceptably professions and entertaining. In the two previous seasons we have learned what to expect: musi that makes no claims on the SAN DIEGO POPS The San Diego Pops began their 1985 summer season with a program of music by listener's thoughts or feelings lively but shallow conducting Gershwin, with the Pops' resident conductor, Matthew (precisely what such music demands), competent playing (though at a noticeably lower

Garbutt, on the podium. About this concert one must say, in all frankness, that for what it was

San Diego Symphony's concerts during the "serious" season), an amplification system of variable quality, food and service of even more variable quality, terrific fireworks, a touch of wind, a fireworks, a touch of wind, a sunset over Mission Bay, the cries of gulls, the passage of an occasional plane, and the magic of music out of doors at night. Whether things were better or worse this year is hard for me to say since I have come for me to say, since I have come for me to say, since I have come to find the whole enterprise so boring. But that is a matter of taste, and there are certainly a lot of people who like good music and who nevertheless have the breadth of mind to enjoy the Pops for what it is. Still, taking into account my prejudice, let me have my say. Gershwin is a great composer, one of the greatest songwriters ever. But that regreaters was to a large extent.

greatness was to a large extent obscured in this concert by the "arrangements" (by Rose, Reisman, McBride, and Bennett) that transported these cabaret songs and musical comedy tunes into the world of the symphony orchestra. On the surface, you might think that a large orchestra, which on other occasions makes the grand sounds of Wagner or Strauss, would suitably Stay" or "They Can't Take That Away from Me" so that their full greatness emerged, but in fact the opposite is true. The poignance, the acerbity, the simplicity of utterance that luscious timbre, and a good luscious timbre, and a good command of expressive dynamics and phrasing. The flaws in this singing were a certain sluggishness, a drawing-out of effects to the point where the music's pulse seems to come directly from point where the music's pulse was lost, and a strange coming and going of the voice's volume which doubtless was due to the intervention of invisible but pernicious sound engineers. As to the sound engineering, it was improved by the construction of a handsome the heart, the delicacy of sentiment, the subtle interplay of words and tune, the opportunities for expressive alterations of rhythm and phrasing, all of which you would hear so clearly if the

shell, but the amplification remains shrill and tinny, as remains shrill and tinny, as though one were listening to an old car radio. When the sound equipment decided to buzz, hum, and then quit for a few moments, there was a refreshing opportunity to listen to the orchestra undistorted, and how nice it sounded! (Except, of course, that people in the back could not hear it.) Other pertinent comments:

microphone even once, a great improvement over past

songs were being performed by Bobbie Short or Ella Fitzgerald, with a mere piano Fitzgerald, with a mere piano accompaniment — what happens to all that when the arranger takes over and tries to make Gershwin sound like Bruckner? Gone with the wind! These arrangements, even when competently played, take the blood out of the composer's genius.

Other pertinent comments: the food service was atrocious the food service was atrocious; the menu announced numerous items that were not available; it took the waitress forty-five minutes to return with empty hands and the bad news; and the concessionaire had even run out of coffee. Matthew Garbutt spoke less than usual, and did not snort into the

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seasons. But surely we could have done without his hype: An American in Paris, we were told, is "a very very famoustype piece." The only really stimulating moment of the evening, to my jaded tastes, was the performance of a Sousa march under the direction of an amateur conductor, a big contributor to the Pops, along with lively bangs and bongs by five "Triangle Tinklers," Mlles. Mendelsohn, Oleson, Bresky Rubel, and Pratt Viviane Pratt's capers, in her elegant black pants suit, had an inner vitality one could encounter nowhere else on this program.

RACH-HANDEL CELEBRATION

instrumentalists. The penetrating wind-band sound was deployed with tremendous energy and drive, giving a lively impression of Handel's public manner, the composer's power of creating solidarity in his audiences by compelling them to share an intense feeling of computer all all their control of the sound in the control of control and all their control of control and all their control of the control of control and all their control of control and all their control of the control of their control Both J.S. Bach and G.F. Handel were born in 1685, so that this has been a signal year for performances of their works. One of the best Bachof communal celebration.

Zadok the Priest was also Zadubé the Prieer was also composed for a public celebration: the coronation of King George II in 172. For this occasion, Handel composed four anthems for orchestra and chorus, of which Zadobé is the best known (if has regularly been performed at the coronation of British monarchs since them). The text refers to the coronation of British monarchs since them). The text refers to the coronation of British monarchs with the coronation of British monarchs with the properties of t Handel concerts I have enjoyed so far this year was broadcast last week on KPBS-TV: "A Celebration for Bach and last week on KPBS-TV: "A Celebration for Bach and Hande!" from the Pennaylvania Academy of the Pine Arts in Philadelphia. Michael Korn conducted the Pine Arts in Philadelphia with Concert Solois of Philadelphia and Concert Solois of Philadelphia and Fore the Price and Bach's Massife or the Royal Fireworks and Zadok the Priest and Bach's Magnificat. This was a concert as pleasing visually as aurully. Given not in a concert and bach with the price and bach with the proportioned, classically proportioned, classically proportioned, classically proportioned an effect of grandeur and strained was the price of the music in a notable way. The clothing of the performers matched the ambiance in its noble decorum, the men in black evening jackets and the women of the chrous in handsome red gowns. The intelligent camera work, closely adhering to the evenis of the score being performed, produced one beautiful picture after another; even the faces of handsomer their sussually the anadocumer than is usually the anadocumer than its anadocument th itself at once boddly and humbly under the aegis of the divine. The Philadelphia Singers, which Meastro Korn has conducted since 1972, are an astonishingly good small chorus, with flawless intonation, eclera, strong, smooth sound, all the agility required by Banque scores, and a sense of expressive musicianship which they share with their conductor; their performance of the Cornation performance of the Coron Anthem was thrilling. The final work on the program was Bach's setting of the Virgin's hymn of praise at the time of the Visitation, "My the musicians seemed handsomer than is usually the case. Is there something soul doth magnify the Lord." In his usual fashion in dealing

especially inspiring, to body and soul, in the atmosphere of Handel's Music for the Roya Fireworks dates from quite late in the composer's career. It was composed for a fireworks display in 1749 to mark the signing of the Peace of Aix-la-Chapelle, and as outdoor music it followed the usual tradition of being scored for wind band and percussion, with strings omitted. Handel apparently composer was such a subtle and ingenious master. The soloists in the televised wanted to add strings, and did so for a later concert version of the music. Maestro Korn chose performance from Philadelphia were drawn from the chorus, to give us something of the

and the remarkably high quality of this solo singing made it clear why the chorus as a whole sounded so good. As in all Bach's liturgical settings, the music combines immediate sensual appeal with rigorous intellectual structure, both of religious meaning, and it was a credit to Maestro Korn and his performers, both vocal and instrumental, that no part of the true Bach manner was understated, but that the various components of the score all made their full effect sensual, logical, and pious at the same time

original sound, with strings omitted. The instruments of the Concerto Soloists were modern, but everything else

archaeological about this music making, however, for the historic performance practices were informed with a modern

refreshing musicianship on the part of both conductor and instrumentalists. The

sensibility and with vital

bout the performance rhythm, tempo, articulation, texture, phrasing, and the overall sound — observed the rules of Baroque performance practice, as far as we can know them. There was nothing archaeological about the

> A wonderful telecast, in short. But was it necessary to have those sentimental and overly dramatized - such as with pious exaltation in the voice, "Reaching for the stars, Johann Sebastian Bach transports us to heaven"?

ANDERSEN

NOVEMENT SOPRIOL STATE OF THE S floating, bell-like sounds. The higher register presented difficulties, with a progressive dulling of the resonance and a tendency to go flat. Mrs. Andersen's program was chiefly religious, testifying to her own faith and to a period of tribulation she underwent during the past decede. The intensity of her religious experience was powerfully communicated in her singing, for example in the passionate. for example in the passionate, dramatic delivery of Gounod's surging "O, Divine Redeemer" (a work Flagstad herself recorded, singing with a lesser degree of committment if with more blooming vocalism). It also led to a certain monotony in the program, which was made up mainly of slow, rather oversweet, pious songs, including (in addition to the Gounod) Franck's "Panis Angelicus;" "I Heard a Forest Praying" by Peter deRose, and "A Prodigal's Prayer" by Beatrice Bush Bixler. One would have appreciated more evidence of the fact Ciat one can worship the Lord with jubilation and at a fast tempo. Tosca's "Vissi d'arte" was treated much in the same fashion. A selection of songs by Grieg, some of them quite unfamiliar, provided a welcome change of pace.

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sections which are performed by various forces: full chorus, arias for soprano, alto, tenor, and bass, a duet for alto and

tenor, and a trio for three female voices. Each section

dramatizes the meaning of the dramatizes are inearing of the text, using the tone-painting so characteristic of Baroque vocal music, as well as the religious symbolism of which the

Bach divides the prayer into

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"Ed Fraizer—Community Relations Director, Southhand Corporation
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Section 2

Events, Theater, Music, Film



Baker's Goods

1948: ", , , after looking at the Pollock retrospective, I remarked casually, 'I think I'd rather acquire a major de Kooning than a Pollock'. 1962: "This was megalomania day! Accompanied by Bill Dane, I went on an after on an afternoon's round or ies during which I

unaccountably relaxed all financial prudence and bought and bought. Well, anyone which gotten all well and the work of t works of such artists as Jean Debuffet or Jasper Johns, After

collection has acted as a kind of hammeter of contemporary art or, more precisely, a kind of Dow average of the trends that will be true and lasting, then there is also something underniably sad when regarding the show in its chronological order, that h, to examine the works' emotional vitality from the beginning of

thirty some years of such reckless behavior, he has managed to manus squite a collection that we in San Diego will be able to imspect during the "Fortissimo! Thirty Seas from the Richard Brown Baker Collection of Contemporary Air" show that go Manuser of Air from Saturds, June 29 through Sunday, August 11.

The show, which features 166 works representing 115 artists, is

The show, which features 166 works representing 115 artists, is fun in a very that a survey show of the Durch matters could never be. Many of the artists represented in Bakers collection have become household names — Claes Olderhoug, David Hockney, Louise Nevelon, Jackson Pollock, Roy Lichtenstein, Robert Stella, Analy Walthol, Jaser Johns, Willem de Kooning, Robert Cottingham, Jamer Rosenquist, and Robert Moskowitz. All of the classic medical are represented the and Robert Moskowitz. All of the classic meedia are represented and, in a stringent effort to avoid the kind of pendantry that describing such a comprehensive all major novements from 1940 to the present (you know, all those names are professors handy about — necespressionism, photorealism, assignatism, et cetera) are to be found as well-catalogue implies, that Baker's collection has acted as a kind of basometer of contemporary art.

Pavilion Balbon Park is a busy place on summer evenings — and I do not only mean crine, sex, and demonstrates and merrymaking. Among the eucolaptus there is a lively cultural life in those handsome structures that house theater and music of quality ranging up to the most exciting and professional. Starlight run the Starlight Body, presents peppy professional, Starlight, in the Starlight Bowl, presents peppy performances of musical comedies, like the current George M; there you may find a great number of airplanes

The Near

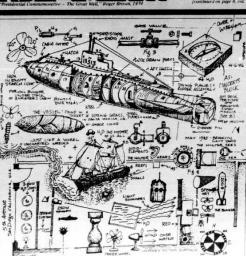
ing directly overhead, the passing directly overhead, the entire Ward family on stage (with the exception of their Aunt Maternity), and — wonder of wonder — rest rooms. Farther north, there is the Old Globe north, there is the Old Globe complex, with three theaters the Globe itself, the intimate Cassius Carter, and the new outdoor Festival Stage — presenting six plays over the

evenings every week.

The most familiar of these evening concerts are those on the Spreckels organ itself, which (continued on page 8, col, 5)

five-and-a-half-foot-long "age distressed" submarine (with exposed cross-sections), and other nautical paraphernalia.





Of Journeys & Explorations

"The closer you look, the more you'll see," says Michael McMillen of his site-specific installation, which fills the installation, which has one entire exhibition area at Installation Gallery, downtown and goes on view this weekend McMillen's work, entitled artist especially for San Diego, and while the theme — of journeys and exploration — is universal, its treatment is tailosed to our burg. appropriately and predictably enough, through maritime

McMillen, whose large-scale McMillen, whose large-scale installations have been exhibited at New York City's Guggenheim and Whitney museums, the Walker Art Center in Minneapolis, the San Diego Museum of Art (1980), and in a solo show at the Los Angeles County Museum of Art, works in a second artistic medium as well: he is a master of miniaturization and has miniaturization and has

The dominating motif of Journey to the Surface, again, is one of exploration, and the installation, which sprawls through the gallery's two main rooms and comprises numerous Viewes cuter a short darkened passageous brotherd by opsque curtams, before stepping into the actual installation area, which is lit abblaged by incan lights beam from this lamp is directed toward a four-foot-square tank of water in the center of the room, the surface of which it times a "jewel-like blue," and which is rippled by a nearby fan. The centro a second wall that has been centro a second wall that has been onto a second wall that has bee painted red-orange, and a third wall is lined with rows of shelves each containing more nautical apparatus — miniature ships,

compasses, and naval hardware McMillen has prepared special

READER'S GUIDE



Gardination to REM ere.

EVEN TS must be exerced by mail no later than the Friday Decoding the Three-die per the Friday Decoding the Three-die per the fine the Event Editor to grow the Event Editor and time at 18 of the feld, the precise address where it is not be field, as coming by the Children Event Ev

Dance

Ballet, the Jaffrey Ballet, most twenty mine seems old, continuous in San Dieses man, genasted by the San Dieses Arro Forndation. In the San Dieses Arro Forndation. In the San Dieses Arro Forndation. In All-Advanta Evening' Teaturing Los Bantenna, Balseld "Some of the most rechnically datiently containing the San San Dieses and San Mar-Vaciding Boognet. These performances Segan at 8 pm. Or. Satuding, June 29, also at 8 pm. Or. Satuding, June 29, also at 8 pm. or the company will perform an "All performances beltes by American.

Stanklin and Dionne Warwick called by one cettic "sleary, proviscative, year, tourichy, and altespather narvelsus". Night, by Lunta Deam, Rodov by Agnes de Mille and Aston Copland; and Light Rum. Is Gerald Arpino, with music by Douglas Adams and Russ Garthier, For ricket information, and reservations place 234-585 or 2 36-581.

A Mixed Program of ballet, A Mixed Program of ballet, madern dance, and jazt works will be performed by the Black Mountain Pancers, Friday, June 28 and Saturday June 29, 7 p.m., Mr. Carmel High School, Rancho Peñasquitos, 484-3405.

"A Dance Extravaganta," (ap. jazz, and ballet performances are featured in the retiral by the Lawron's School of Dance, Satradas, June 29 and Sundas, June 30, lawr County Performing Arts Centre, 210 East Main Street, El Cajon, For ticker information phone 582-3435.

Folk Dances of the Balkan Countries are taught in a three-hour workshop, lead by Steve Kotansky of Aman and New Kork's Ethnic Folk Arts Center, Satunday, June 29.2 pm., Folk Dance Cafe, 29.7 Meade Avenue, Normal Heights. For reservations phone 281-3656.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Ronal Country Dance Society, 7 p.m., noom 202, Case Di Prado, Balboa Park, 276-7064 or 488-2617.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3630.

Music

Summer Pops, the second concer-series of the San Dogo Pops continues tonight, Thursday, June 27, with the pragram, "Pop-Sadates John Philip Stanss," fortunin such numbers as "Esta-tation of the Pops of the Pops Sadate, solven Pops," and the "Ganal March" from Vedil'. Adda, as well as the von Suppe overtore, "Laght Cavaler," in June Pops and Pops of the Composition of the composition of the Pops of the Com-position of the Pops of the Pops of the Composition of the Pops of the Pops of the Composition of the Pops of the Pops of the Composition of the Pops of t

Internationally Acclaimed Italian Tenor Luciano Pavanotti comes to town for a performance in — of all places — the Sports Arena, tonight, Thursday, June 27, 8 p.m. For reservations phone the San Diego Opera at 232-7636.

Guitarist Joseph Angelastro-performs works of Thelonius Monk, Bill Evans, Keith Jarrett, Par Metheny, as well as original compositions, Friday, June 28, 7 pm., the Book Works, 1523-1, East Valley Parkway, Escondido, Free, 741-9897.

Salsa and Flamenco Works will be performed by the ensemble Isabel III, with vocalist Isabel Tercero, flamenco guitarist Rodrigo, Jeff Segal on drums, and Kevin Delgado on congas and electric

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Monster Feature, Godzilla on Monster Island, featuring that scaled behemoth and sidekick Anquirus, as they make war against Chidra and Gigan. The feature-length vintage film will be

three students, the eighty-voice Rancho Bernardo Chorale will sing selections from West Sale Story, Oliver, Pongy and Boss, and the U.S. Navy Fifty-State Flag Team, the Drum and Bogle Corps, and the Color Guard will regale and the Color Guard (1988) colly-be crowds, Struday, Jane 29, Gates open at 5 pm; musical entertainment begins at 7.15 (therés entertainment in the interim, and a closing firowerks display). Rancho Bernaido Community Park, Rancho Bernaido Fortunte in the interim, and activity fire and the Bernaido Fortunte information on advance reservations (there will be no incher sides at the park) of the color of the park)

Planist Peter Gach performs Bach's Three-Part Inventions, Chopin's Polimage, and more, Saturday, June 29, 8 p.m., Words and Music, 48/6 Fourth Avenue, Hillerest, 298-

Arias and Duets by Monteverth, Handel, Paissello, and others will be performed by the Councisseur's Barospie Consort, with optame Virginia Sublet, tenor David Rudat, and harpsichonder Michael Pather, Startondy, June 29, 8, pm., St. Paul's Episcopal Church, Fith August 200 Church, Fith A

Organ Concert, guest organist David Connell from Yale University, performs works by Paine, Elmore, Joplin, Sousa, Bolcome, and when, Sunday, June 30, 2 p.m., Spreckels Organ Davilion, Balboa Park, Free.

Handel's Oratio, L'Allegro ed il

and penassion with the Samba Diego Brazilian Batucada and the Atto Rumba band, Sunday, June 30, 3 pm., Spreckels Organ Pavilion, Balboa Park, 265-4243.

Works of J.S. Bach and Handel sare featured in this performance by Opus II, the dusc consisting of obsite Karen Victor and classical guitaris Fred Benedert. Other works on the program include compositions by Meaart. C.P.E. Bach, and others, Sunda, June 89, 7-30 p.m., 81. Andrew-by the Sea Episcopal Charch, 1050 Thornis. Street, Pacific Beach, 273-3022.

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1016 Grand Ave. (corner of Cass & Grand) 581-0707 "The Naked Gershwin," once again, pianist Cecil Iarle, with narration by Arthu Wagner, performs the tribute to the renowned composer; also featured on the ptogram are vocalist C vendolvn Jyte, percussionist Brett Sounders, and bassist Bim Strasberg, Mondols, July 1, 7 pm., before the program of the progra Three Stooges, Rockin' Through the Rockies and more short films will be shown, Sunday, June 30 at 4-20 and 7-30 p.m., Ken Cinema, 4061 Adams Avenue, Kensington, 283-5909.

"Monday Night Film Series," the July pusgam, "Cinema Art," open with two leatures, After Canae, The Charm of Portunite of Canae, The Charm of Portunite of The Charm of Portunite of the Charm of the Charm of Portunite of the Charm contribution by Erik Sarte, Man. Reg. and Rene Clear Mondal, high 1-7 pm, third floor auditorium. Sur Deep Public Labors, 829; E. Street, downtown, Free, 236-5849. 482-229.

More Pops, the summer concerts the San Diego Semphory continue with the shirle in the strate, critical of the strate, critical of Absoluted Section 24 Absoluted Section 24 Absoluted Section 25 American Workship Section 25 American 25 Americ

Library Films, two films, Las Vegas and Hoover Dam and The Construction of Hoover Dam, will be shown next Wednesday, July 3, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

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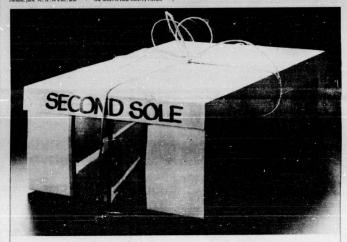
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Comedy, Melinia Harrison, Mark Halli ein, Livise Duar, and Larry Sector are the featured performen-menter. Translate lane 17 the _{clip} Standal, lane N. with shin times in vectoration of pm., and one Friday and Standals, 8 and 50 N pm.. The Comedy.

