

THE DOG WARS



ne day in 1982 Ruby Mac Brown, owner and operator of Kelly's PeH Hotel. a local kennel, was driving south on 1.5 near Balboa Avenue when she spotted a dog wandering about on an embankment. She pulled off the freeway, approached the dog, an aging pug, and talked to it. The pug had no tags. Abandoned. Brown thought. She knew that taking in abandoned dogs was forbidden, that the law required you to transport such animals to the county Animal Control Department, where, unless they are quickly adopted, they will be destroyed. Brown thought it wrong to destroy a dog. Or to abandon one, she looked around her — no one in sight — then took the pug in her arms and carried it to her car. She knew she intended to keep the dog and would thus be breaking the law. But she would be giving a helpless animal a home. To Ruby Mac Brown, it made perfect sense to dowere; gin order to do right.

Today, July 3, Brown is scheduled to appear hefore hearing officer Augie Bareno at the San Diego County. Courthouse: The Animal Control Department, in conjunction with the city autorney's office, is trying, as it has tried several times before, to revoke Brown's kennel license. As one Animal Control employee put it, "We

The battles still rage between kennel owner Ruby Mae Brown and San Diego's animal regulation authorities

By Stephen Meyer



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Note In Passing

Note In Passing
In reference the article
("Barbs in Thailand," June 20)
published in your Roder on the
House of Barghok, I Sound it to be
cruel and inaccurate, presented by
an obviously inept critic. Why del
Ms. Widner first the need to pass
the responsibility for her critique
to her crotechy old (probably)
motestiated) Juni Bertha, who has
the critical problem of the first
Junhand?

T. Firm
San Diego

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.

Wins, Losses, & Thai Food

SC. I Mai FOOG.

Since the day I departed Vietnam for the final time, alive and fairly much in one piece, have much in one piece, have provided the state of the piece at the

From the outset, Ms. Widner's column was iscaled with inaccuracies, misquotes, and lack-of-attention to deal. For instance, of attention to deal. For instance, of attention to deal. For instance, and a substantial column of the column of their column of their

beginner's guide to the pleasures of the Siamese kitchen'. Continuing later in the article. Nelson write: "The food generally is quite good, but sometimes is taited in terms of seasoning." (My note: A first we were overly custous in fast of using too much hot spice. We now offer each customer enough suaces to bring the "leak content" up to the content of the conte beginner's guide to the pleasures of the Siamese kitchen." from the kitchen overseen by the other owner, Yun-pi, Jerry's wife, the food is as charming as the

The July issue of California magazine also has a very nice write-up about the Hose of

Bangkok.
Other restaurateurs who have dined with us have also been extremely favorable in their

But critics are critics.
In an even more positive vein, I would like to present some of the many unsolicited customer comments which have been received by our restaurant. For, after all, the final outcome is not going to be decided by the negativism of one critic or the

our friends."

We have many, many more customer comments on file. Of course, not all are the same. Some some course, not all are the same. Some portions." Some customers write, "Food is not spicy or more from the portions." Some customers write, "Food is not spicy or more friends with the sone spicy or more friends. The sone spicy or more friends with the same spicy or spicy or spicy from the same spicy or spicy or

The discrepancy in price ranges referred to in Mr. Fletcher's letter regards the published figures of \$1.95 through \$8.95 for individual dishes. According to the House of Bangkok menu, a dinner salad is available for \$1.75, while the most selection of the house of expensive dish is priced at \$9.95.
The Reader regrets this discrepancy. -Ed

printing to be decided by the control of the positive comments by many others, nor by my words of rebutal. The final outcome is decided by the customer who spends the time and money to drive our and then makes In the following comments, initials are used to identify customers to be speech their privacy. All of the names are on file. The control of the privacy is the privacy of the privacy is the privacy of t

Friends."

Mr. and Mrs. R. C.S. penned:
"Our first experience at Thailand
cutaine. Very nice. A little spicy, but still nice. Very nice
atmosphere and everyone was most cordial, We will be back — and
wish you every success."

M. M. wrote. "Food was
wonderful, especially the sale;
will recommend this restaurant to
our Friends."

preser-ation of Thai food, as so many of our repeat customers have already done. Don't just take my word — and certainly not that of one negative critics — but try it for yourself and decide for yourself. Jerry J. Fletcher Pacific Beach

'continued on page 35)

EDITOR Jim Mullin

SALES MANAGER