"The Days of Our Lives." The Day of Our Lives,"
No wave San Deep present this new mayne traces, featuring leve Cannon, Insie Howard, William Lord, Promel Lived, Wilson, Schooles, Barry Stricker, Lawa Virges, and a director and writer as the "law bear new mayneting arrive robust under take schooles, Barry law, and a director and the same," In sie how, the chartener in single trace. The skin destroyed in the same produced and the same in the same produced and the same indicated and

Experimental Monologues, including "Strings," by Dava Okugawa and "Going to Productia," by Richard Hantson, will be presented in the next performance. Stratelin, June 29, 4 per, Del Mar Communicarius Center, 240 Tenth Street, Del Mar. No reservatives are accepted, acknowled by the solid at the duce. 235-640e.

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Steve Sweeney Be a part of the **Vair*/9" \(\search for San Diego's Hoffeet Legs!\)
Entry forms available of Imprior. Men & women welcome. Semifinals Monday, July 8, 1985, 8:00 PM. Audition Night every Monday.
Call for reservations and information 483-4521 **Menu Specials** 8 am-6 pm daily (Regular menu also available 8 am-11 pm daily) (Régular menu also available 8 am-11 pm daily)
Monday—12 at Steck and fines \$4.50
Tuesday—1exyoki Chicken \$3.50
Wednesday—1exyoki Chicken \$3.50
Wednesday—1exyoki Chicken \$3.50
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Thuttady—1exyoki Chicken \$2.50
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Sunday—Champagne Srunch
Sunday—Champagne Srunch
Salar Salar

832 Garnet Ave. Pacific Beach CA. 483-4521

P.Glass call John

TO LOCAL EVENTS

"The Zendik Revolution Revival Show," the Zendik-Ecolibrium Communal Arts Group presents an evening featuring Aral Wulf Zendiks talk on power and musical entertrainment by We the Pics., Saronda, June 29, 8-30 p.m., 4726-Santa Monica Avenue, Ocean Beach, 575-7644.

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

Radio/TV

Mayor Roger Hedgecock is featured during the call-in hour, Friday, June 28, 11 a.m.; now don't

"Cat on a Hot Tin Roof," the Tennessee Williams classe drama is presented by American Playhouse; Jessica Lange stars as Maggie, with Rip Tom as Big Daddy, plus Tommy Lee Jones and kim Stanles. The program will air Saturday, June 29, Il p.m., over KPBS-TV, Channel 15.

"The County Grand Jury," in the segment of "Controversy in San Diego," the county grand jury system is examined, as is its recent system is examined, as is its recent involvement in contraversial issues. The half-hour program air-Sunday, June 30, 2:30 p.m., over KPBSTV, Channel 15.

"Music in Time," in this new

"John Hoagland: Photographer," "John Hoagland: Photographer," the career and works of the San Diego photoparmalist who was Saim last year in El Salvador (a recent retrospective of his works was exhibited at the La John Museum of Contemporary Art) are examined in this special, which ars Moroday, July 1, 10 & p.m., The program repeat Wechineslay, July 3, 108 p.m., KTBs-TV, Channell 15.

Channel 15.
"The War in Heaven," Pultrer
Price winner Sam Shepard wrote
the "poetic drama," a monologue
presented by a "captined angel
caught between two worlds." The
work will be braskest Tioschu,
July 2, 7:30 pm., KPBS-FM (89.3).

the history of music; it be Sunday, June 30, 10 p.m., KPBSTV, Channel 15.

Benefit, the Combined Organizations of Visual Arrists (COVA) and the San Diego Chapter of Arriss Equity sponsor this party at which the public is invited to meet the eleven members of the Public Arts Advisors Board members of members of the Public Arts Advisory Board, members of which are Ed Pieters, Steve Brezs Victor Cchoo, Helen Mawer Harrison, Patricas Johnson, John Howar & Robert Quielge, Bert Rins, George Driver, and Korons Nakamura. Fraise, June 28, 5 pm., at The Strade, 2400 Kettner Houlevand, downtown, 277-9942.

Special

Spring Stamp Meet, the public is invited to come out for this

philatelic fair, with trading, daily auctions, and the exchange of information, Saturday, June 29 and Sunday, June 30, from 9 a.m. to 4 p.m., at the La Mesa Women's Club, 5220 Wilson Street, La Mesa. The event is sponsored by the La Mesa Stamp Club, with assistance from the San Diego Stamp Club. 298-5830.

Veterins Fair fifteen San Diese Veterans Fair, fifteen San Diegs veterans service organizations will spensor booths with information on coanseling, employment benefits, and more. Satunday, June 29, 10 a.m. to 4 p.m., at Sixth Avenue and Quince Street (southside), Balboa Park, 297-4471

Pit Barbecue, the Del Dios fire department hosts this benefit, featuring a live band, booths,

The Gateway Community **CRYSTALS and HEALING**





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Saturday, June 29 10 am-5 pm \$65° pre-registered — \$80°° at the door MasterCard and Visa accepted Held at San Diego Community Church of Religious Science 480\$ Camino del Rio S., San Diego Call Judith Larkin, Ph.D. at (619) 944-9127 for reservations

\$100 reward

White Buns Tan **Bodies** bathing suit contest!

Who: All tan girls
Where: Morny Morny's
When: Sunday, June 30
9:00 pm—on
9:100 prize for the San Diego girl with
the tannest body. Plus White Buns 17Shirts and White Buns util fine oil
to runners up. Call 223-5439 for

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at the Civic Theats Simply too good to miss. Valerie Scher

June 26 and 29 at 8 PM Love Songs June 27 and 28 at 8 PM ALL-ASHTON EVENING

Les Patineurs A Wedding Bouquet

Tickets \$32. \$24. \$16. \$8. 10% DISCOUNT FOR 2 PERFORMANCE PACKAGE GROUP DISCOUNTS AVAILABLE PHONE 234-5855 Tickets and Information SDAF CHARGELINE 234-5855 TELESEAT 283-SEAT Civic Theatre CHARGELINE 236-6510 Civic Theatre Box Office

THURSDAY JUNE 27 ONLY 17 and under, over 60 and military with valid li

HOT TIX (1/2 PRICE) 4:30-6:30 p.m. day of performance only Civic Theatre Box Office

Denise Jackson and Glenn Edgerton in Illuminations: Photo by © Herbert Migdoll The Joffrey Ballet's '985 National Tour is sponsored by Philip Morris Incorporated.

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"Great Hi-Rise Baking Competition," the public

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"Katoo's Kids," a mime, pur-sings, and special quests and even Sunday, I pm, near the Shop in Seaport Vallage, disentism, Free 235-6500

TV. Kenneth Grahame's children classe. The Wind is the William will be televised in an animated special. Sunday, June 30, 7 p.m. KGTV. Channel 10.

"Let's Get Wet," children in

One phone call to Teleseat puts you in your place... the best seat in the house!

For Kids

Little Anthony 50's Party

Joffrey Ballet

TONIGHT thru June 29, 8PM, Civic Theatre

"OMBO's Third Annual A Tasteful Affair Champagne & Caviar Tasting June 28, 5pm. La Jolla Village Inn

June 29, * 30pm. California Theater NOTE. Venue Change

The Lyric Theater La Mesa Country Music Jamboree

 Anon Takeside Arena San Diego Pops Goes Inland

Dancing in the Streets Gaslamp Quarter Council July 12, 6-10PM, Gaslamp Quarter

Queen's Ryche & Keel Evening with Roger Whittaker

Pops Benefit for Children's Hospital July 28, "pm. Fairbanks Ranch

> Boston Pops Aug I Som (wie Theres

Menudo July 17, 7,30pm, Golden Hall

A.D./Phil Keaggy Band

July 18, doors open at 8pm. Distillen

The Bushovs

George Winston Aug 4 Spin Cose Theatre

San Diego Pops 30pm. Hospitality Point John Philip Souza 6: 26: 20 absall Trly American " 3 o Lerner and Loewe Showtime 7 10-13

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(FILE)

TO LOCAL EVENTS

Animal Stories are told by Martha Hollowry to children ages three through six, Tuesday, July 2, 10-30 a.m., Point Loma Public Library, 2130 Poinsettia Orive, Point Loma. Free, 223-1161.

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

downtown, Free, 236-5469.

"Metalowous to Monster Feet,"

"Metalowous to Monster Feet,"

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the Reuben H. Fleet Space Theater and Science Center, Balboa Park.

"Kitchen Chemistry," this workshop, designed for kids in the third and fourth grades, will introduce them to the chemical

reactions induced by heating and cooling procedures, Wednesday, John S. 10 a.m. to noon, Discovery Corner, Reuben H. Fleet Space Theater and Science Theater, Balloo Park, For registration information phone 238-1233 x213.

"Science Esperiments Vou Can Eat," children in grades one and row will learn, for example, what it is that makes popcom peq, in this row hour workshop, Wednesday, July 3, 1, ran, Duce wery Comer, Reuben H. Fleet Space Theater and Science Center, Balbos Tark, For registration phone 238-1233 x213

Writing Contest, in conjunction with the return of the popular children's series, Reading Rumbau, KPBS-V is sponsoring this competition by children age eight to thirteen. There are three age categories, stories must be fictional and may not exceed 2000 words, which has as its entry deadline July 12, phone 265-4015.

Galleries

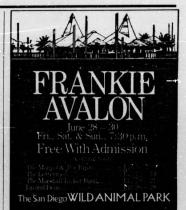
contemporary works by such artists as Roy Lichtenstein, Jackson Pollock, Andy Warhol, Willem de Kooning, and others go on view Saturday, June 29 through August II, San Diego Museum of Art, Balboa Park. 232-7931.

"Journey to the Surface," Michael McMillen's installation work fills two nooms, the show opens with a reception, Sounday, June 29, 7 pm., and continues through August 24, Installation Gallery, 447 Fifth Avenue, downtown, 232-9015.

"Sculpture San Diego 1985," nineteen San Diego artiss, including Marto Unbe, Ron Taro, Michael Pfulb, Malcolm Jones, David Como, and others are featured in this juried exhibition, which opens Monday, July 14, Circle Gallery, 2501 San Diego Avenue, Cold Town. 296-0633.

Avenue, Old Iodia and Beyond," "Escape to India and Beyond," photographs, paintings, sculpture, and valee art by Goyle Grant are featured in this show, which runs, through tomorrow, Friday, July 28, Saller Fine Arts, Candiff-by-the-Sea Towne Centre, 2013 San Eljio, Candiff-by-the-Sea, 942 1854.

"Journey to Taos," recent works by Sari Staggs, as well as a collection of contemporary erafts, continue on view through Friday, June 28,





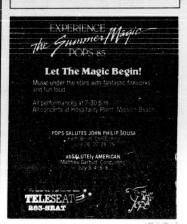
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Angeles artist Michael McMillens installation, employing light, water, recorded music, and naval imagery, is on exhibit through August 27, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

"Endless Orbit: Planetary Visions in Glass," this "space are exhibit," consisting of nine ramels of stained glass by Mark Prost, communes on view through August 31, Reuben H. Fleet Space Theater and Science Center, Balboa Park, 238-1293.

(continued from page 1) purchased recently, within the past five years, are sterile. Although the skill involved in

their execution is quite fine, the are cold and oddly disquieting, like the white dogs tearing around some deep lush forest in Leonard Koscianski's 1982 piece entirled Hunting Ground.

entitled Hunting Ground.
Despite the tranquility of the
painting, one has the impression
that whatever those dogs are upto, it isn't something good. And
William Beckman's Self-Portrait
1982 the Brown Shirth. has, not
therally of course, Weltschmer,
written all over it.
1984 schilmer,
1985 schil

pervades Baker's most recent acquisitions. It is a woman's head, from roughly her collar

bone up, done in what can only be described as the most litelike fashion possible. Only is not

astrion possible. One is not juste certain however, if she is leeping or if she is dead, and the olor has yet to drain completely

from her face. Perhaps this i

from her face. Perhaps this is where y-direct power as standa-now, or perhaps this work and the others are not indicative of any greater trend, but simply reflect, rather, Baker's changing taste. The decision is yours to make and the show provides a wonderful opportunity to view and contemplate other entirely useless, but nonetheless.

regarding the Fortissimo! exhibition, please call 232-7931. — Abe Opincar

footbuned from page 17
take place on Mondae evenings
throughout July and August. On
Tuesdays, Wednesday, and
Thursdays, various community
musical organizations present
hour-long concerts to entertain
passersby. These organizations

interesting, ideas. For more information

Pavilion

Goods

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

"Beach and Town," oil paintings by Argentinean-born artist Alfredo Antogrimi are on view through June 30, Galerie 5, La Maison, 3631 Fifth Avenue, Hillcrest, 298-

"Baltimore Promenade," an environmental project by Heler and Newton Harrison commune annal June 32. Wenger Gallery, 4883 Cass Sever, Pacific Beach

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ed! Over 50 spec

ndes and 2 new mammati

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which is located at Plaza "Oh next to the discotheque "Oh!

"Images of the Feminine: 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 abow, which continues through July 6, Multicultural Arrsand Humanities Center, 425 Market Street, downtown, 235-

More than 145 Japanese

on view through July 7. The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800

"Pioneers in Paradise: Folk and Outside: Artists on the West Cossit," there mine artists were selected for this traveling exhibition, the best of its kind in our half of the country. The

just finished a 300-work retrispective at the Tel Aviv Museum of Art), Theo Tobiasse Yor, ov Agam, Chagall, Kupferman, and others are on display through July 8, Dana Gallery, 16646-C. Bernardo C Drive, Rancho Bernardo, 485

"Arte de Colores," works by Jose Cervanter, Ramses Nortega, Soma Fe, White Horse, Zarco, and Jorea are featured in this show that continues until July 13. Acceeds Gallery, 4202 Goldfinch Street, Mission Hills. 296-8748.

Paintings in Mixed Media and nude abstracts by Christina de Musec, and steel sculpture by James Mitchell are on view through July 18. ACW Gallers, C50 Ninth Avenue, downtown, 234-3124.

Eighty-two Photographs of the

Hammond Studio

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Saturday, June 29, 7:30 pm Sunday, June 30, 3:00 pm

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"New Forms," Peter Shire of the

"Between Breakdowns," oil "Between Dreakdowns; oil paintings, watercolors, and collages by the late Many Jane Quayle, author of The Stake Pt, a partially autobiographical account of her own nervous breakdown, will be on yeas through August 6, in the Walker Library of United States International University, 10455 Primerado Road, San Diegov. 603, 4630.

"Spectrum Invites," Spectrum Calliers presents this show, for which as forty-time member arrises my today other arrises to participate. The exhibition transitional August 10, and the gall is located at 726 Seventh Avenu downtown. 232-9743.

Park 244-2544.

"The Body Adornoti: Expressions of Dress and Decoration," dress and custume from such dispurate areas of the world as New Guines, North Africa, Latin America, and exhibition, which also includes the world of the entry contemporary artists. The show continues through live 12, International Gallen, 643 G Street, downtown. 215 e 255.

"Showcase of the Arts," the Felicita Foundation for the Arts presents this annual all media ratied show, featuring works of local artists. The exhibit contin through July 26ar the Marthes Coltural Center, 241 South Kalmia Street, Escondido, 747-5227.

Gallery Artists, including Francoise Gilor, Jan DeRath, Martin Green, Michael Kear and alsess, are featured in the festion, a their continues thre light to Riggs Galleries, 2550 Access, Hillerest, 235,9205.

Enamel Pieces by Frances, Vilas Capillata, recent winner of the International Price for Franceling mages. France, may be seen igh July 30, A.R. T. Beasley rrs, Suite 16, 2802 Juan t, Old Tawn, 225,8850

"Contemporary Printmaking India," some 140 prints, melading intagless, lithographs, silkscreens, woodcars, and innocuts, are on view in this touring exhibition curated by SDSU are protessor Paul Lingen; the exhibit continues through August? at the art gallers, SDSU, 265-5224.

TO LOCAL EVENTS

are of all types; you can get a sense of the range by just looking at their names: the Air Force Band of the Golden West, the Mesa College Community Concert Band, the San Diego Concert Band, the Calvary Baptist Young Adult Choir (singing gospel music), the City Guard Band, the Sun Harbor Chorus, the Geritol
Philharmonic ("oldies but
goodies"), the San Diego City
College Night Band, the
Sidewinders (rhythm and blues), Sidewinders (Phythm and blues), the San Diego County Symphony Orchestra, the Swept Wing Chicken Thieves (bluegrass), the Devocean Dance Band, the Martine Corps Band, the Navy Band, and the San Diego Hysterical Dixieland

Banjo Society.
You will notice that this list does not include the Philadelphia Orchestra, the Philaselphia Oxidesta, the Royal Open of Cavent Cair-len, or Tina Turner – but you can't have everything. The point of these performances is to make your time in the park more enjoyable as you stroll through the warm late-afternoon air or sit on the seath between the wides-spreading arms of the Organ Pavillon, the pleasure in various kinds of most enhanced by the most proposed of the control of the Capan Pavillon, the pleasure in various kinds of most enhanced by the The Pavillon of the Organ Pavillon, the pleasure in various kinds of most enhanced by the Pavillon of the Organ Pavillon from 6:30 to 7:30 pm. The performers for this coming week are the Air

6:30 to 7:30 p.m. The performers for this coming week are the Air Force Band of the Golden West on Tuesday, July 2; the Sun Harbor Chorus on Wednesday, July 3; and on Independence Day, July 4, the City Guard Band. Picnicking is encouraged.

For more information, phone the Balboa Park Cultural Arts and Programs Office at 236-5471.

— Thomas Arn

Explorations

The second room of this eetic "vessel" is a bona fide bunker,

Old time

replete with draped camouflage replete with draped camouflage netting and communications equipment sitting atop a wors desk. Sit down at this desk; it fronts a small opening in the wall into which is fitted a fisheye

wait into which is fitted a isneye lens for viewing the chamber from which you have just passed. The distorted view centers around the tank of water and the ship (the Pequosh riding in it. McMillen wants the viewer to derive his own inferences from this show, but he will say that

RESTAURANT

FOLK CLUB

CATHY BARTON & DAVE PARA

SAM HINTON

RANCH PARTY

Melville's Pequod sits in Journey to the Surface, a work Melvilles Pequed sits in juxtaposition to the submarine, which in turn is not unlike a cocoon, sheltering life in a hostile environment. Yer the microcosm of civilization in this microcosm of civilization in this submerged vessel (another Melville metaphor) is secure for what purpose and until what point? When does a cocoon become the promulgator of death tather than life? McMillen won't say much more about the telltade signs he has sovern into

that contains little of the wry humor for which his previous humor for which his previous installations are known. The exhibit opens with a reception at which the artist will be present Saturday, June 29, Itom 7:20 to 9:00 p.m., and continues through August 24. For usase information on gallery hours phone Installation Gallery, 447 Fifth Avenue

LA MAISON/Galerie 5 CALENDAR OF EVENTS

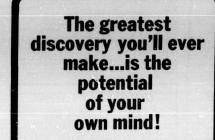
Sunday Champagne Brunch

10:00 am-2:00 pm French International Cuisine Bistro/Wine Bar Serving lunch and dinner

Galerie 5 Isabel III

Flamenco/Salsa Concert Friday, June 28 • Two shows 7:30 & 9:30 Tickets are \$5.00 at the door

Located at 3681 Fifth Avenue, Hillcrest For reservations phone 298-0119





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The Lawrence Welk Village Theatre presents the popular musical — book by Thomas Meehan, lyrics by

Duet For One SAN DIEGO PREMIERE



one of the most deeply satisfying straight plays I have ever seen.

it is as moving a piece of theatre you could wish for or perhaps bear

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North Coast Repertory Theatre

Martir Charmin, and musse by Charles Strouse — based on the Carloon Charles Strouse — based on the Carloon Charles Created by Handle Ging in 1922. Annua, a need harded lange in 1922. Annua, a need harded lange in 1922, a new participation of the control of the property. See is added by Daddy, Wathauks (and J. Edgap Haover, Gang Down directs) and the control of the

BELL, BOOK, AND CANDLE publisher and then loses her decoul powers by faling in love, with the man she has heved. Frank Warne directs the production. Fiesta Danner Theatre, through July 14, Weehesday through Saturday, dinner at 6.30 p.m. curtain at 815 p.m. Sunday, danner at 6.30 p.m. curtain 47.15 p.m. Matrice Saturday and Sunday, huffer function at noon, curtain at 1125 p.m.

BEYOND THERAPY BEVOND THERAPY
Christopher Dissupply Stace is crude and furnity. The Mangais Public
Theeres synaction, with its swelftheeres synaction, with its swelfcand its broady cornical acting style
troats the scryate and deserver — and vehicle for studys, without any
presentation of the stage of the study of the stage of the study of has made an amusing farce, genial in its satire of psychotherapsiss, and particularly good in its reproduction of a special fast eventieth century American language, the bubbling goo of psychopo cliches. The acting and staging at the Marquis are both excellent. Illed with detailed comic realism. Well worth seeing. (Sci.)

(Sa.)
Marques Public Theater, through July 14. Friday and Saturday at 8.00 p.m. Matinee Sunday at 2.00 p.m.

THE BIRTHDAY PARTY

CLOUD 9

(CA) Canabilist play currently on the San Deeps Ryrs stage in Sam Woodhouse's spendid production. In San Deeps Ryrs stage in Sam Woodhouse's spendid production's production of the Canabilist Plant of the Canabilis CLOUD 9

production at the Old Glebe, allow-once again its author's defir moves of touching upon serious human ssues so lightly and causaly that audiences come way comin-ced audiences come way comin-ced serious productions of the company and ceretarianed, while in fact they have ceretarianed, while in fact they have ceretarianed, while in fact they have cere again and the ceretary of the company of the program reality. Before they have for some half a decade, they have been happedly married to said, proper, decent, dull, upper class of their marriages, husband and sate lose each other. In they are no leager in flow with each other. The larger in flow with each other. The larger in flow with each other. The multiple roles, and the casting of the second act is a reverse of that of the first. All this clever tickness is used to july is into an awareness of some of the chet deliver tickness is used to extern the continuous of some or contempanty let. Clin 197 is about the problem of discovering and being on-seed, and about relationships with all their themes revolving around the issue of how min and somen are to be defined. It is had to think of the chem of the ch are deepts risowing Mr.
Whother were direction gives us
Church a remarkable play in all is
chrines with ally, humor, and
as don't. Plas is a theatrical
experience not to be missed. (Sa.)
Sart Diego Repertory Theotre, Sixth
Avenue Playhouse, through July 20;
Wednesday, through Sunday, at
8:00 p.m. and father enopeness, and after three conditions of the sensition of the condition of the c

makes up the second act of Jaller Advok, where the two sources dicks Agryks, where the two sources dicks Agryks, where the two sources dicks the continue to a ferocaso and fishinous which is the continue to a ferocaso and fishinous dicks continue to a ferocaso and continue to the continue to th

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EIGHT BALLS

North Courty beware! A monster (actually four accompanied by the musical Miss March is loose. The March EIGHT BALLS

Moel Coward's frothy comedy, which you may see in a delightful

information 235-0526

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GRIL CRAZY

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is staping the music of — music by

Georgie Gersham, hirsts by lan

Georgie Gersham, hirsts by lan

John McCowan — about Darny

Charchill, a wealth, few York

playboy, whose father has sent him

went to get a more than beauting to the

love in Molly Ging, and enchs up

love in the 1920 musical

Molly Ging, and enchs up

Ballin My Time? 1— hancealle

Nos. "Tool Riythmir" a "Titu Nolly

Bobastian's Weet Dinner Playbasses.

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Rasically a series of statical
television slafts, such as you might
see on Stirrctup Wight Law, Greater
Tuna is worth going to for the
votucose performances of Larry
Drake and Philip Reses, each of
whom plays a dozen roles, several of
them in diag. Authors Jaston
Williams, Job Sears, and Lel Howard
Williams, Job Sears, and Lel Howard

evocation of a fictitious Texas townlet, and they do that, but at the radio station has a com that you'll have trouble that you'll have trouble forgetting (Sa.) Cassus Carter Centre Stage, Balboa Park, through September 1; Tuesday through Sunday (through July 7) at 8:00 p.m.

Reviewed this issue. Bowery Theatre, through Augus Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

HOT AIR and THE AMERICAN
DREAM
DREAM
TO A stranged vertice of recibility
For it is around vertice of recibility
For it is around vertice of recibility
Ensemble is staging two one ext
domains that question the dreams of
two vations. If a dru a data comedy
Alberts The American Drown
explaine the dreams and ringhtmoses
of Rosios and America. Ceella
of the Control of the Control
Language of HOT AIR and THE AMERICAN DREAM

ISN'T IT ROMANTIC

drama is about Janie and Harriet, two bright and attractive women who come to New York to seek their fortunes. Their initial prospects are few, however, and both feel they the truly worthy. Urged on by the the fully worthy. Griged on by their status starved environment, and by the more serious fact that their biological clocks are ticking louder, both women become involved with men for whom romance is conducted like a business deal. men for when commone or conducted the an house as deal, subject to frequent responsion of subject to frequent responsion. The control of the conduction of the meetings. Although find the play and the Goldamp's production have much for recommend, and understanding way, they shall be the conduction of the conduction of the typicular shall be the observers— not to Thave 8 all in necessarily, but all load to want most than as there-noted to have the method of the conduction of the conduction of the conduction of the production is often quite good and is often very frump, but it is also influes, and even sheepy in the first act. when the conduction of the conduction of the form very frump, but it is also influes, and even sheepy in the first act. About Scenes — remissioned of Mannels's Sexual Processing in Congruption of the conduction of the house sheep in the play of the above for the production does often some frequent of the conduction of the plays said, when the lights come back softward have all and a back a back a party serventyporal leavant months and party feeds constorn, as a statement of the back of the daughter, And Jeff Michaeles does good works, a Myll, James, best officed when a light flatly forever

READER'S GUIDE TO THE THEATER

expecting his Pablium to arrive on cive. If the pace of the show moved as quaskly as Mary conducts is court-lip with Jame. The Gaslamp's unseen production of for It., Romanite would be easier to recommend (firm). Gaslamp Guaster Theories through Julie 20 Wednesday Hossight, Julie 20 Wednesday Hossight, Saturday at B (20 pm. Malinee Sunday at B (20 pm.

All ROLL WILLIAM
Library was receipted of extentiament, there is much to recommend about the La Jolia Disphase's product then at Jolia Disphase's product from of the manning scene, good performances, direction, and design work, and the overall quality of thousaking the production of the production o MERRILY WE ROLL ALONG

meaning, will lead you nowhere, albeit increasingly mernly. The play traces the decline (in reverse order) of Franklin Shepaid, a promising composer who selfs out for commercial success. Revisions have been made on the book— and one continued at a cost. Research teachers make the beats— and one the beats— and one the beats— and one of the beats— and one of the beats— the develop is will a find a with held interchantly (in each 5 section). The develop is made and a section of the beats of the b

A MIDSUMMER NIGHT'S DREAM LAND COMMENT AND COMMENT AND

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Lary Biertheist directs the
production, which dans as members
of San Degain Ward family, Notly
mother, and sister are played by
Kirly's parents Don and Boone
Wood, and has sister Lory plays Will
Hermelini. Cohart's first wife the
Aminoration of the Cost of the
Aminoration of the Cost of the
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Harris in played by
Kirly's brother GOOD SEATS NOW! HELD OVER BY POPULAR DEMAND THROUGH JULY 20!



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READER'S GUIDE TO

this production, as use of Taziai immorals. Obeyon and Taziai glaved spiendily, by Dould Opden Steen and Natherine McQuish and the Common of t selfuh ams that threaten the very labels of harture—the three actors leave the play's harmonic conclusion leave the play's harmonic conclusion interpretation, all there become forces capable of both menting and breaking part of the multiple menting the play of beings the new Lowell Davies couldon stage, from recalling the abrupt shock that prompted as contraction, and more recalling the abrupt shock and prompted as contraction, and show the production also for the production also for the production also for the production also for the production also fandals Chappelt as a glidy ferma, and uniformly terrific work by For Lazy, as Bottom the relief to the production says during the court scenes, with meither Charles Janasa nor Margaret Cilisson properting more for all the properting more for any properting production product

canyons of the park itself. (Sm.) Lowell Davies Festival Theatre, through September 1. Tuesday through Sunday (through July 7) at 8.30 p.m.

For its lifth annual summer show. Octad-One Productions prosers: Shakespeares story of as lovers with the control of the control of the control of the octation of the control of the control of the fairy dust M.F. Gerins directs he production. Members of the cast include Jerry Nocurek, Patheen Luckey-Sobrejs, Donald L. Pupil In-Luckey-Sobrejs, Donald L. Pupil In-In-Luckey-Sobrejs, Donald L. Pupil In-In-Luckey-Sobrejs, Donald L. Pupil In-Luckey-Sobrejs, Donald L. Pupil In-In-Luckey-Sobrejs, Donald L. Pupil In-Lu Williams. Admission is free, and the company recommends that audiences: bring a cushion — our seats are brick? (Sm.) El Cajon Plaza Amphitheatre (next to the East County Performing Arts. Center). 200 East Mari-Street. El Cajon. Through August 25. Surdays at 6.00 pm. For information call. 466-3987.

Once upon a Mattress. Directed with imagination and serve by Kerny J. Cedeleberg, this blus is as fresh as an ocean brever on a cloudless amount of the control of the control of the control of the control of the princess and the peak and the bearing mattresses. Johang Prince which was the control of the c roval lists. And the unknown was unsweeted threaten, Winnered the unsweeted threaten, Winnered the skeep refail. Why West for sardiers, skeep refail Why? West for sardiers, skeep and with the same in means to show the same in which and played by the same is housely and played by the same is housely as and played by the same is housely as a fine should be same in which as it is shown. The acting is uniformly good PIVIC and a Phince Dauritess being a capabile price plaunitess being a capabile price plaunitess being a capabile result of the school of the scho

A PARTY FOR LOVERS The Pine Hills Players are staging the comic drama, by Kevin O'Morrison.

shout Vito's Place, a fixture of the about Vito's Finghtife scene since the days of the speakeasys, as is its outhty-three-year-old proprietor. Vito Vitale. But a team of real estate developers threatens. Vito's landmark. rescue. Scott Kinney directs the poduction. Cast members include Jun Langham. Doer Goodman. Bill Solan, David Wyon, Carmel Romano, Sally MacFarlane, and Kath Walters (Sm.). The Pine Hills Lodge, through August 17. Friday and Saturday, barbecue dimner at 7.00 pm., curtain at 8.00 pm.

PERIOD OF ADJUSTMENT
The Coreado Phylosuse hosts the
fine production of the newly formed
American Theatie Heritage
American Theatie Heritage
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staging plays by American
the 1960s For its insuguist
the 1960s Fo PERIOD OF ADJUSTMENT Playhouse. (Sm.) Coronado Playhouse. Friday. June 28 through August 30. Call the theater (435-4856) for specifi-playing dates and times.

Such and the Det Mar Communications Center present experimental monologues by Data Okuşaleva and Richard Haxon. Okuşaleva Det Marina Germaniya Det Marina Det Marin Sushi and the Del Mar

violemento call 239-8466.

VOUR MAMA AND YOUR
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Sulp' inpresents a series of women's
monologiuse, withen and performed
your continues of the continues o



READER'S GUIDE TO THE MUSIC SCENE

alongside Whamf and Dan Pogehberg is like putting sweetherads on the menu at Wendy's. They've seen groups such as Duran Duran and Tvisted Sister haul away the coin in boxcars after watching an amazingly talented band like Gentle Giant release album after decented Giant release album after dischand and become a trivia question due to lack of sales.

John and Jane Doe in direct proportion to its becoming increasingly interesting, complicated, adventurous, different, or progressive. The players who form these "musicians" groups already know that putting challenging, imaginative music on the racks

But they feel compelled to get together for these musician-oriented projects anyway because in their roles as sidemen and session players or because in their roles as sidemen and session players of rock and pop projects their highly developed skills are invariably under-utilized. Left Right Left differs from most bands comprising frustrated session players in that these players have worked for artists who themselves tended toward the esoteric. In fact, considering their various employers, it is conceivable that in joining forces the members of Left Right Left might actually be drifting toward the middle of the stream, musically speaking. Of the five musicians in Left Right Left, keyboardist! percussionist Ed Mann is the most familiar to me, mostly most familiar to me, mostly through his work with Frank Zappa. A multi-instrumentalis

Mann is one of the few musicians to have survived the axe for several years while in Zappa's imperious and demanding employ. I saw Mann perform with Zappa a few years ago and was impressed with his musicianship. Orbiously I havent been alone in this because in 1982 and 1984 Mann placed high in a readers poll control of the property of the pro-teed of the property of the pro-teed of the pro-sent survival of the pro-teed of the pro-sent in Left Bight Left Mann has sored commany; suthers's Miles. good company: guitarist Mike Hoffman, who has played with Billy Higgins, Bobby Lyle, John Handy, and in Tony Williams's Lifetime (having replaced the great Allan Holdsworth); bassis great Allan Holdsworth; bassist Doug Lunn, who has performed with Toni Basil. Eddie Jobson, John Abercrombie, and Michael Des Barres, drummer Leonice Shinneman, the one-time house drummer for Island Records who has played with Zappa and the Tubes, and With Zappa and the Tubes, and with Abercombie Basil, Bobly "Blue" Bland, Awa Cherry, and Lainie Kazan. Left Right Left, the Islates of the high-tech "musicians" bands, will present their mix of progressive rock, regige, Jazz, and African joi-tup of the Company of the Company area Sunday night at the Belly Up Tavern. Barres: drummer Leonice

up Tavern.

Thaven't seen David Lindley perform in a couple of years and I'm glad that he's coming around again. Lindley, another session hotshot who has played

tember 21 & 22









Lindley and r.H. Rayes V will be at the Bacchanal Sunday ought. Speaking of wacky, Fishbone is going to make another pass through San Diego this

the Harry James Orchestra; later tonight Planet will

eek closes on Wednesday v

Jack Mack and the Heart Attack:

CONCERTS

The Nitty Gritty Dirt Band: [1

Zuma 2, So Reveal, Relay This: Spirit, Saturday June 2 9 p.m., 1130 Buenos, 276-19 Sha Na Nar L., dur Fangrounds Grandstand Stage, Saturdas June 29, 2 and 7,30 p.m., 1,5 at V. de la Valle, Del Mar.

Alcatrazz, Uli Jon Roth.





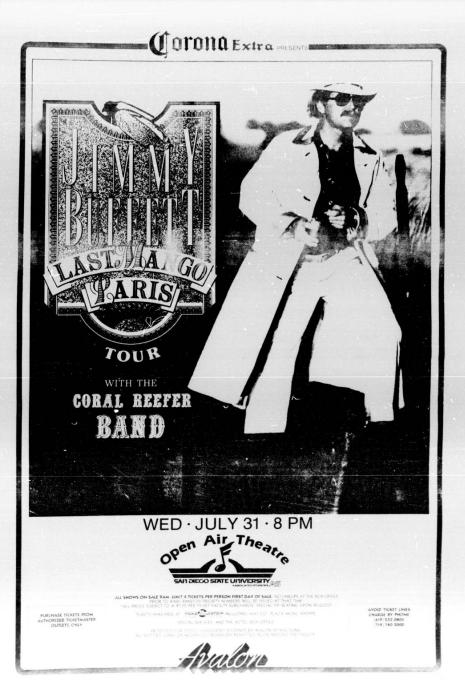
Uli Jon Roth

SATURDAY, JUNE 29-7:30 P.M. Up close and LOUD!

STRAIGHT-A-HEAD SOUND







Cedros Avenue, Solana Beach. 481-9022.

Cheap Trick: Del Mar Fairgrounds Grandstand Stage, Monday, July 1, 7:30 p.m., 1-5 at Via de la Valle, Del

The Whispers: Del Mar Fairgrounds Grandstand Stage. Tuesday, July 2, 7:30 p.m., 1-5 at Via de la Valle, Del Mar.

America: Del Mar Fairgrounds 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., 1-5 at Via de la Valle, Del

Del Mar Fairgrounds Grandstand Stage, Thursday, July 4, 7:30 p.m. 1-5 at Via de la Valle, Del Mar.

The Blasters: Del Mar Fairgrounds Grandstand Stage, Friday, July 5, 7:30 p.m., 1-5 at Via de la Valle, Del Mar.

John Klemmer: Humphrey's



Philip Bailey: Del Mar Fairgrounds

Grandstand Stage, Saturday, July 6, 2 p.m., 1-5 at Via de la Valle, Del Mar.

Diego City College Theater. Tuesday, July 9, 8 p.m., Fourtee and C streets, downtown, 230,7481 Tears for Fears: SDSUs Open-Air Theater, Tuesday, July 9, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Ramsey Lewis: Humphrey's, Saturday, July 6, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

T.S.O.L., M.I.A., Insolents, and Love Canal: Wabash Hall, Saturd, July 6, 8 p.m., Wabash and

Precious Metal: Spirit, Saturday July 6, 9 p.m., 1130 Buenos, 276-3993.

Country Music Jamboree featuring Johnny Lee, Earl Thomas Conley, Johnny Paycheck, the Judds, Mel McDaniel, Terri Gibbs, Freddie Fender, Lorrie Morgan, Jimmy Crib and the Cotton Band, and

Jerry Baze and a Touch of Country: Lakeside Rodeo Aren Sunday, July 7, 11 a.m., 12584 Mapleview, Lakeside, 281-RICH

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Stevie Ray Vaughn



maintaining their tonal value maintaining their tonal value.

All in all, a splendid evening was experienced by everyone and a promise of more great things to come can be expected from Stevie, bassist Tommy Shanton, keyboardist Reese Wyman

and drummer Chris Layton. A special note of thanks from us to chief equipment man Rene Martinez for his aid in helping us understand Vaughn's musical needs so that we here at

Budweiser

WEDNESDAY - JULY 24 - 8PM SAN DIEGO SPORTS ARENA

Lisvenice could serve him the best was we can. Thanks guys for a great slow! On June 21, gustarists from all over San Diego County and Eyond swarmed into the grands trans of the Pel Mar Fair to bear guistr brow Stevie Ray Vaughn and his band Double Trouble serve up their blend of rock and bluss played with plenty of pure gats behind it. Working through their repertoire which included sonse from their new Lawrence could serve him the best wa

Working through their repertoire which included songs from their new no-holds-barred LP "Soul to Soul". Stevie highlighted the show with a fantastic rendition of the Jimi Hendrix classics "Voodoo Child" & "Power of Soul". His fire red strat equipped with a Bill Lawrence Hendrix Harness (a a fain Lawrence Hendrix Harriess (a reissue of the pickup set-up Lawrence created for Hendrix's guitars) helped add to the authenticity of sound that made this such a treat for Hendrix and Vaughn fans alike.

KGB-FM







KCST-TV Channel 39

July 7-September 1

Proceeds to benefit the Muscular Dystrophy Association



KCB FM IDL San Diego Courty 7-Evens Scores and Lett's Cerenhouse are uniting with San Diego's firest in rock entertainment to sage Rock Wars 85, the legis and most prestigious live rock band competition in southern California. Sunday, July 7 marks the first of skip refirminary competitions, two semi-final competitions, and one final competition to take place Sunday, September 1, in coordination with the 1985 jerry Lewist Jabor Day Telethon efforts. All proceeds from this nine-week event will benefit over 620 children and adults currently suffering from neuromuscular diseases in San Diego and Impetial Courties.

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Judges

*Thomas K. Amold—Billboard Magazine. Rock Critic—LA. Times/San Diego Edition

* "oin Barney—Producer Director, KCST-W 39

* Kevin Brass—Associate Edition Whisis Edition. The Clitteen

*Maccolm Falk—Third Far Recording Studio Talent Buyer, Belly LUT Taivern

* Let Frazier—Community Relatie—Streetor, Southhand Corporation

* Ken Harrison—Backstage Columnist. North County Entertairer

* "Paul Restell—Such Supervisor, San Diego Daries

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Band of Gypsies, Bell, Up Taxer Thursday July 11 th p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Randy Newman: SDSU's Open Air Die afer Saturday July 13-8 p.m. San Diego State University campus

Grover Washington, Jr. SDSU

Roberta Flack: La Jolla Villagi

Shadowfax: Humphreys, Wednesday, July 24, 7 and 9 pa 2303 Shelter Island Drive. 232 0800

Suranne Vega: Spirit, Satorday July 27, 9 p.m., 1130 Bucros. 27, 3903

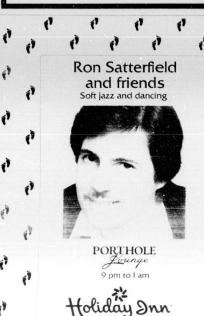
232.0800 or 265.6947

The Pat Metheny Group: Kona Car Club, Sunday and Monday july 28 and 29, 8:30 p.m., 133 Shelter Island Drive, 283-SEAT

"Jazz Live" featuring the Michael Avel Rios Project: San Diego Cit, College Theater Tuesday, July 30 8 p.m., Fourteenth and C streets, downtown, 230-2481.

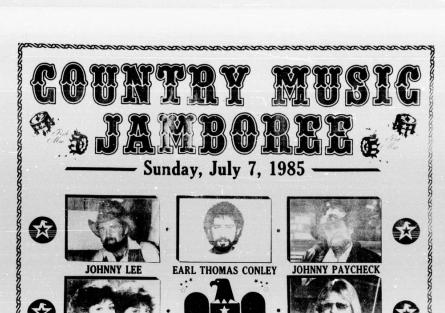






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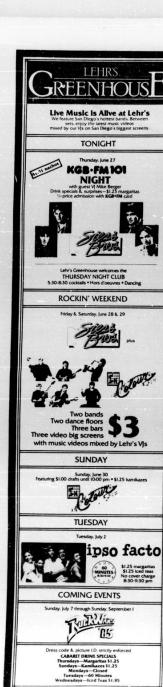




GRAPHIC AND PHOTO DIRECTION BY RON APPELHANS







2828 Camino del Rio South, Mission Valley 299-2828

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be me asked please cut. 2002/2822 Thursday afternsors or is day before 5:00 p.m. The listings

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Bobby Allen and the Boy with Hammers, country, Friday and Saturday.

country, Friday and Saburday.

Belly 1g Thorm, 143 South
Cedros Avenue, Solana Beach, 481-9022; Jack Mac, and the Heart
Attack, rock and rhythm and blues.
Thursday; the Jan Dels, wintage
nok, Friday; Billy Vera and the
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Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 434-4361: Doc James, Mr. C and Company, jazz and contemporary, p.m., Saturday,

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 753-3735: Steve Feierabend, jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Wax Oceanside. 721-5400: Midnight Delight, contemporary. Tuesday 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 Andrews, vocals, and Andy Riley, guitar, Tuesday through Saturday.

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

Crazy Burro, 6996 El Camino Real. La Costa. 438-3373: Dan Connor. variety. 3:30-6:30, Sunday.

Distillery Nightclub, 140 South Sierra Boulevard. Solana Beach. 755-6733: Dirk Debonaire. mck. Thursday through Saturday;the Selection, rock, Sunday.

El Comal, 12845 Poway Road. Poway. 486-1010: Ambition. contemporary. Wednesday through Saturday.

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

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 Parkaay, Escondido. 480-0420: Friendship. contemporary. Tuesday through Salurday; Gil Palacios and Linda Parra, contemporary. Friday through Monday.

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58 pm '40s style Big Band Swing THE CHICAGO FIFTEEN

BILLY VERA





THE MAR DELS

Tuesday, July 2 9:30 pm INTERNATIONAL REGGAE ALL+STARS



THE MIGHTY **FLYERS**

Friday, July 5—DIRK DEBONAIRE
Saturday, July 6—PRESTON SMITH & THE CROCODILES
Sunday, July 7—SANCHO BARNARD with surprise Thursday, July 11—BAND OF GYPSIES
Thursday, July 18—RED HOT CHILL PEPPERS

FREE AFTERNOON CONCERTS

Monday, 6:30 pm8-30 pm-Virtage Jazz & SwingMOLLY STOME & FRIEDRA

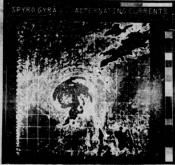
sday, 6:00 pm8-30 pm-Nostalgic Rock/Swing-STONE'S THRO

Friday, 5:50 pm 6:00 pm-Doleland Jazz-CHICAGO SIX

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TUBES UTOPIA WEDNESDAY - JULY 10 - 8PM



RANDY NEWMAN SATURDAY - JULY 13 - 8PM



GROVER WASHINGTON JR. TUESDAY - JULY 23 - 8PM



R.E.M. FRIDAY - JULY 26 - 8PM



SANTANA SUNDAY - JULY 28 - 8PM



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UB40 THURSDAY - AUGUST 8 - 8PM







STING TUESDAY - AUGUST 13 - 8PM

CULTURE **CLUB** FRIDAY - AUGUST 18 - 8PM

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contemporary, Sunday and Monda Piano Bar: Kevin Green, Monday

Hungry Hunter/Oceanside, 1221 Sally Saxton, contemporar Wednesday through Sunda

WEVE

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OUR

SOUND

SYSTEM

1

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drixe, Rancho Bernardo, 598-2400 Dave Smith, contemporary. Wednesday and Thursday: Take Two, contemporary. Friday and

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FRIDAY & SATURDAY

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North Harbor Drive, Oceanside, 722-1831: Chuck Showaller, contemporary, Thursdaythrough Sa'urday, Ted Winchester. McVicker, Irish and contemporar Thursday through Saturday, with Paul Dunn, Friday and Saturda and Barbara McCarty and Patrick Petrie, Sunday, the Paradise Street Band, Irish music, Wednesday contemporary, Sunday: Sneak Preview, contemporary, Wednesday,

OUR

PATIO IS

ALMOST

FINISHED

NEW

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Charlie, contemporary, Thursday through Saturday: Barker and Orr, music and comedy. Wednesday.

La Costa Hotel and Spa, Costa del Mar Road, Carishad, 438-9111; Gloria Michaels and Spring Fever, contemporary, Thursday through Sunday; Darci Daniels and Niteline contemporary, and Gina Eckstine and Jinx, contemporary, Tuesday and Wednesday, alternating nightly between the lounge and dining

La Tapatia, 340 West orand, Escondido, 747-8282: Latin Soul, Top 40 dance and Latin music, Friday and Saturday, live music, Sunday, call club for information.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Jesse Daniels Band, country, Wednesday through Sunday; Coyote, country, Monday and Tuesday. Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkway Escondido. 746-7038; Ron Bell country, Monday through Saturd McCabe's, 1145 South Tremont. Oceanside, 439-6646: Live muse, Wednesday through Saturday, call club for information.

Mille Fleurs, 6009 Paseo Delicias Rancho Santa Fe. 756-3085; Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Sneak Preview, contemporary, Thursdy, through Saturday: Sam Parsons, contemporary, Sunday, Fantasym, contemporary, Wednesday.

Mulvaney's, 340 East Grand Avenue. Escondido. 741-0935: Roadway rock. Thursday through Saturday: audition night, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Outta Controll, rock, Tuesda through Saturday; Sedona, rock, Sunday and Monday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193; Texa country, Friday through Sunda

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Heaters, rock, Thursday through Saturday: the Five Careless Lov blues and rhythm and blues Sunday: Hollis Gentry and Fattburger, jazz, Monday and Tuesday: Dirk Debonaire, rock

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4600 The Perfect Cure, English, Irish, and Scottish folk music, 7:30 p.m., Thursday: Cathy Barton and Dave Para, ducinner and traditional folk music, 7 and 9 p.m., 17 miles, 180 Hinton, 60k, 7 and 9 p.m., 180 Hinton, 60k, 7 and 9 p.m., 180 June, 180 Jun oncert: Catherine Espinoza, Irisl

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad 438-0880; Doc James, Mr. C. and Company, contemporary and jazz Wednesday through Sunday. Delene, contemporary, 5:30-8 p.m. Monday through Friday.

Pomerado Club, 12237 Pomeras Road, Poway, 748-1135; The Save Brothers, country, Wednesday through Saturday

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe, 756-2855: The Bob Campbell Trio with Marley Days, jazz, Thursday and Friday live music, Saturday, call club for information

Ralph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989. Must As You Like It, contemporary rock Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen Cavanagh and One Plus One, contemporary, Tuesday through Saturday: David Watson and the Gathering, contemporary, Sunday and Monday.

Rancho Vera Cruz, 1020 West San Marces Boulevard, San Marcos 744-8102: Bob Sasse, country and folk, Friday through Sunday.

The Red Coach Inn. 135 North Pine, Escondido, 743-9796. The Agents, rock, Tuesday through Saturday: Justin Kace, rock, Sunday and Monday.

Rogue Stills, 9850 Carmel Mt

Rudi's Hidden Acres, 3700 Carme Valley Road, Del Mar. 481,9656 Live music, Friday and Saturday, call club for information.

San Luis Rey Downs Golf Cours Country Club, 31474 Golf Club Bonsail, 758-3762: The escendos, big band dance music, 12 p.m., Friday and Saturday, and Sunday: Bob Long, jaz

> stage Coach Inn, 1865 Vista Wa Vista, 724-9090: Uptown Pickin', ntry, Wednesday through

Sylks, West of I-5 on Via de la Valle. 14 Mar. 755-7955; J.J. Frank The Coalition Orchestra, jazz and Ton variety, Thursday through urday and 3-7 p.m., Sunday

Teepee Room, 1270 Main Street.

Ramona, 789-3755; Live music, Friday and Saturday, call club for

1044 Fine Foods, 1044 First Street, Encinitas, 942-1249: Indian Joe, country, pop, and originals, 6:00 p.m., Friday, and 6:30 p.m., Tuesday, various musicians perform on other nights, call club for information.

Tequila Flats, 3296 Mission Avenue Oceanside 757-7757: Freewill, rock, Thursday through Saturday: the Keep, rock, Sunday through Tuesday: the Models, rock, Wednesday.

That Pizza Place, 2622 El Cami

Real, Carlsbad, 434-3171. Bluegrass Etc., new and traditional bluegrass. Saturday.

Escondido, 741-9445; Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466; Steppin Out, country. Friday and Saturday

Whiskey Creek, 14240 Poway Road, Poway, 748-7531; Stampede country, Wednesday through Sunday, Tony Dockum and Red Eye, country, Monday and Tuesday, Whiskey Flats, 1260 West Parkery Escondido, 745-86

Wooden Nickel, 13303 Powar Road, Poway, 748-6364; Ron Morin, country, Wednesday and selaw (W Express

Beaches

Atlantis, 2595 Ingraham Street Mission Bay, 226-3888. The Jets, vintage rock, Thursday through

Dance of the Universe Orchestra with vocalist Kevyn Lettau, jazz. Sonday and Monday Gloria Michaels and Spring Fever, contemporary, Tuesday and Wednesday.

Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, entemporary music for dancing, Friday and Saturday

Bahia Hotel, 998 West Mission Ba Drive, Mission Bay, 488-0551: Mar Meadows, Jazz, Thursday through Saturday, Cheathan's Jazz Quartet Jazz, Sunday, Deborah Raye and Aria, contemporary, Tuesday and



Every Friday night, all summer long SPECIAL "SUMMER'S HERE" DANCE PARTY 18 and up Featuring 2 live bands



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Friday, June 28, 8:00 pm THE WABASH BALLROOM

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HEATERS

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notices that the featuring \$1.25 a glass, \$3.66 litres (including our special strawberry & raspberry) · house wine \$.75 a glass (inglenook french colombard, rose & burgundy) · complimentary VID snacks: VID chips; cajun popcorn (?); fried stuffed pasta; red beans & rice; fresh raw vege's w/dip; sausisson en croute & daily surprises experience cajun cooking at its best dinner hours: 5:00 - 10:00 weekdays 5:00 - 11:00 weekends watch for lunches & sunday brunches coming soon closed sundays - banquet facilities available 7353 el cajon blvd., da mesa, ca

restaurant

and video night club

Wednesday Piano bar: Buddy Reed. Tuesday through Saturday Bob MacLeod, Sunday and

Ocean Beach. 222-6822: Scarlet. rock, Thursday through Saturday Tranzaction, rock, Wednesday

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Two Tones, rock, Wednesday through Saturday; the Starmakers, recorded music and video audience participation presentation, Sunday

AUTOMATICS

Wednesday through Saturday

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choose from!

through Tuesday

Catamaran Hotel, 3999 Missior Boulevard, Mission Beach, 488-1081: Strut, contemporary, Thursday through Saturday; the Jets vintage rock, Tuesday; live jazz, Wednesday, call club for

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Deborah Raye and Arie, contemporary, Thursday, Stones Throw, vintage jazz, swing, and rock, Wednesday.

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8 PM - CLOSE

DRINK SPECIALS

SLINDAY

MONDAY

TUESDAY

THURSDAY

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541 Papa John Creach, electric violin jazz Wednesday through Saturday: Ron Satterfield, jazz, Monday and Tuesday, Don Croker, jazz piano. Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Heroes with Johnny Almond, rock, Besday through Saturdas, with Army of Love, rock, Tuesday, Headband, rock, Sunday and Monday. Hotel La Jolla, 7766 Fay Avenue,

La Jolla. 454-3001: Joey Chess piano variety. Tuesday through Hilton Hotel, Carso Bar, 1775 Hilton Hotel, Cargo Bar, 1773
East Mission Bay Drive, Mission
Bay 276-4010: The People Movers,
contemporary, Wednesday through
Saturday, Triple Play,
contemporary, Sunday through
Tuesday.

Islandia Hotel, Supper Chib/Lounge, 1441 Quivera Road, Mission Bay, 224-3541: Bogart, contemporary, Wednesday through Saturday, Stu Shames, jazz piano, Tuesday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

PRIVATE DOMAIN

Southwind, contemporary, Thursday through Saturday; the

WED., THURS., FRI. & SAT.

LADIES' HAPPY HOUR Thursday from 5-9 pm with the 11 greatest
"Mr. Good Bods" in Southern California!

THURSDAY, JUNE 27

No cover after 9 pm SADIE HAWKINS DANCE

Come on down and see how the BACCHANAL, PRIVATE DOMAIN, and 1/X play the adult version of TRUTH OR DARE

DAVID LINDLEY

TUESDAY, JULY 2 Showcase night: Originals & more! Featuring: MESSENGER, EYES and

FOUR EYES

SUNDAY, JULY 7 In concert ROUGH CUTT

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)





20 Four Eyes, rock, Thursday iv through Tuesday: th

a Valencia Hotel, 1132 Prospect dreet, La Jolla, 454-0771; Bob school, piano and vocal variety. evening Tuesday through

Le Chalet, 5046 Newport Avenue, lecan Beach. 222-5300: lessenger rock, Thursday through saturday; Serious Guise, rock, unday through Tuesday; Voyeur, lock, Wednesday.

Sainte Maxine, 1250 Prospect reet, La Jolla. 454-2434: Pepper d Salt, Latin, salsa. Top 40, big nd, swing, French, Italian, and

Greek music, Thesday through

Loma Portal (formerly Rodeway Inn), 2901 Nimitz Boulevar Portal, 224-3655: The Hills Brothers, jazz, Thursday: Full Circle, Latin and rhythm and blue Friday and Saturday

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844; The Belair Boys, vintage rock, Thursday, Dan Connor, country and variety, Friday, the Rick Wells Band, vintage rock Sunday, live music, Monday through Wednesday, call club for information.

McP's,1107 Orange Avenue, Coronado. 435-5280: Soho, contemporary, Thursday; P.M., contemporary, Friday and Saturday; the Rogues, contemporary, Monday; Joey Harris, rock, Tuesday; the Pep

PADRES/ALL GAMES

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IRON MAIDEN TEARS FOR FEARS

THE TUBES/UTOPIA RANDY NEWMAN

MENUDO JOHN DENVER

GROVER WASHINGTON JR.

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Mexican Viliage, 120 Orange Averus, Coronado, 435-1822. Livi music, Friday and Saturday, call club for information. Piano bar-Kevan Melton, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: The Reflectors, rock, Thursday through Saturday; Four Eyes, rock, Sunday and Monday, RPM, 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: Live contemporary music, Thursday through Saturday. call club for information; talent night with Rick Cosey, Monday.

and blues, Sunday: Notice to Appear, 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.

Street, La Jolla. 454-9711: Mel Goot, jazz piano. Tuesday thros Saturday.

Rusty Pelican, 4340 La Jolla Rusty Pelkan, 4340 La Jole, Village Drive, La Jolla, 587-1886: The Lattle Big Band, Top 40 and seing, Thursday through Saturday; live music, Sunday and Monday, call club for information; Jimmy, Hooper, contemporary; Tuesday and Wednesday.

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234: Melissa McCracken, contemporary,

Steamer's, 1165 Garnet Asenue, Pacific Beach, 274-2323; T.M.J.Q. (Dene Davidson and Bob Morss), page, 7-11 p.m., Tuesday, Wednesday

Texas Teahouse, 4970 Voltaire Iom "Cat" Courtney, blues,

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Luba Papova, classical, easy listening, and variety piano. Wednesday through Saturday, and Sunday

Vacation Village Hotel, Bay

Boys, contemporary, Wednesday

Victor's, 1403 Rosecrans Street Point Loma, 226-1871, Upstairs Paul Eastland, Top 40 variety Friday and Saturday Downstain man Clifford and Frankis Ferlin, contemporary, Wednesday through Saturday.

San Diego North

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 270-7522: Hollis Gentry and Fattburger, jazz, Thursday through Saturday: Ella Ruth Piggee, jazz

Pax Bar and Grill, 1025 Prospec

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, 482-7666: Robert Wetzel, classical gutar, Wednesday through Saturday.

Thursday and Saturday

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach, 483-2703: Lave fl.,mer-o 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 Saturdov

Unstart Crow and Co., Seacoast Opsiari Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. David and Francesca Savai ight classical music. Sunday

contemporary. Tuesday through Saturday

The Alamo, 3093 Clairement Drive, Clairemont. 276-2240: Flywell, rock, Thursday through Saturday: Circles, rock, Tuesday and Wednesday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Private Domain, rock, Wednesday through Saturday: David Lindley

Town and Country Hotel, 500 Ho Circle North, Mission Valley, 291

THURSDAY, TONIGHT Metal Heads Present RAGGED LACE with DEAD LINE and ARROGANCE

FRIDAY, JUNE 28



FISHBONE This is what you call a buzz on

turs their game & smites of good time are gours, with
LIMBO SLAM and STORMY SUMMER plus
FRIENDS OF GHOSTS return from their short
6 month vacation—show begins 9 pm sharp

SATURDAY, JUNE 29 91× ---"The Sun Is Dancing" & their new hit "If You Want Me To Stay" guys ZUMA 2 Resturing RICH GIBBS and REFRY HATCH from OLINGO BOLINGO with RELAY and
ELEVENTH HOUR plus THIS opens the

TUESDAY, JULY 2 Jazz blues hasion with S.D. State's BASEMENT BLUES BAND and BOOK OF COLORS plus the KYLE MARTIN BAND Advance its session

WEDNESDAY, JULY 3 Wild man MOJO NEXON says for all of you to come down, "I'm going to be giving away lots of my new albums," and for you that don't to be giving away lots of my new albums," and for you that don't —
you'll pay for it! Plus
SOLDIERS OF FORTUNE and DRIVE-INS

TOMORROWS July 4th: Metal fireworks with STRESS and A DIACONEX WIS July 4th: Meal Inecords with STRESS and Industrys (Roman Montess agencing and JUSSAN) From Pleance on Management of the Conference of the Con

star of this show was the 75 cent duth chang thrill croud. God must of found opposed to one second to care, they the object of the start of the star

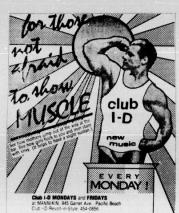


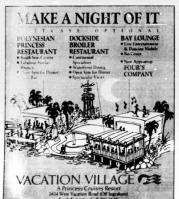


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and El Rayo N, rock, Sunday; Messenger, rock, Eyes, rock, and Relay rock, Tuesday; Four Eyes, rock, Wednesday, Storm plays jaz-trom 5-8 p.m., Friday.

Blarney Stone Pub. 5617 Balbox Avenue: Clairemont, 279-2033; Bean Connolly, Irish music. Wednesday through Saturday the Jackeens, Irish music. Sunday.

The Blue Bayou Lounge, 253 Clairemont Drive, Clairemont, 276-0965; Best of Friends, Top 40 variety, Thursday through Saturday, Bogev's, 5353 Mission Center Road, Mission Vailey 297-8361; Hollis Gentry and Fattburger, (az)

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; Zzaji, jazz. Thursday through Saturday: Eric

Thursday through Saturday, Eric Foster, classical guitar, early evening. Thursday, and Saturday through Riesday, John Laons, classical guitar, early evening. Friday and Wednesday, Mike Zoumaras, classical guitar, Friday lunch: Mark Augustin, jozz 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.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valles 297-H01: Darci Daniels and Niteline, contemporary. Thursday through Saturday, L.A., rock, Sunday and Monday; Feelin', contemporary, Tuesday and Wednesday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley, 288-8281: Oh! Ridge, comedy and music. Thursday through Saturday: Jesse Davis contemporary, Tuesday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Siers Brothers, rock, Thursday through S aurday, with the Londons, rock, Friday and Saturday: the Londons, rock, Sunday: 1985 Facto, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780; Recorded music with Mr. Goodhye, Wednesday through Sunday; live music, Saturday through Monday, call clob for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0660; The Younger Half, contemporary, Wednesday through Saturday

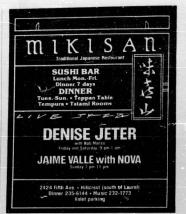
Monterey Whaling Company, 887 Nontrery Whading Company, 857 Camino del Rio South, Mission Valley 291-1638: Jim Hawkey, contemporary. Thursday through Saturday: Sally Saxton, contemporary. Sunday and Monday: Steve Hudson, comedy and music, Tuesday and Wednesday.

The Moonglow, 4615 Claircmont Drive, Claircmont. 273-4022: Nightshift, contemporary, Tuesday through Saturday: Alaska, country, Sunday and Monday. Navajo Inn. 8515 Navajo Road. Sar

Carlos, 465-1730; Quest, rock, Fuesday through Saturday; live ock, Sunday and Monday, call club or information.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Sound Investment, contemporary, Tucsday through Saturday, Dining Room









athy Lloyd, contemporary harp, aday and Saturday.

ter D's, 5149 Clairemont Mesa er Ds, 5149 Clairemon, Bess devard, 277-3217; The Rosie , Top 40 dance music, Thursday augh Saturday.

uggler's Inn, 402 Fashion cs. Fashion Valley East. 291 Jim Moore, contemporary tw and Saturday.

nusic Thursdaythrough

pirit, 1130 Eucnos Avenue, Bay 276-3993: Ragged Lace. Fight 276-3896. Ragged Lace, rock, Deadline rock, and Arrogance, rock. Thursday, Fieldsone, rock. Limbo Slam, rock, Friends of Chosts, rock, and Stormy Summer, Jazz-folk fusion, Friday, Zuma II, rock, Belay, rock, This, rock, and Eleventh Hour, rock, Saturday; Basement Blues

Band, blues and rhythm and blues, Book of Colours, jazz-blues fusion, and the Kyle Martin Band, jazz-

Drive-Ins, rock, Wednesday Springfield Wagon Works, 5255

Thursday: Costa V. contemporary. Friday and Saturday: Frank Dexter

In San Diego? Yes.

The Wellhouse, 10789 Tierrasanta

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

Coral Room: The Four of US, swing and group vocals, Tuesday through Saturday; the Dack Lopez Trio, swing, contemporary, and vocals, Sunday and Monday Crane Room Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-146 Ella Roth Pugice, jazz and blues Thursday Apresso, contemporar Enday and Saturday, Jeff William

contemporary, Sunday and Me Spanky White Face, contemps

Tio Leo's/Mission Gorge, 63.1 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart,

TICKET EMPORIUM

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JazzSchoo

creating musician Hal Crook, Director

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adds great electronic licks to our penthouse ocean views. No cover, no admission charge. Now appearing 9 pm to 1 am, Wednesday through Saturday

Happy Hour: 3-7 pm weekdays. Continental Dinners: Superb Room Lounge

entertainment nightly in Crystal Room Lounge wine list. From 6-10 pm

Burger with a View: Especially buffet accompanied by Rita Moss at the piano, 10 am-2 pm tasty après tennis, golf, beach. \$3.75 Bar & Grill, 11:30 am-10 pm

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Sunday & Monday HEADBAND

ROCK WORDER



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& THE WELL SHT & ARMY OF LOVE WITH "SLUGGER" WEILAND

Hosted by 4/ 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**

Monday-Thursday 5-7 PM

Boulevard, Tierrasanta, 560-6677 Ray and Laime Cornea with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance

music Friday and S. Mission Wrangler's Roost, on S. Mission Gorge Road, Mission Gorge 22 a 628 S. S. ert Crack, country, Tuesday through Saturday, Crimiaron, country, Study and Monday

Your Palace, 32282 Governor Drive University City 453-4444 Mel Goot, jazz piano, Sunday brunch and Monday from 5-9 p.m.

San Diego South Abbey Restaurant, 2825 Fifth Shames jazz piano, 6-8 p.m. Monday through Friday Kathy Lloyd, contemporary harp, Sunthrough Walnesday

Aztec Bowl, Turquoise Rocota,
Aztec Bowl, Turquoise Room,
Aztec Bowl, Turquoise Room,
A356 Thirtieth Street, North Park,
283-3135 Encore, contemporary,
Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 2971673: Get wor rock soft with farrett, Thursday through Safund Frank Dexter, contemporary, Thesday and Wednesday

Bounds, Core Company Services and the E. Freder Relief and the E. Freder Relief and the E. Freder Relief and Thomatay the Sude soundaries and Ten Marie Medisonalisms of the Company Services and Ten Marie Most Sweet and Shad Reper Folios and Iristhina and Black and Executive Sours, nock, and Chooks of Fainteneck, Sedurday Seginning at 5 pm the Electric Sours, rock, the Shadmork, rock the Forbidden Page, rock, Chords of Fainteneck Soundaries, rock, the Forbidden Page, rock, Chords of Fainteneck Sourhard Sourhouse and Sourhand Sour

contentary through Saturday evening and Sunday afternoon. Gail Bente, piano and vocals. 8-12 p.m., Tuesday. Cafe Vienna, 3619 College Avenue. 265-1446. Frank Cangaro, accordian music, 5:30-8 p.m.,

Roper, blues and rhythm and blues. Swen-Erik and the E. Tacket Rollers, nock, Rimshof, nock, and Jore Harris and fire Specificiers, rock, Sunday, Rick and Paul's Jam. Monday, For Yards, rooks rock, Tuesday, Swen-Erik and the E. Tuelot Rollers, rock, Wednesday

Cafe dei Rey Moro, 1549 El Prado, Rabon Park, 234-8511. Dale Verron, piano and guitar variety. Wednesday through Saturday Thursday, Roland Klotz, zither music and German music singalong, 6-10 p.m. Friday and

Club Cult/The Whistle Stop, 22:36 Pern Street, Coldon Hill. 284-2845 Eleven Sons, we're 31g sings to bell nock 9 pern. Friday 128 Your Cat is Dead, down gloon punk rock 9 wm. Wednesdon.

The Coo-Coo Clob, 4383 University Avenue, 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday and Saturday, J.R. Robles, bonoring variety requests, 5-9 p.m. Sunday.

Doc Masters, 2051 Shelter Island

Drive. Shefter Island. 233-2572. Lounge: The Spud Brothers, rock and comeds: Tuesday through Saturchy, the music, Sunday and Moraday, call club for information. Restaurant: Grog Glover. contemporary, 5:309-30 p. m., Tuesday, Friday, Saturday, and

> Dookies, 4225 El Cajon Boulevard East San Diego, 283-6581; Piano Isar, Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and

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

Holiday Inn/Embarcade ro, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. The Ron Satterfield Tho, 1822, Thursday through Saturday, get your rock soft with Jarrett, Ruesday and Wednesday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harrys Bar: Live music nightly, call club for information.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Invaders, contemporary music for daricing, the linesday through Saturday, except Thursday when jazz is featured, call for information. Jolly Roger, 807 West Harbor Drive, Scaport Villagi, 233-4300. Barker and Ori, comedy and music. Thursday through Saturday, Mike Stone, adult rock, Wednesday

Mandolin Wind, 308 University Awenue, Hillcrest. 297-3017: The Five Careless Lowers, blues and rhythm and blues. Friday and Saturday. Elia Bruth Piggee, jozz and blues, Saturday. Sugar Jazz, jozz, Tuesday, Inside Mowes, blues and rhythm and blues. Wednesday.

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: Denise Jeter with the Bob Morss Trio, jazz, Friday and Saturday, Jaime Valle, jazz guitar, 7 H. p.m., Sunday

Sheraton Harbor Island, Reflections, 1380 Harbor Island

Reflections, LSB Harbor Island Drive, Harbor Island, 291-2900. Feelin, contemporar, Thursday through Satunday, Devoscad. Top 40 dance muse, Hiesday and Wedneday, the feet windage nock, Friday happy hour Shepheni's Reslaurant, Vish' McMaster, standards and propriors the Thirties to the Egibles on the happ. Gail Detriechs, classical harp, Theoday

Showston Harbor Island Woo

1590 Harbor Island Drive, Harbor Island, 291-6400; Michael Pritchard, classical piano, Sunday through Wednesday.

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

Projan Horse, 6179 University Awmie, East San Diego, 582 1070 Fastlane, rock, Thursday (tirough Saturday, Ende, wor, rock, Sunday



COUL

Thursday-Saturday, June 27-29 9:00 pm-1:30 am

REFLECTORS

WHITE BUNS SUNTAN LOTION BEST TAN CONTEST

prize \$100.00 Top ten receive t-shirts, visors & lotion (Bring bathing suit

9/X Wednesday is HAPPY HOUR with BRYAN JONES; 254 draft beer

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The demand has been deafening ... It's been outrageous. You've begged us to bring back the Great American Lip-Sync Contest", and now we're doing it. Every Thursday, right is using type 27-3175 in prize money will be given.

by this the Good Profess will be held and Stool in prize money will be held and Stool in prize money will be awarded to interest of the first Kolywood Skin springs at 000 pm.

Emporium







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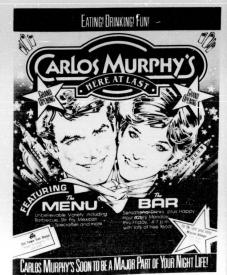
AUCTION Every Thursday 2 SHOWS, 7:00 & 8:30 PM

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Versafile dance music • No cover Wednesday & Thursday 8:00 pm Friday & Saturday 9:00 pm





Viscount Hotel, The Kar 1966

Yukon, 4278 University Avenue, East San Daygo 284-0310 Fave music. Thursday through Saturd, call child for information.

East County

Antonio's Hacienda.

Baxter's, 1025 Fletcher Parioway El Cajon, 442-9271; Kieks, rock, Tuesday through Saturday

Blarney Stone Too, 7059 ET Chon Boulevard, College area, 463-2263, Jim and Theresa Hinton, Irish muss, Thursday and Sunday, the Jackeros, Firsh muse, Wednesday, Friday, and Satunday.

FEARS 7/8

7/10 GROVER WASHINGTON

7/23 SANTANA 7/28

TUBES

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The Boondocks Restaurant, 8.1

Bull and Bear, 600 North Second

Calvpso Lounge, 1977 Creening

Carlton Oaks Country Club, 9...

Circle D Corral, 1013 Broadway, El-Cricle D Corral, 1015 Broadway El Cajon 411-7413 Country Cosanova, country, Riesday through Saturday Jerry Baze and a Touch of Country, country, Sunday, clogding lessons, Monday and Buesday

Coo-Coo's Nest, 12247 Woodside

R.E.M. 7/2

8/19 UB40 8/8

CULTURE CLUB

Dock's Landing, 1185 East Main

Don's Fast, LAUS Business

El Amigo Plaza, 1340 Broadway, El Cajon, 442-0537. Linda Rac and the Gravel Canyon Band, country, Sunday.

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568: Chaser, country, Wednesday through Sunday

Hanley's, 8852 Magnolia Avenue, Santee, 448-8487; Tommy Ray,

Horseshoc Ewern, 7064 The short favor 169 (311) The Smith Boothers country and contemporary Finlor Saterday and boding a tim session, 7,20,11,70

Lakeside Hotel, 9910 Roci Street, Lakeside 443-9591 Unda Rac and the Gravel Cawon Band, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640; Coyote, country, Wednesday through Saturday.

Linda's Di'Angelis Restaurant, 1977 East Main Street, ETCaion 447/0842: Ron Morin, contemporary, Sunday and Tuesday Happy Days Car Hop, 9664 Camp

Live Oak Springs, Old Highway 80 Boulevard, Jacumba 766-4288 Live country music, Saturday, call chas for information

Lorenzo's, 596 Broadwa, El Caion, 142 0006, Puch X Wiscould Corrie Woo, contemporary To-silar through Saturday, Pro Brighams

Magnolia Molyancy's, 886 Magnolia Avenue, Santee, 448-8560, 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.

Legends, 2754 Alpine Boulevard. Alpine. 445-5545: Emerson Poircaux, piano bar, Tuesday DEFLANT **DEL MAR FAIR**

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GUISE Sunday, Monday & Tuesda June 30, July 1 & 2 3 great nights • Be there





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Bill's Backroom Saloon, 229 th Magnolia, El Cajon, 447 to Dusty and Gary, country and cs. Wednesday and Thursday.

rol Crawford, variety and stemporary, Friday and Saturday.

Nite Owl East, 667 North Mollison Nite Owl East, 667 North Mollisor to-time. El Caion. 447-3854: The Bata Strings. Top 40 dance music, Bleeday through Saturday; Sergeant Slaughter, variety rock, Sanday and Menday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240; 1546 Sortillion and Key Largo, contemporary and oldies, Thursday ogh Saturday evening and early

The Ox Bow Inn, 9816 Campo-Road, Spring Valley, 469,9616 Andy and Donna, contemporary, Iuesday through Thursday, Alton and the Ox Bow Country, Lads, country, Friday and Saturday

Park Place, 1280 Fletcher Park - 1280 Fletcher Park - av. El Cajon. 448-4111: Ipso Facts, ords, Thureda pricough Saturday: Thured Drock, Sunday and Monday: Toss, rock, Tuesday and Wednesday. Dr. Michael Downs hypnotist, Monday

Pizza Plus, 764 Jamacha Road, El Caion, 444-3300: Cow Jazz, cos ofty swing, Friday, the Catillacs, vintage rock, Saturday

Rodeo Room, 8300 Broadway Lemon Grove, 469-5E37: Ron Morin, country, Friday and Saturday, Chad Hart, country Tuesday and Wednesday.

TNT Lounge, 63231 imperial Awaue, Encanto 263-2903: The Finest City Band. Top 40 and rivitim and blues. Friday through Sunday.

Too Much Saloon, 9563 Mis Gorge Road, Santee, 562-4399, Linda Sherwood and Surefire, country, Friday and Saturday

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Three-D. rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449 0000; 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 and Salunday

South Bay

Bull N' Stick, 608 Palm Avenue Imperial Beach, 429-5330: Live rock, Wednesday through Saturday, can club for information.

China Five Restaurant, 5/91 H Street, Chula Vista 426-5951: Juan Robles, contemporary, Thursday through Saturday

Country Bumpkin, 1862 Palm Acenue, Imperial Beach, 429-1161 Gall Lee and Gr-for Broke, country Wednesday through Saturday Buckley Up, country, Sunday and Monday

Crystal, rock. Tuesday through Saturday: Scarlet, rock, Sunday and Monday.

Da Vinci's, 626 E Street, Chula Vista. 4: 7-8880: Tito and Augus. ac contemporary. Wednesday through Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Diana Gilman, country, blacs, and variety piane, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953 Ed Cumingham, contemporary, Thursday through Saturn, e

Hutch's, 1463 Palm Avenue Imperial Beach, 423-3479 Grand Central Station, country Friday and Saturday, free country dance lessons, 7 p.m., Naturday



Our 1st of the summer

BIKINI CONTEST

> \$75* 1st place \$50* 2nd place

\$25* 3rd place *cash and prizes

Thursday, Friday, & Saturday DIRK DEBONAIRE

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2 for 1 Music by \$1 Wells The Selection Shooten

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Every Wednesday

KANDI-O before the band and on band breaks

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Tuesday, July 2—SUGAR JAZZ Wednesday, July 3—INSIDE MOVES CLOSED JULY 4

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THE FATTBURGER BAND JAZZ DANCE NIGHT THE FATTBURGER BAND EVERY FRIDAY THROUGH TUESDAY this SUMMER STRUT **SUNDAY BRUNCH** 3999 Mission Blvd. 488-1081

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, 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.

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 music, Friday.

Marisol, 1680 Broadway (at Main Marisol, 1680 Broadway at Mam Streeth, Chala Vista, 429-8045; Colour, Latino, Thurs L.y through Saturday, with Los Lupes, Mexica coosboy music mortefior, Thurs Jay, Mosaico, salsa and Cumbia music, Sunday, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: L.A., rock, Thursday through

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: La Bapalla. Latin music, Thursday, Saturday, and Sunday.

PERFORMERS

included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Anna and Leotis: Buddy's Backroom Arrogance: Spirit Army of Love: Spirit Automatics: Paradis: Hay dominaty the Windress; The Belair Boys: Mary by the PKx Calico StageDel Mar

Rock & Roll

The Agents: Red Coach

Inn/Escondido Anna and Leotis: Buddy's

Fairgrounds
The Belairs Don's West
The Blits Brothers: Bacchanal
Born Crosseyed: Che Cafe
The Catillaces Plaza Plazal' Cajon
Chords of Fame: Boolea
Mallomer's Augnolia
Mallomer's Augnolia
Plazallia Caroc Machine
Deadlines Spirit
Dirk Debonaire: Old Del Mar Cafe,
Destillars, Najdrekb

Distillery Nightclub Drive-Ins: Spirit Ducktail Revue: Happy Days Car

Hop Electric Sons: Bodies Eleven Sons: Club Cult/The Whistle Stop Eleventh Hour: Spirit

The Jets: Atlantis, Sheraton Harbon The Jets: Atlantis, Sneraton-Island, Catamaren Hotel Justin Kace: Red Coach InvlEscondido The Keep: Tequila Flats Kicks: Baxter's/El Cajon L.A.: Old Bonita Store resta

isiands izeange Left-Right-Left: Belly Up Tavern

Limbo Slam: Spirit David Lindley and El Rayo X:

David Lindley and El Roya X:

Harchmal Lindley and El Roya X:

Harchmal Lindle Scandings

The Londons Lindle Heart Attack:

Lindle 17 Protein

The Man Deles Heilly Ly Towners

Hessengers Le Chairt, Knochmal The Modela: Populir Fists

Modela: Populir Fists

House Lindle Lindl

Soldiers of Fortune: Spirit The Spud Brothers: Doc Maste Sven-Erik and the E Ticket Rollers: Bodies

Toys: Plack Place Tranzaction: Beach Club Two Tomes: Carlos Murphy's Billy Vera and the Beaters: Helly Up Tavern Voyeur: Le Choiet The Rick Wells Band: Mary's by the Pier Zuma II: Spirit

Contemporary/ **Top 40**

Ambition: El Comal Judy Ames: Henry's, Borrelli's Back

Andy and Donna: Ox Bow him Baja Strings: Nite Owl East Barker and Orr; Jolly Jonet Scaport Village and Solana Beach, Anthony's

Randy Beecher: Hoomdocks Restourant Best of Friends: Blue Benow Lounge Black Market:

Black Market:
Mulvancy's/Coronado
Bop Tones: Hoste O'Grady's
Bogart: Islandia Hotel
Jerry Burchard: Dock's Landing

Jose Caraba: Hotel Sun Diego Karen Cavanagh and One Plus One: Rancho Bernardo Inn Chain Reaction: Bull and Bear

Charlie: Jolly Roger/Solana Beach Joey Chess: Amee's Norman Clifford and Frankie Ferlin: Victor's Colin and Karen: Carlton Oaks Country Club

Dan Connor: Crazy Burro, Mary's by the Pier Ray and Lainie Correa with Bert Miller: The Wellhouse Rick Cosey: Multerney Mactic Busels

Carol Crawford: Dock's Landing. Mr. Bill's Backroom Saloon Ed Cuntingham: Hungry Hunter/Rancho Bernardo

Darci Daniels and Niteline nds Lounge, La Costa Hotel

and Spa Jesse Davis: La Hacienda Cantina Delene: Pea Soup Anderson's Devocean: Sheraton Harbor Isla:....

Lighthouse
East Coast: La Maze
Paul Eastland: Victor's
Gina Ekstine and Jinx: La Costa

The Elements: Hotel del Coronado Ed Ellis and Tapestry: Sandtrap

Lounge Encore: Azic: Bowl

Lounge reed Entry: Win Cody's Salaan Fortune: Reuben E. Lee's Forward Motion: Anthony's

Harborside Four's Company: Vacation Village

Friendship: Gilbeu's Cocktail





Thursday-Saturday No cover Thursdays

Sunday-Tuesday

SIERS BROTHERS Wednesday, July 3

SOAK UP THE SUN, SUDS AND P.B.'s GREATEST BURGERS ON OUR OUTDOOR PATIO FROM 11 AM-8 PM ALSO LISTEN TO JOE MARILLO JAZZ

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Relax at Harry's "Unwind Time" Mon. to Fri. from 4:30 to 7:30 p.m. LIVE ENTERTAINMENT SUNDAY RREAKFAST

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Served from noon '81:30 a.m.—with your choice of: Fresh Veggie 5 chesse. Crab Newburgh, Marinated beef, Chicken Supreme, Taco Potato, or Special of the Day, All baked potatoes served with sour cream, chiwes, whipped butter, and salid with our own special dressing!

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Monday, July 1
"Rick & Paul's Jam Night" with THE COKER BOYS noting
"Rick & Paul's Jam Night" with THE COKER BOYS noting
"Rick & Paul's Jam Night" with The Coverage Annual Paul Relation on our as Feas, came by
a day and Led by James Hollowing Led Workshow Led Feas Paul Relation of the Hollowing Led Boys and the Company of the Coverage Annual Paul Relation (Led Boys Annual Paul Relation Led Boy

SVEN-ERIK & THE "E" TICKET ROLLERS



Fishbone: Spirit Flywell: Alarno The Forbidden Pigs: Calypso Lounge, Bodies The Porce: Fireside Lounge Four Eyes: Jose Marphy's, Mony Manuis Bacchand

Joey Harris: McP's Joey Harris and the Spee

Joey Harris and the Speedstern Bodkes Headband: Halcyon The Heaters: Old Del Mar Cale The Heroes with Johnnny Almond: Halcyon Ipso Facto: Park Place, Lehr's

The Invaders: "The Invader"
Doc James, Mr. C. and Company

Anderson's

Jarrett: Bansacle Bill's, Holiday
hm/Embarcadens

J.C. and Company: Jocu's

Little Big Band: Rusty Pelican

Louie and Loose Change: Joey's Main Street: "Bahic Belle" Melissa McCracken and Larry Evans: Salmon House Gloria Michaels and Spring Fever: La Costa Hotel and

Midnight Delight: Boroclis Back

Moment's Notice with Judy Ames: Jim Moore: Senaggler's Inn Music As You Like It: Ralph and

Music Magie: Blue Bayon Lounge Nightshift: Moongone Gil Palacios and Linda Parra: Gilbey's Cocktail Lounge People Movers: hilton Hotel The Pep Boys: McP's Pitch N' Woo with Gerrie Woo:

P.M.: McP's

SOUND

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Le Pavillon Lounge presents the finest in listening and dancing pleasure.

Tuesday through Saturday evenings beginning at 8:30 p.m. Our Champagne Happy Hour begins at 5:30 p.m.

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Thanter/Oceanside Shades of Jade: Rogue Stills

Chuck Showalter: Jolly

Finger(Oceanside Dave Smith: Hungry

Sneak Preview: Monterey Boy Camers, Jolly Roger/Occurs Soho: McP's Tony Soraci and Company:

Pob Sortillion and Key Largo: Ou Favorite Place Sound Investment: Pavillion

The Sounds of Magic: Hotel Escondido Southwind: Hotel del Coronado Spanky White Face: Tio Leos/Mra

Laura Springer: Vacation Village

Joe Stewart: Tio Leo's/Mission

Mike Stone: Jolly Roger/Scaport Strut: Catamaran Hotel Take Two: Hungry Hunter/Kancho

Bernardo
Don Rennison: The Flying Bridge
Tito and Augustine: Do Vinci's
Bert Torres: Standast Hote!
Triple Play: Hilton Hote!
Two Pieces: Reed Gusto
David Watson and the Gathering:
Boucho Remands Inn.

Rancho Bernardo lim Ron Wheeler: O'Hungry's/Old

Town
Jeff Williams: Tio Leo's/Mira Mesa Xpresso: Tio Leo's/Mira Mesa The Younger Half: Monk's





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Patrick's II
The Bob Campbell Trio with
Marley Days: Quanty's
Cheatham's Jazz Quartet: Bahia

The Chicago Fifteen: Belly Up

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Lounge Cow Jazz: Pizza Plus/El Cajon Papa John Creach: Elarios Dan Croker: Elario's Ed Ellis and Tapestry: Sandtrap

Ed Bills and "Spectry: Smalling Longs: Aubrey Faye Quintet: Patrick's If Steve Feierabend: Bookworks/Turnikin Collectoout the Condition House Control and House Control and House Control and House Control House House

THE GAVEL FREE

Ron Satterfield: Elario's Ron Satterfield Trio: Holiday hnvEmbarcadero Stu Shames: Abbey Festamant Islandia Hotel

Palace
The Hills Brothers: Loma Portal
Doc James, Mr. C and Company:
Au Soup Anderson's, Betty's

Denise Jeter and the Bob Moras Trio: One Place at Mikisan's Little Big Band: Resty Pelicon Bob Long: San Luis Rey Douris Out Course Country Club Joe Marillo: Jose Murphy's Mark Meadows: Bohin Floel Most Valuable Players: Fat Chall Place Comp.

City/China Camp
Ella Ruth Piggee: Old Pacific
Peach Cafe. Tio Leo's/Mira
Mesa, Mandolin Wind

Happy Hour

appetizers. Lunch 11-3 1148 Union

Morss): Steamer's Tobacco Road: Escape Lounge Jaime Valle: Our Place at Mikis Zzajj: Cafe in the Valley Restau

Blues/R&B/

Reggae

6179 University (College & University) 582-1070

Bandha Hotel
Peter Sprague and the Dance of
the Uniwrse Orchestra with
Keyn Letiau. Allantis
Laura Springer: Vacation Village
Hotel
Molly Stone and Friends: Belly Up
Tawen

Tavern Stone's Throw: Belly Up Tavern, Chuck's Steak House

Basement Blues Band: Spirit Book of Colors: Spirit Tom "Cat" Courtney: Texas The Trojan Horse

FAST LANE

Sunday, June 30 & Wednesday, July 3
ENDEAVOR

Thursday-Saturday, July 4, 5, 6

THE BLITZ BROS.

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Joel Nash: pinns shout mus. Allik-Piaers Oh Bildger comedy and music. La Facenda Guillen.

Facenda Guillen.

Identification only little should be allowed only little should be allowed on the Core of the Core Core Next, Houndards.

Peopper and Salt: Latin. salks. Top 40, by John all series, French. Bullan. and Grook music. Les Sainté Matin.

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CURRENT MOVIES

reviews are by Duncan is copherd graies are indicated by one to live stars of antipathies by the black spot. Unrated was are for now unreviewed.

Apocalypse Now — The biggest asset of Francis Ford Coppola's thirty million-dollar Vietnam War movie is the curiosity it stirred up while keeping the And the control of th cisets at the Indy 500°. "It was a way what owe here of Inviny with curselves. Wild out even in half with a machine gun and give erra Band-curse of the Invited Band out even in Band-curse of the Inte opnosity appearance and imperientable characteristic present the Invited Brands carrying permanental beautiful and the Invited Brands carrying permanental beautiful and the Invited Brands of Bands of experience. The norror in protein a general burpose is sign which served Conrad earlier on his excursion into the Dark Continent, and which should serve the moviegoer as well, as he staggers out of the dark theater where he has witnessed this movie. With Martin Sheen. Robert Duvalf, and ennis Hopper; original screenplay by Inn Milius and narration by Michael

Camila - True story, mid-19th Camilla — True story, might the behave, about an upper-class Argentine debutante who runs off with a priest. After the tough-talking historical prologie, the missy soft focus photography might be seen as ironic, but this is an interpretation. Beverly Hills Cop — The consuming states of this move, whatever else against up to pass off Edde Many as a reach Clint Eastwood. released in the second of the DOWNTOWN Aztec. 665 5th (239-9239) Call treater for program information Balbos, 4th and E (233-3326) Pale Rider and City Meat, from 6/26

adding with a color or reterm in the interest of color of the Western short in the New Jones of the Western short in the New Jones of the Western short in the New Jones of the Western State State of the Interest State of a move merely replacing one sort of prototem with another. Judge Benindd Loa Ethacher Ronny Cox-decided by Martin Brest. 1984. (Commo Cinoma 4: Century Twin. Plaza Bonita, Plaza Twin. Santee Village 8: Sports Arena 6: Studio 3

The Breakfast Club - Improbable he Breakfast Ciub — Improbably belerogeneous group of help school fuldents at an improbable all day Saturday detention hat improbably in supervised. A detention hall without all the improbablities, would so seem to have much chance at furam. But with all the improbablities of deep not have much chance at the supervised of the seems o stoes not have much chance at stoes eague group therapy, either of his point of stee water director bin Hughes (SOTEEN CANDLES) is steened for the most surf to so content for the most surf to the chean laugh, and on that the chean laugh, and on that the chean laugh and as check cally und some chance the chain some chance the chain some chance and as check cally und some chance and as check cally und some chance and as check cally und some chance and some chance some chance and some chance some chance and some call some chance some s with commencents of staton, where the addition with the addition of the addition ironic or otherwise, the fogged-glasse effect is difficult to see as anything but a form of alcolness from characters submersed in history. Reinforcing this submersed in history. Renforcing this, the move takes inordinate pleasure, or pain, or both, in rehearing the benighted views of the past. "Remember that a woman can be the devil's tool." A single woman is a disorder of nature. and so on longue cluckers can have a field day. With Suru Pecorare and immort Anas, directed by Mana Lusa Bemberg. 1984.

City Heat — It may be helpful, for those who find such comparisons of direct, to see the comic personals of such depreted and Ciril Elevenor Superiority of the letter to gran would not be so wide if they were both in their non-comic personals But this? So the letter to grant would not be so wide if they were both in their non-comic personals But this? So the letter to be obtained the grant allows wide — less than the too oppose Editives of present expensive two opposers Editives of present expensive see in the Provisible Crs. does it and the Provisible Crs. does it an STREETS OF FIRST was the known for being unexpected. The emigration of the company being unexpected to be accomplishing being unexpected to be accomplishing being unexpected to be accomplishing being under the property of the property of

50¢ **MOVIES CURRENT FILMSI**

atmosphere pumped into every square inch, and star value double was to do another THE STING. It comes all too close. With Jame

The Clockmaker of St. Paul — Bertrand Twerner's debut move is treary perhaps to a fault. In a, at this point, uncertain directing style is somewhal in the William Myler manner somewhal in the William Myler manner separate strategic problem. The results he gets are uneven, but not devoid of inspiration it is largest success is in upmorting the Georgies Sentencial story from a conginul News in the provincial French town of Lyons.

La Jollá Akademu

of Advertising Arts

the murderer's flabbergasted fathe and the compassionate cop in charge of the case (beaufully acted by Philippe Noret and Jean Rochefort, respectively), as the two of them, in their separate ways, try to puzzle out the motive for the crime. 1975. "" (La Jolia Museum, 7/3, 7,30 p.m.)

Cocon — Reviewed this issue. With Steve Guttenberg. Wilford Brimley. Doi Ameche, and Hume Cronyin. directled by Ron Howard. (Carousel Cinema 6. Center 3. Cinemas; Cinema 91za 5. La Jolia Village. Rancho Bernardo 6. Sweetwater 6. UA Cinema 3. UA Glasshouse 6. Wiegand Plaza 6)

D.A.R.Y.L. — Reviewed this issue With Barret Oriver Mary Beth Hurt, and Michael McKean, directed by Simon Winder (Aero Drive In: Cinerama, La Jolia Village, Oceanside 8, Plaza Bonta, Samee Village & Sports Arena 6)



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MOVIE DIRECTORY

Theater 5: Pair Rider from 6/26. Theater 6: Return to Ca. MISSION VALLEY

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es and DARYL

Bijou, 5th and G (235-6084) Lifetorce and Secret Admirer Cinema 21, 1140 Hotel Circle North (291-2121)
Return to Oz

Casino, 643 5th (232 6678) Rambo First Blood Part II and U Guild, 3827 Stn. Hiltorest (295-2000) Camile

BEACHES Cove, 7730 Girard. La Jolla (459-5404) The Return of the Soldier from 6/28 Fine Arts, 1818 Garnet, Pacific Beach (274-The Gods Must Be Crazy

Frontier Drive In, 36th Midway Dr 1723-5335 Theater 1. Pair Rider and July Heat. from Theater 2. St. Emily Fire and Micki and N from 6/28. Theater 3. Return to Dz and Pinocchio Loma, 3150 Rosecrans (224-3344) The Goonies Cinerama, 5889 University Ave. (583-6201) D.A.R.Y.L. and Desperately Seeking Sus-College, SIGO ET Calon Blud. CR6: 1405: Treater 1: Hale Riche from 6/28 Treater 2: Fetch Treater 3: Fetch Frods: from 6/28 Treater 4: The Last Dirigon and Mo-solutions, from 6/28

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Sports Arena Sixplex, 3350 Sports Arena
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Ken. 405 Altams Ave (255-1909). Everry and Quadrapherius, 6(27). The King Feets and Annoxyme-Paces in the Heart and A Solders: Paces in the Heart and A Solders: Paces in the Heart and A Solders: Paces in the Heart and The Detection (Least the Hearth and The Detection Salprador and Market Highs: Design (Latin and Resident Highs: Design (Latin and Resident Highs: Trouver 8 developer 400 Cop and Obserbasions
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Clairemont, 4140 Clairemont Mess (274 0901)
Theate 1: Revict and Scient Alamest
total 6:20
La Joseph 2: Revict and Scient Alamest
La Joseph 2: Revision of La Joseph 2: Rev Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) The Gooners Crossmont Mall Theatres, Grossmont Shoopi Center, La Mesa (465-3040) Theater 1 Jefforce Theater 2 Perfect and Brewster's Millions Theater 2 A View to a Kill

Treater 4: Particl Wiss Mess Crimmas, Bitt Mus Mess Biver (1966) 1923. Thesian 1: Lidentrus and Secret Administ Thesian 2: Dinvisioners and the raide Act Treater 3: Make and Despetants (seeiing)

Spring Valley, 1057 Electon Bird. Spring Valley (#66-6633) Footscole, from 6/28 (matiness only), Rambo First Blood Part if and Red Dawn CA Cinemas, Interstate 8 at Magnota, El Cajon (440-0306) Theater 1 Cocoon Theater 2 Ramon First Blood Part II Theater 3 Prizz's Honor

Pathin to Oz

Fashion Valley 4, 110 Fashion Valley (291-4404)
Theater 1: Ramoo: First Blood Part II
Theater 2: Pale Ride: from 5/28
Theater 3: Lifefonce
Theater 4: Fletch

SOUTH BAY Fiests Twin, 475 5th, Chula Vista (422-5287 Theater 1: Ladyhawke and Mask Theater 2: Gotchar and The Breakfast C Harbor Drive In, 32nd and D. National Cr., (477.1392). Pale Rider and City Heat, from 6/28

Place Bords, 505 Freeders at the South Bay Freeders (479-8566).

Theater 12 Redumin D.Z.

Timaster 2 The Goomer Theater 3.4 New for a Kill Theater 4.0 A 9 Pt. 4. New for a Kill Theater 4.0 A 9 Pt. 4. New form 6428 Theater 6.4 Secret Visits Cognition of Academy 2. There Freed Assignment Academy 2. There Freed Assignment

South Bay Drive In, 2170 Coronado, Impena

Studio 2 Cinemas, 827 Palm Avenue, Imperior Beach (429 1083) Theater 1 Lashfrance and a second feature Treater 2 Beach (486 Cop and Second Am Treater 2 Beach (486 Cop and Second Am Treater 2 Treater First Assignment

Bweetwater 6 Theatres, 1920 Sweet Natural City (517-7946)
Theater 1 Ghoutbusers and The Theater 2 Benester's Millions an mo Clays
Theater 3 Factor Theater 4 Limitors Theater 5 Cocoson Theater 6 Cocoson Theater 6 Co

UA Chula Vista 6, 320 3rd Ave. Chula Vista (425-7600) 425-700)
Theater 1: Secret Admirer and Lost in Ameritheater 2: Pain Rider from 6:28
Theater 3: Rambo First Blood Pain II
Theater 4: Rambo First Blood Pain II
Theater 6: Pain Rider from 6:28
Threater 6: Pain Rider from 6:28
Threater 6: Pain Rider from 6:28

Village, 820 Orange Ave., Coronado (435-The Gloonies and Greystoke: Lagend of Land of the Apes, from 6/28 Vogue, 226 3rd, Chuia Vista (425-1436) Withses and Code of Silence

Theater 3: Asia Alder from 6/26

Cinema Pizza Thesire 5, 2565 El Cermon Real Carlosa (729-7147). Thesen E Bessers Millons These E Bessers Millons These E Laphewise and Glotche These E A Pizza Honor These 5 Lefebore Thomas Show and Pizz Rayot The Vision F

Spanish movies
(755-551)
Theater 1: Lifebrore and Ramos: First Blood
Abrill
Theater 2: Return to Oz
Theater 3: St. Dimos Fire, from 6/28

La Paloma, 471 1st St., Encineas (436-7469) Reflect and Secret Admires from 6/28 New Waley Drive In 3840 Mission Are: Oceanisis (755:5569). The area 1: Letterce and a second hearing Theater 1: Letterce and a second hearing Theater 2: American first Blood Part II and The Theater 3: The Globnes and Police Academy 2 Theater 4: The Stagement of the Stagement Theater 4: The Roter and City Neer: town 608: Theater 4: The Roter and City Neer: town 608:

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Powey Theater, 12845 Howay Rd., Poway (748-7110) A View to a Kill and Stermen, from 6/28

A View to a Kill and Stamman from 6/28.

Rancho Bernardo 6, 11740 Bernardo Place Di (45) 6641.

Theater 1 Rambo First Blood Plan II Theater 2 Corcold Theater 2 Corcold Theater 2 Corcold Theater 3 flow Arios from 5/28.

Theater 5 flow Group from from 6/28.

Theater 5 The Geomier

Star, #02 N Hill, Oceanside (722-2895) Mask and a second feature, from 6/28

Vincyard Twin Cinema, 1929-22 East Vally

CURRENT MOVIES

an old man's move, a move made with a reduced pulse rate and a terracous, shroot desperate attempt and a terracous, almost desperate attempt and a stranger a stranger a pediograf expedition through the uncharted towards of states of states find stranger and stranger and a str and lappe the is all far massive to a cerel and promised. The recurrence except man to grant the recurrence except man to except man to

556 MIS. S

individualized texture that's like a wall or a tapestry examined from the microscopic varitage point of a spider. The partitisem of this move is not something worn only on the outside, like an ecology bumper sicker, but is inscribed into the move's every shot. 1976. ****** (f.en. 7/3)

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-Pat Collins - CBS Morning News, CBS-TV

Desperately Seeking Susan — We are asked to swallow several horse-pills of improbability. A yuppie wadarne stovary (Hosanna Arquette), who reads the Personals the way an who reads the Personalish in easy are easine generalized reserve with a easine generalized reserve with a who has derified reserve with a consistent with a second second point inger Maldornal, received a bump on the head and wakes up thereing the has actually become the proposessor a pair of purchared Egyptian antalized. Netheritis everings no less — and is being consistent of the properties of the design of the properties of the design of the properties of the design of the properties of the without properties of the properties of a maldor of leyer in the secre way as in maldor of leyer in the secre way as in maldor of leyer in the secre way as

AVLENDID.
PERFECTLY INTEGRATED
PERFORMANCES BY
GLENDA JACKSON,
JULIE CHRISTIE AND
ANN.MARGRET
AANTHAT COULDN'T
POSSIBLY BE IMPROVED ON!"
Viterat Casby, NEW YORK TIMES

Return

the Suan character coverforeset for spile the nature equivalent. You might say, of jacked over flatinic over might say, of jacked over flatinic over the properties of the pro

The Dresser — The period of the Second World War, with its consequent boost to the spir of The Show Must Go On recalls furfacts THE LAST METRO and (an even closer contemporary) the remails of TO BE GN NOTTO BE But sching the specificness of either of those this Shakespieran burring company, serves as a bottomiess vessel into which the spactator can pour serves as a bottomiess vessel into which the spactator can pour whatever feelings he may harbor about show people. Something more is needed, certainly, than what is on screen. The move on its own plays attogether too much like a play, which course to rignally was, and which would not be so bad a thing if the play trailway like were a good one. But it is not. Catty and gossipy at heart, and

concerned more to cover ground than to dig in anywhere, it runs the gamu of emotions as though to bust the clock. The basic premise — nursing an ailing, senile and egomaniacal star through, but not very much £ syond, a homb punctuated performance of bomb punctuated performance of KING_EAR — runs out of fuel at least by the Intermission scene and the couple of very tawdry encounters therein between the actor and two adoing females of different generations. All of the best stuff adoring temates of different generations. All of the best studies argone who has ever had difficulty bucking down to work with bable to see in the adort surfruing a monstrout and historic enlargement of historic with his

Fletch — Investigative reporter I M. Fletcher (with a typine of Jane Doe and a string of Jalease stretching from led Nugert to top of Stavensky) is the property of the stretching from led Nugert to top of Stavensky is the beach. He runs into some good luck when someone who furns out to expect the property of the or ord of the principal trafficient severent to be an unreleased. Area, all severents to be an unreleased to severents and the severents severents and the severent for the severent severents. As a consist severent severent consistency of the severent for the severent severent for the s

emment wisepurs as Philip Morlowe and Sam Spade Number of wesceracks per line of disalogue everages out to about 0.87% actual borus points of "Uning" disgulated works out to something law 0.13 With This Mathesian and be Din Balawr, directed by Michael Richard 1985.

Fastion Villey L. J. John Villege.

Cocanside 6. Rancho Bernardo 6. Santee Orive in Samtee Village 6. Santee Michael Santee Villa

Generalette C. U.A Glasshouse 6, Wegann Plaza 6.

Ghosbusters and hines of the control of the co

embodiment of the move's amiable sitoppiness. You know, he is told at one point. "you don't act like a game show host." With Sigourney Weaver and Re's Morans: 1984. "(Camino Cinema 4: Century Twin, Mira Mesa Cinemas, Plaza Twin, Sports Arena 6: Sweetwater 6).

Ush A Cosa Cola brite chucked but of a pissing paragram amount the middle of some hallatine. Business mander the middle of some hallatine. Business mander the middle of some hallatiness mander the middle of some hallatiness mander resolves to wait to the ended of the earth of discendent. The that leader resolves to wait to the hall of the earth of get and of the earth of some discendent on the first of the controlled of th



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The Goonies — A Richard Dunner Film "but "a Steven Spielberg Presentation." The second reflow which the original story and was common of the team of the team of the team of the second story and was common for the second shall of shortergian impresents execution, buygs, balls, boulders, there is executed to the second seco resurration) a moment of sentimental extraction to him their earth test and additional sentent anyway. These are also fast of physical or the control of the control o

Greystoke: The Legend of Tarzan,

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1984 * (Mira Mesa Cinemas: Sweetwater 6)

The Killing Fields — The narrative VEAR OF LIVING DANGEROUGH.

That the story more is based on the actual experience in Cleritods of the More than firms by young Schamber and an actual experience in Cleritods of the More than firms by young Schamber and the contract of the ming. But may that be needed by the thing. But one away that is be easy when one one of the ming and the may the contract to less that of a way that is be easy when one of the firm of the schamber and the ming and the min THE KILLING FIELDS at that, gives very wide range to unleavened instructional urger, which sometimes (as witness Scharberg's sessions in from of the TV back home or his succeptance speech at the Press Club, rather or udely huntil the boundaries of the story proper Where the move would have done better to thine some

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CURRENT MOVIES

resemble a first, slow tentative rehearsal than an actual "take" and print." Rutger Hauset Michelle Pletfle Loo McKern: directed by Richard Donner 1985. "Century Win: Onema Plaza 5: Caremont, Fiesta Twin. Mirk Mesa Chremas. Santee Village 8, Studio 3 Cinemas. Santee Village 8, Studio 3

Lifeforce — Reviewed this issue. With Steve Railsback, Peter Firth, and Frank Flower Hill Cinemas Front Mail. Mira Mesa Cinemas Valley Drive In. Santee Village 8 III. Bay Drive In. Sweetwater 6, UA

Lost in America — Something seems to be missing them, as compared with the missing them, as compared with the missing them, as compared with the missing them. The missing them are the missing them are the missing them are the missing them. The missing them are them are the missing Lost in America - Something see

richer mötheriode of mush at the Hear of modern man. That apolty self-knowledge, that faulty communication with self—these things though they virtually kill him as role-model or bring him brilliantly alive as a fcloral of hazarte. He more than any of his comic contemporaries, demands that the viewer look beyond the screen. It is a tribute to him as an actor that we mapped in a tribute of the self-knowledge and the screen. It is a tribute to him as an actor that we mapped in a writer that the self-knowledge and the screen. It is a tribute to him as an actor that we mapped in a writer that the self-knowledge and the screen.

Mask — An E.T. THE EXTRA. TERRESTRIAL for people who need a little more grounding in reality in order to start the tears to flow, and who harbor no hopes that their hero will rise up of this deathbed and dry up the tears posthaste. The fachual basis of the stray, concerning a California. Mickland Maude — Hey, why not make a cornedly on beganny? Well, with a cornedly on beganny? Well with a cornedly on the property of the corned of the corned of the corned of the corned with a size of the corned with a corned of the corned o Micki and Maude - Hey why not halfold no necess that first free, we half the way the first of the service of th

Pala River — The first Meeten since THE OUTLAW JOSE'S WALES for the director and star Clint Eastwag. (Baltos, Carmino Chema 4 Carouel Chema 6, Collego, Fastion Nalley, Frontee Drive in Harbor Drive in New Valley Drive in Parkway, Rancho Serratodo 6, Sports Arena 6, UA Chula Varta 6, University Town Cerme. Wegand Plaza 6, from 5/28)

Perfect — It took nerve to call a movie PERFECT especially when perfection is the movie's subject-matter (never mind its stylistic attainment) only part of the time. The "perfect" part has to do with how a typical Souther California health club called The Sports Ferction (et. Connection) has

Lews. The whole subject of the societal misks not togething the prefly societal misks not togething the by of the societal misks not togething the societal misks of the societa

Bridges is whing to soften he moral glare, however, when his two stars — Jame Lee Curtis as the "Pied Piper" of fitness and John fravolta as the Rolling Storie investigative reporter are doing periver erobics. The larger subject is journalistic ethics, and this extends into a parallel (if shorter) eximals the appealed of the hone's storyline about the potentiments entire present of a John Debloream-type your on the manner (interest sustained (on and off) throughout threse ethical matters, and to devolu-tioned the present of the present continuity is at real drag. Or starring, Jam Weeners as the editor of Brigg Store, or in other words as himself 1895.

Clampack Charles of the present of the John Consent Charles (Charles of Grossmort Matt, La Paderia, Lore 6/28: Sports Arena 6. Sweetwater 6)

replaced the singles but as a social hub. This part, though fat from perfect is certainly the best, particularly in the performances of Manth Henner and Larane Newman as definitive airheads, and particularly in the scene at a male strip club resembling. Chiperchilder, Citrector James Bridges is willing to soften his moral other his warrs, when his band staffs.

Pink Floyd, the Well — A sor of "Video Judeo's selection, but an a very large ind very large indicate indicate

Pinochio — Some say this best of the Disney carbon features, though the story is a fille piecemeal and the story is a fille piecemeal condition of the story is a substance of the sub

a helish ISLAND OF DR. MOREAU locale where a rotund white slaver transforms bad little boys into oralist, leaves you with the moralist, leaves, you will they more sion they got just what they deserve; and finally Monstro, a vile tempered whale who makes Moby Dick look like a minnow — these things give it a strong claim. 1940.

"" (Frontier Drive In)

Places in the Heart — The anxious

question beforehand was whether or not the alleged autobiographical origins would produce something a little more tristhand and free of formula man Robert Benton had given us in expansive and at ease. Or to move a the Ku Klux Klan. But not so soon as to spoil the race) would tend to argue against the personal intimacy which is supposed to be Benton's trump card, or in other words, is supposed to justify the HEART in the title. And in an odd way, this ostensibly modest and small-scale move has as bad a case of morumeratien, the wayers for its. small-scale move hat as bad a case of monumentain (the worse for its of monumentain (the worse for its insidiousness) as any move of its time. Not content to fell astroy of rural Southern Depression, it seems. Southern Depression, Much of the bloatedness of modern movies can be southern Depression, Much of the bloatedness of modern movies can be southern Depression, Much of the bloatedness of modern movies can be summed up in the drift from a to the. With Sally Felid, Lindsay Chouse, Amy Madig of Et Barres, Darry (Gioverand John Mallocych, 1984.

Prizzi's Honor — Richard Condon's comic novel of love and "family" loyalty inside the Mafia has a long and tortuous plot, taken at a very slow walk

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onn Huston (and, even so, with every wide and wobbly turns), pace allows you plently of time to ine the design of the thing, and it is the humor a dryness bordering apporation. For all the pokiness, poragion for an expension of the arch between a Brooklyn hit and out of town hit woman most of the character interest, in of forced and flaunted not, resides in externals: the Huston himself play this vamprish and adenoidal tuston (John's daughter) as s black sheep. Jack who looks as if he keeps a noison, who looks as if he keer, si a of chewing guin behind his upon of the companies of

undrophenia — The cultural business of the lackers many five Model and the lackers many five many five Model and the lackers many five Model and the lackers m

Rambo: First Blood Part II - The

The rescue helicopter abandon in hero amid a tightening circle of et Cong is a marvelously economic capsulation of this movie's view of war never mind how simple dec that view may be. This

with the emergence of a stock whitecollection and the stock whitecollection and the stock of the stock of

Reshormon — A pregnant parable on trush and the eye of the beholder. The construction is need, legit, and schematic (four confliction) points of were on a mysterious force to liting), whereas Kuroisawa is treatment is full blown (formersh et Machie Kyo, Takash Sydney Mershormarkes) and long-drawn-out, Togharo Malier & Machie Kyo, Takash Sydney & Malier & Machier & Mach

(banned in its native country) of the final days of the Russian Empire, with Alexei Petrenko in the title role. (Ken. 6/30, 11 a.m.)

The Return of the Soldier Rebecca West's novel brought to the screen by Alan Bridges, with Julie Christe. Glenda Jackson, Ann-Margert, and Alan Bates. (Cove. from 6/28)

Return to Oz - Fanuza Balk takes Herum to Uz — Hartuza talak takes over the role of Dorothy, in this Disney sequel to the MGM classic, directed by Watter Murch (Carousel Chierna 6 Chrema 21, Flower Hill Chemas, Frontier Drive In. Oceanside 6, Parkway, Plaza Bonita.

Salyricon. Anont Rome as built by felin. The character may be spit. as sould, who comes the felin assould, who comes the felin assould, who comes the felin assould, who comes the felin assould as the comes the comes as mough they conceived scenes seem tector you are passed as though they are recovering on a Lauy Sudan. The tector you are passed as though they are recovered as the consequence of the world as we consequence to the world as we consequence the world as we consequence to the world as we consequence to the world as we can always the world as we consequence to the world as well as well

with C. Triomas Howell. Lori Laughlin and Dee Wallace Stone, directed by David Greenwall. (Bjou. Clairemont, from 6/28, La Palorna, from 6/28, Mira Mesa

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Starman — Imagine the shock: a young Wacconsin widow selecting of an overdose of where and floring in overdose of where and floring room all aglow, and a naked inflare on the floor, who metamorphosis before her very eyes into a simulatorum of her hors of the metamorphosis before her very eyes into a simulatorum of the other of the simulatorum of the control of the simulatorum No hand blood in the here we have been a considered and the hand blood in the hand blood in the hand blood b

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(Poway Theater from 6/28)

St. Elmo's Fire — Post-graduate

and type me. On well the serious in anyway. Emic Estever Rob in anyway. Emic Estever Rob in anyway. Emic Estever Rob Junin More Judd Neison, 40 Seminy Mare Winningham 1985.

**Claroused Forma & Flower Hill Chemas, Fronte Dine in Oceanida & Pairway. Para Bonta Rancho Bernardo & Saree Dine in University, Bonra Certe Nalley, Crole Inton 6-28).

ahead of the police on the trail of this new spir of seal killer targeting everyone in the L. A. phone book with the name of Sarah Connor. The future, more than ever is now. What could have been a receitive situation (you can't keep a good cyborg down) has been auchted out with some clever variations; and the paradoxes that.

Uncommon Valor — Following up 5 (42) 8 (2000) for knocket converies another cost vehicum that apy session The one about a POW rescue operation in postwar Labs, addresses the speech resking that there is untrished business; or as it is but

eigen-ners that the books are still in the red (pur retended?) Certain, the Wernam experience can be said to have undergone some psychological processing view in this become grist for a DIRTY DOZEN GUNS OF ANARONE upper old romain. All the ANARONE upper old romain and the ANARONE upper old romain and the country of view and the three stillings the real timing, as we're coping it is gooding it in a processing and project cast of the rest at the same free! Word Randall "Sec Cobbt and Robert Stack 1983." (Cast of

Under the Volcano - John Huston's total externuezation of Majcolm. as drumwin dave of the former British Consist to Continuance. The external amy process works all right in this focal performance of Abort Finney, who tempers the most external degrees of intoxication with pathetic attempts at dignity and self-control. But Finney, study as he is in one grouve, cannot be expected to carry.





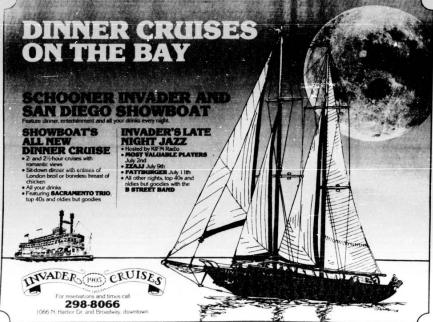
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estabishes herself here as the screen secret agent most relain on his stand-in since Dean Marini. Matt Heim. Weh. It aya Roberts. directed by John Glen. 1985. (Grossmont Matt. Oceanaide B. Plaza Donta: Poway Theater from 628. Sarther Williage B. Sports Arena 6. University Towne Centre).

Witness — Peter Wer takes up the undered an Outburn Chair an date if a cover in modern day Membrayahars. The present in the period of the peri

NOON finale (with one of the villains dispatched by a method rist of D.W. Griffen's A CORNER IN WHEAT). In the interim: a wounded Philastephia policeman, hiding out in Mennonte.

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Dinner for two \$13.95 Not valid on food to go. No coupon necessary, just mention this ad through 7/11/85.

EL AZTECA 1433 Garnet Ave., P.B. 273-9748
Mon.-Fri, II am-II pm
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Breakfast served 'til I pm



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Choose from any two dinner entrees on menu inners include: soup or salad, potato, pasta or rice, and fresh vegetable (bos not include tax, ip, or beerage)

Char-broiled steaks, chicken, seafood, getarian dishes, homemade soups & salads Weekday breakfast special \$2.49 4033 Avati Dr. · 270-6564

Good through 7/3/85 with coupon, plea



\$6.45 KABOB DINNER
2 stewers of charbolited, marinated
strips of either (MAXIV. beef or lamb,
served with choice of soupe or stand,
choice of 2 appetities, rice pital and
warm pital bread





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Friday Happy Hour at Frenchy's

4:30 to 6:30 At the Oyster Bar: Eastern Blue Point Oysters 250 Eastern Little Neck Clams 250

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Seafood dining at its finest has a luscious new decor.

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A fresh new atmosphere in our dining room. From all new refinished woodwo o new carpeting and lighting. Come enjoy the brighter look.

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A new larger dance floor in our Harborside Lounge. Complete with a new wide screen TX. It's an exciting look you'll want to see.

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Grand prize-winner at the 1983 Rosarito Seafood Fair SEAFOOD & MEXICAN CUISINE Sunday brunch 9 am to 2 pm. Breakfast, lunch & dinner and the best margaritas in Boja. Your old friend Alex Mandalono





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All night long! Dinner includes:

- Fried shrimp
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consists of fresh lobster, mussels, shrimp, scallops and fish fillet in a saffron base with

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FURNITURE, ANTIQUES, Durish Christian plates, miscellaneous, June 29, 9am 12, 2947 Honors Court, University City. FURNITURE: CHEAF STUDENT: 1 black 12' couch, 1 black roll out Tirst 140 takes both. Evenings, Eric or Tim, 587-0983.

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GARAGE SALE Shunday, June 29th, 8 to 3 4735 Londors Drive, Corner of Park & Adams, follow signs.

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Carne Asada with Chile Relleno, Taco, Enchilada Verde, Frijoles, Fresh tortillas, Salad, and One large margarita



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1.-MR. FISH **COCONUT SOUP:** Shrimp, crabmeat, oysters & fish with wine served warm in the coconut.

2.-COMING SOON:

3.-FIRST **ANNIVERSARY CELEBRATION:**

July 6, 8:00 pm . . .



MR. FISH

6000 Agua Caliente Blvd. Take Revolucion toward racerack, (street name changes to Agua Caliente), look right after passir y twin skyscrupers. English spo'en. 1-706-686-3603

Rosarito Seafood At Its Best!



\$9.50 Quesadilla, bean soup, rice, flour tortillas, ½ grilled lobster, ½ fish fillet, carne asada, dessert & free margarita or glass of wine.

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RESTAURANT 7 Seas soup, salad, plus ½ grilled lobster, I Costa Azul shrimp stuffed w/ king crab rolled in bacon, I Venetian-style shrimp w/ rice, dessert, free glass of ph. 1/7061.612.1261

With coupon through July 18, 1985

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Italian Restaurant 3515 Fifth Avenue 299-6080 Open dally/Patio

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ADRAS * SHRIMP, PORK, and LANB * BASMATH RICE—your choice * SAFERON * PEAS PILLAU & BIRIYANI * EXOTIC VEGETABLIAN DISHES Also NAN-CHAPPATI-SAMOSAS

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Buy one omelette at regular
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Early Bird Dinner Specials for \$4.95 4:00 pm-8:30 pm
All items prepared by our students.
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6 JUNE 27 1985

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TOURT POWER STATION (2) are now center, and new floor; sales, where to buy them? Can became a 8 floor, 50,4978

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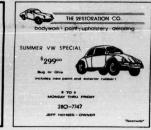
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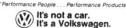
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TOURNIS BIKE complete, 18 speed, 25" frame. Can-ricindate rack, panniers and handlebar raig. Must self best offer. Gary, after 5:30:270:5973. TRADE SILVER IOHS EXPRESS men's 21" 10 spread with fire pump, toe clips, odometer, manual for beach cruster 272-1918. TREX 720, Grand fouring, 25" frame, Like new condition. Sold new for \$775, asking \$500. Glenn

TWO OLD TO-SPEED BIKES, fix ups or for parts \$2000fer 282-5686

John, 279-3575.

MANTED MENS 23" or Sitem for 12 speed one. Must be in excellent condition and good quality. St. Call 273 of 1849.

WANTED MENS 23" or Sitem for 12 speed one. Must be in excellent condition and good quality. Call before spin, 425-372.

WEBCO RACER with red line forks, new paint job. like new condition 575. Steve 740-4215. WINDSOR 23" RACENS BICYCLE, or excellent training bite. Campy, and Superbe. & Campy, equiped. New paint and chrome. Aero rims sealed E.B. and russ. 1.350, 281-2468.

2ULLO CRITERIAN frameset, 58 cm. Columbus si ispirar. Cinelli fettings limmaculate. Campy botton bracket included: \$300. PhilippoliRaleigh track frame set; \$100 with extras Mark, 272-953, 272-2805.

Roommates

ATTENTION NORTH COUNTY Whether you need a place or have one to share, call Roommaters, the compatibilities which provides 27-0088 or 724 5136.

BAY HO AREA ILS & Balbook, female roommute, 25:35 2 bedroom, 2 bith, pool and amenies, 13:45 Quiet, no smoking, responsible Awarable mid Zilly 272:9374

BAY PASK. female nontimoser to share large 2 bed room furnished house with quiet, considerate ma-ture male. View, fireplace, faundry. \$325, 1/2 util-tes, deposit, 272-910.

BAY PARK. NONSMOKING MALE/FEMALE professional warned to share new 3 bedroom 2.4/2 bats, flouse, fireplace, spatigleck. \$350 + 1/3 utilities. Bob. 275-1272. BAY PARK, female non-smoker to share large 2 bed room house with quiet, considerate, mature male Firt picte, liquidity, sundryk, \$325, 112 ubities, depose 272-9110.

BAY PARK. Large frouse with how were certificated by the second of the s

BEACH AREA SUISET CLIFFS, 2 bedroom apper ment. Female housemate in rest beige room, com pletely humsted, phone, etc. Block from private brach, 5200 Intudes upstier, 238-0903.

BEACH AREA Graduate student seeks female sommutes) to resp look for affordable residence real coast 13250/mooth approximates). ASAT Enginging considerate responsible Jan. 697-6785. BEACH AREA (DEL MAR, PACIFIC BEACH). Note sonal female scoking to find and share 2 before 2 beth condotapartite. E with same. Call, leave motrude, pool and pouzzi, noom with own bath, phone, view Share with couple, \$300. Available July 1 George, 421-4962

CARDEF OCEANVEW DUPLEX has room to near, responsible, nonunciaing, employed female \$265 + last + \$100 deposit. I/\$ utilitates. No pris females (200 Morrings, 942-9004).

CAIDIFF Professional male to share 1/2 house. Normoker, no pets. AKuzzi, satelite. 5375 moren.

SBAD malelfemale to share apartment. Mis-editions, private bath \$350month + \$175 de-1/2 black to beach with freplace 434-5821 CARLION HILLS AREA responsible mommate to their new home. Nonsmoker, all ameritetes. \$300 world (Zublikes, 258-1252) ALA DE ORO room for rent in 3 bedroom, 2 bath one. Pool, fireplace, washer, dryer, father and not sen own home. \$100 month. 664-4408.

CHULA VISTA (DC-WNTOWN). Urgenti Fernale nominute needed. \$240 1/2 ubities. No drugs, pool. Usuratry Irom, Garbecue. 2 bedinom condo. sus. \$200.

LASEMONT Female to share condo Private fur-ioned from Must be own 21, non-smoker, quier, ext. 1250 + 1/2 utilities Linda 565-0566. INEMONTAVORTH 4 bedroom, 2 bath, house instrumented rooms for 2 quart female Jonsmok-No pets, lieds or drugs, 1255 each includes utili-cited objects, 588,0310.

CLAREMONE large furnished doom in home near Mesi. Erchen privileges, laundry facaties, pool, qui Alf utilities paid. \$300mmnts. Available Aug. 1u. cui atter 4 pm. \$71-6960.

AREMONT & 805 area. Nonsmoker to share a froom house. \$180 to \$220 a month. First mone. \$220 a country deposit. Call \$21-\$944

ABEMONT WANTED TO SHARE 3 bedroom immers with male medical student (femile sur-t or professional preferred), \$235, \$73 utilities on pool shausable July 1, 277-2750.

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\$400imonth, 1/2 usities, no pet. \$82-2741.

Audi, canyon view. \$235 + utilities, depose Child.

CLAREMONT AREA: Young couple looking for a house to share. Can pay \$325 per month: 283-5177. COLDENS CUT play 125 per month 283-517.

CLASEACNT frense, non-molec, professional, freplace, pool, at anemies, 2 bedoons, 147 per 25 sibstem (vi) poor with pool, 100 per 1, 10

ADMISSION

COLLEGE GROVE AREA Female, professional, non-servini, animal lover, independent, responsible, new, to share 2 bedroom home with same 1750 + univers + deposit Evening, 262-7459. \$250 ± URBURY + depoint Gernings 262 7497.

COLLEGE, LA MELA AREA female roominate references only. These rest. & low denost, run wested 3 bedroon. 2 but house, his drugs or water and and comber Call between 7pm 6 5pm only 272 605.1

CLAREMONT Make student to share large house Outer and neat. Call after Jpm, keep trying 269-8218 person to share new 2 bedroom 2 bith condo 88y. evenings, 59-1003/

ELCALON, Roommate wasted to share 2 bedroom. I both apartment with single male. Must be next. reliable. under 30 and working Ken. home 575,5019.

ct CAUCH Roommare for large 2000 sq. ft. home Close to Crossmont College 1 noom 5265, 2nd room 5285, 5100 deposit Ready July 1 Dave 440-4571 or 598-8998

ENCINITAS HIGHLANDS: male notice occurre looking for responsible male to share three dedicorn house. One mile from sectil 3500/month includes maid. Call 753-3504. ENCINITAL PELIABLE CONSIDERIVE, 30 + for new cordo, 2 bedroom 7 bath 5390 + 1/2 unities to the first of Augus, 1985. No smokers, Meg W. 753, 3800.

ENCINITAS quiet, mature, woman, non-smoker maste, bedroom sute June 20—July 28 Pool, ten niscourt available 1350 + \$100, 436-2720

ENCROTAS: Quier female for 2 bedroom, I bith di-plex filo drugulpets. Newly-plented: 1235/month: + 1/2 usites (iii: 538/month) + lass & security de non-lines (iii: 548/month).

FATHON VALLEY Awarble July 1st Own room, own bith, \$230morm plus 113 upilies, \$165 de-post Lesie or Linda, 292-5984.

FEMALE NONSMOKER to share house. Sunny friendly atmosphere, deck, barbecue fireplace, gat den space, etc. \$250 and 1/3 utilisies. Contrie on Marityn. \$20-7299.

FEMALE ROCKMATE. Large, ber-affur new apart-ment. Cathedral conling, ushwastner, trish: com-pactor, laundry, profit, jourzer, security, garage, prione line. 2 biglingom, 3 bath. Clean, consistrate, non-amoker, 5318. + 3225 deposit. Chery, after £ 536-2240. wate restored one 1920 state 1250 moren plus unit ties. Available now. Call. Alsa evenings at \$41,043

GROSSMONT COLLEGE AREA Female roomings needed to share 3 bedroom house. Near 505U Fu nathed except bedroom: 1 followorth and 1/3 util tes: 5 vennig and weekends 448-8277.

HILLCREST Female to share 2 bedroom 1 both in maculate flat. Next. straight musts. \$250 month plus deposit. Call Alisa evenings. \$43-0363. HILLCREST NONSMOKER professional to sharing 2 bedoom 2 bith apartners near negatives 1300month, \$200steposit + strikes Sandy, 275-7298

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elegance and

A. WINDASEA AREA Female roommate 20-30 years, non smoker \$290 + last and Jean 459-2485

A MESA: Female, non-smoking to share large 3 bed-room, 2 bath, house, spal, we her, 1/4 acro. \$205 words \$150 regions, 697-6967

LA MESA. TWO BEDWOOM apartment with pool, \$225, fernale and/or male. Jeff, 464-6508

LA JOLLA Share 3 begroom, home near bench. Per-ter female, norsmore, nest, happy, responsible, nece house east of \$1 Cajon 1546 per month plus reasonably guits. Must like cits: 1350/usaters. Ann. 13 unities Call evenings 413-454.

MIRA MESA. Share nice 3 bedroom house with two others. \$240 per month. 693-1376 or 271-9284.

IRA MESA. Available now Share house with pool brixing majerfemale. Smoler ok. 1300 includes littles No depositilist. 2714258.

Female to share large two bedroom, to smoking, pets. 1435. Nancy, after

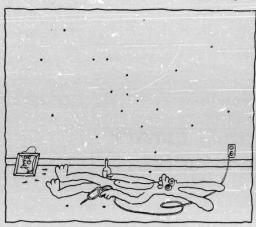
ISSION VALLEY mainfernale needed to share very ce furnished 2 bedroom 2 bath apartment. 2 ois 2 jacuzzis Very quiet complex. 224-1011.

Milany, massage as, y, leave resisting as, some as the same as the

NEAR STADILIM femble roommate wanted, 1198 per month Laundby, air conditioning, pool and ja-cuto. Evenings, 564-5171

LIFE IN HELL

By Matt Groening @ 1984



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screening. Many situations immediately and meas 291-7069 and having people and meas 291-7069.

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SCRIPPS RANCH Tidy female roommate wanted to share spacious condo with two females jone smoker). Own bedioors, share bistroom. No pels. 5250 includes ubities. 586-H 35. SD CITY COLLEGE AREA. Femalin (3) share 4 bed-room townhouse. No smoking or drugs. 1250 to 1200, 1/4 upliers. Must be responsible and clean. Cm 423-240.

DSU (n. BLOCKS) private bedroom for female stu-lent Light kitchen privateges. \$185 (plus last) 176 cities. Deposit Evenings, 286-9940. SCHI Jack temale housemate wanted Mature, quet, responsible, nonsmoking, grad student or employed. Own room, share bath. \$200mocth plus 173 unities plus 183 unities plus 184 plus 1800 deposit. Available mo. My 582-7597.

SDSU AREA, large master bedroom with private bath Nice house and negaboritood. \$300 includ-ing unities. No pets, smokes. Available early July Vanco Daniel. 286-7118.

ANA BEACH professional famale, nonsmoaes is the same to sture a nice 2 bedroom town one Available June 30th \$365/month Call of 199,058

2-1/2 buth condo withreplace, carport, pont Minorth Ken 457 3555 est 313. Evenings

UNIVERSITY CITY: prufessional female to share 3/2 cityon home with Lame. Own room, share bath Available July 15. Outgoing, piatoric, 5225. 4 de post. + 1/3 utilities, 455-5698.

WVERSITY CITY seeking female for large 5 bed om house Friendly, feminist household 72/morsh + 175 utilities After Spin, 450-9731

WANTED NICE PLACE to live Lonely law student quiet, non-smoking, straight, 29 Willing to pay 1250 plus utilities. Jeffrey 295 0332

WANTED Female professional seeks to share a place with same of zerit a studiostone bedroom in solicities. Need to move by June 30th: 297-7521.

OFFER. Nominicater Only 1200 & 114 utility 17714447.

WORRING MOMAN, DEAT, 10 years young, communicate well, independent, very achiest communicate well, independent, very achiest communicate well. Independent, very achiest communicate well. Independent, very achiest communicate well.

ERNIE POOK'S COMEEK

By Lynda J. Barry @ 1984

















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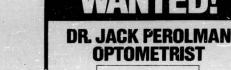
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EL CAJON, \$550, two bedroom, 1-1/2 bith town-house Pool, air-conditioning, dishwasher, laundry, large, quiet unit. No pets, open for imsection: 267 South Marison, 447-1790.

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LANESDE 3 bedroom home 37-year-old male sees in a linear solitor person to share expenses. Call after one thanks of the solitors of the solitors

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LA JOLLA 2 bedroom, 2 bath unit Very nice Pro-picuzzi, great location: 1755/morate, 453-0462

LA MESA, large one bedroom condo. \$425 Quiet americars. After 589-7181

LARGE AND LOVELY 2 STORY 3 benonin, 2 bath, spotless, home laundry host-ups, pool and more Hurryl Afon's last System One, 589-299.



By Don Rubin Each of the characters at the right is actually two factous Bills (or Billys or Williams, and so forth) rolled into on

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

OFURO HOT TUBS in Paci Beach or Reader T-shirts.

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

issue date.

3. 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 immediate families are not eligible.

5. In the event of disputes or trees, decisions of the judges will be final, and arbitrary. We've only got fine prizes each week to give away, so if there are more than five winners we'll have a lottery.

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

7. One entry per person.

Winners of and Answers to Reader Puzzle #361, Inside Outside

Jerry Lewis Outside: Al Pacino

Insida; Paul Newman utside: Charles Bronso

Steve Martin Outside: Eddie Murphy

Burt Reynolds

Dustin Hoffmar

Clint Eastwood



eight knew the answers "inside

The winners are 1. Kim Lovell, Santee
2. Rick Wilson, El Cajon
3. Cynthia Cordle,
San Diego

Mike McDowell.
 San Diego
 Grace Yamane,
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IRA MESA. 2 bedroom. 1 bath 'undo on Caroli Injorn Boad Pool, jakuta, saundly, carport 5500 bath. central ar conditioning paeo, built-ims, pool, contry. Evenings & weekings. 560–7426.

e. OH floors drung room small are like backyard 5695 299-4987

WISION VALLEY condo, Rencho Mission Villa 2 Indicoms, 1+ bath. Air, dishwasher, carpet. 1904. Rt. 5615 permonth. After Spm. 697-2414

nights werends. 594 7089 or \$74-6403

nished, clean, ocean two bio no pess, carpets, drapes, studi Cruz Available 76, 582-5780 OCEAN BEACH, very large I bedroom, 1/2 block from the beach? Private yard, excellent area, Numerous trees, secluded. Available July 15, 1985.

NORTH RARK HOUSE quint, private bedroom, trudy, bathroom, shark schen, flandry Austider now to one normonising man. \$130. DenAnnt. 294-120s, 80x 959; \$20.97u7.

PACIFIC BEACH furnished 3 bedroom, 2 bath house with fenced yard, girage, laundry, frequise, dishwasher. Responsible, nurs wholking materia-mate 1350 × deposit includes utilities. Tim. 488-0055.

PACIFIC BEACH: I room cottage, partly furnished No kecters facilities. Full bath: \$395. Call after fight, 272-1024. PACIFIC BEACH. Townhouse 1975 month: 2 led-room, 1472 bath, 2 story. Furnished: 1 block to bay. New carpet, 483-6349 or 446-3385. PACIFIC BEACH 2 bedroom, 2 bath uniformished apartment. Gus fireplace, distribustion, walkun closet, pate, sunday. No pers. 5640-7847 Missouri 270-3120 or 459-6208.

oriment, 5320, unitur-icks, parking, Lasket, 1690, Chaming and private. Fireplace, backony, all appliances. Separate garage. No pets. Available July, 1403-4419.

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CONDO, 2 MILES EAST of SDSU, 557,900, 750e Parkeway Drive. I beuroom, pool, jacuzz, recrea-tion rooms, ponk are, carport, refrigerator, dish-warter, 275, 3095.

Real Estate

room, 2 bath, paired nome Cut-de-six focation, view, large yerds, 21/2 car garage, 10.5% assuma-ble FHA. Move in condition, 182,500 by owner, Call to see Sci. 1991.

wakAnono DZARYS, 37-1/2 acres Timbered, lake re-sort area, good fishing-hunting. Air utilities availa-tile U.S. highway. Owner, 284-8384.

SOUTH MISSION 8EACH. 1450 missions street, and a property of the STATE of Collection on monthern bendering apparent river set of the STATE of Collection for month privileg no pers. 2700 South Mission feet Office Call 472 (2019).

MARK USE AND IN GRANT AND THE STATE OF THE STATE

DEL MAR, BY OWNER, 3 brenoom, 2 bigh, large hydrogene, mountain view, den, dining room, bo-rus room, co-cereo pario 220 + sq. ft. 2 car garage Quiet street, \$300,000 755-9682 DEL MAR 112 acre for for sale or trade, ocean view, s110,000, 436-2532 DESCANSO 4-ACRE fromeste. On paved road with utility lines. School tax (\$2500) paid. Great view, huge coas, well. House plans included. \$52,500.

DICTIONARY HILL \$35,000 LOT, SOX125, uniting \$5000 down, fleadile terms, \$35,000, 274,8450 FAST COUNTY, BOULEVARD AREA, By owner, ac arremostrarchistes, Clean, clear ac, water, electric ity insulable. Flexible terms-trades considered 683:5535.

EAST SAN DIEGO LOTS: 2 adjoining 25x140 rouse R3, currently 3 houses 3139,900 or 12xde for fixer 3726-32 39th. Write, Olimitead, 1018 26th. 5---Diego, 93102

ESCONDIDU, 4 bedroon, 1-374 bath, pool with built-in spa, near Felicita Park, reduced to only

FASHION VALLEY CONDO, mint, by owner 2 bed-room, 2 buth, fireplace, pool jacuary. Near at: As-sume. 75% & 10% loans. Make aftern 295:1417 FOR SALE OR LEASE OPTION 5967 Jackson, La Minia , bedroom, 15 bath, family stight pair many oppirades, 591K assume 553K at 12% fixed Ownerboard.

GOLDEN HILL VICTORIAN, \$134,900 buys 100 year old 5-plex with fabulous view. 10% down and as-sume private loans or trade. Write: Greene, 830 23st 5-in Dingo 92102.

HERITAGE HOUSE, C.G. & betwoom, 7 bath, partry and utility room, + carriage noise, 104 years No. 10,000 square feet of unit, first trees, tandicaged 474-266. HILLEREST 3 on 1 income property, by owner 2 bedroom house plus 2 large 1 te 3room apartments. Eurology condition, 3178,500 (38, 692-9658)

HOUSE PLIS DUPLEX (3 on 1), 519,000 1/200 monthly rents. Assume 557,003594A first at 9 1/2%. Refurbished and view 4151 Marine View, San Drego 288-1348.

HOUSE WITH SUN for food garden wanted No speculator, need home for self and mother is \$2000, solomorth, 9 year prifect payment record of Call Jean at 264-990.

LEASE OR BUY your flower Averyou reasing in horser sold mill. Confidencial Call mill at

ENSINGTON BARGAIN 2 bedroon, 1 bath filestate horse on large eventualisable on One block at 179,000 or offer Ry owner 282,3266

COSTA BEAUTIFUL CONDICATION AT 2 bed-om 2/12 bith, family room atcher combination, frored throughout, open ceiling, russian integer, speting, fireplace and page, \$138,900.4,8,5459. LA JOLIA, BY CWARR, 1/2 acre call des, 4. 3 bed-room 3 bats. 2500 sq ft. 1 car garage, 11 cat, work-thop, gazeto: 5286-500 Principan only 455-1915. JALA NEXT TO LA JOLLA COLONY Light. VIEW (INWINDULE POOL garage, assume 9 75, 500 by owner 540-4904

127.500 by 0x819°, smil-more 3 bedinoom, 1-1/2 butto A Micha DUPLER, Industria 5 bedinoom, 1-1/2 butto because in englishers for one 855kL Huge tot, older for owner-excusant Reduced, 110,000 1496,000 Progress, Newby JFn, 1400 everseligs 488,000 Progress, Newby JFn, 1400 everseligs 488,000 MSA lot for safe by owner Choice custom seve i Bill Last sot in wina 20's 115' Conner of Le surves 347,000 or infertisable 282,8258 A MESA MOBILE HOAR by owner 10x15 adu-onk (no thisteen), small jet day 2 bedroom, she arport awns in good children 112,50

A MESA TOWNSHOUSE CONTICL Displaces infrom 3 hain, econo from Like Marriey braud if guitte morphisms double green, poor and part. Assumable loan 31/2000 JBs 3144

OFF THE CUFF How do you feel about Alan Wiggins?



Dennis Neal Metal Sculptor North Park

I can understand the Padres' stand on it; after all, they did give him one chance and he must have known he was taking a risk. In a way I have compassion for Wiggins, in a way I don't. I truly believe that anyone can overcome a drug problem if they really want to. Sometimes it takes a deep, profound experience that helps a person have a will to do it. Maybe this whole experience will do it for Wiggins. I hope so. He was one of my favorite players. I'd like to see him play on the team again but I realize the Padres have to set a They have to, otherwise another player might try to get away with it. I think if the Padres' management had kept their mouths shut instead of saying they were going to trade him, they would have been better off. All the publicity definitely weakened their acgotiating position.



Sonya Williams Clerk/Typist East San Diego I think he should be blown out of there. The bottom line is he shouldn't have been messin' with dope anyay, i souldn't iet him on another team, I think bed just mess up again. It well to be the sony again is was playin', I thirk he should get his money though, just give him the two million and let him walk. He's worth it and it walk. He's worth it and it would be plenty to get on with his life wh dever he decided to do. See ; nimk with drugs you can't tredict what's going to happen unleas you are that person. Some people can do a little bit and walk away, and somebody else gets addicted. Some people have a stronger will power and some people don't have that kind of makeup. Only Alan Wiggins knows if walk. He's worth it and it Only Alan Wiggins knows if Alan Wiggins is going to mess up again, and what team wants to take that risk?



Clifford Molina Student Brawley

Brawley
Wiggins was one of the guys.
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her is her is her is her is at work. I personally think they shouldn't have publicized it so much; after all, the man should be entitled to a little privacy. I don't think his problem takes away from the overall good he did. Do you just forget all that give up on him, let him go?



Lisa Radnobic Logistics Golden Hill

I feel sorry for him 'cause it's obvious he had an underlying problem, but it's Joan Kroc's team and if she wants to have a team that stands for clean living and no drugs, then she has to stick to her guns. The image of the team is pretty important. It's too bad it all happened 'cause he's a good player. You have to wonder, he seemed to have so much. I don't really understand drug addiction; I've never tried them and never had any interest in them. I don't understand their allure but I do understand it is allute but I do understand it is an illness. I think it hurt the Padres initially, but they really pulled together and now they have a chemistry going again. I hope Wiggins straightens up wherever they send him but I like the way the team is now. December 2 liked Tim I Famoria. I've always liked Tim Flannery he really deserved a chance and now ac's getting it.



Joe Esguerra Auto Body Technician North Clairemont He messed himself up but I'm glad they're not banning him from baseball. It's not right to take a my'l incline right to take a guy's livelihood away from him. We've seen a right to take a guy's livelihood away from him. We've seen a lot of sports figures caught up with drugs lately. That has to be partly because they make so much money. They've done just about everything on earth that money can buy, so they try drugs just a bout everything on they from the strength of the seen and the drugs just to try them and pretty soon they're hooked. It's just like any prescribed medicine. If you take it for too long, it's hard to stop. I've coached Little League, Pop Warner, and girls' Bobby Sox for thirteen years. I know the kids look up to these athletes. I think that's why the Padres had think that's why the Padres had to stick to what they said. It's important. But I wish Wiggins luck wherever he goes. I hope he can stay clean

- Lie Labors

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PALLMAR ANXIPSIAN HOUSE on 1 are 2 feet

MORRE F DME, REASONABLY PRICED by owner 2 bedroom, 2 balls, light walls, memored, security One buyer must be 55. Naviger occupants of come 264-P914 or 215-327. PACEK BLACH ocean front building condo, i bed-room, I bath 195,000 175,000 down or mo-to-home or classe and 772,979. PACER: BLACH HOUSE By owner, Iwo bedroom, one bath. Next and clear, begr yard, patra, garage, J blocks to said. \$144,000, 942,2640. PACIFIC REACH, 850 sq ft., 2 bedroom 2 bath house with den, carport, on Ingraham. \$9000 down, \$95,500 1/4 acre lot in Vista, \$12,000 941-4125.

pard, cal pure, close to poors, low space next, quest sources is adult park. For one by owner: \$22,500. \$66,5413.

NATIONAL CITY HOUSE PLUS DUPLER, STP200 11200 monthly. Assume 557,000 FHA first 91226, Need cash dat Refurbished, fluid trees at years 4151 Martine Vision 263-1148.

NORTH PARK, SMAL, one bedrood \$65,000, no agents, no assumable, unique accorde July PO Box 490, Alpine, 97001 NORTH MAIN CONDO I bedroom, 153,500 Assure 147,100 first at 12,35% 16,000 down includes garage, patic, microwave, 7,replace, book-raie Security building Gall from at 574-0253.

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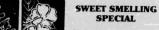
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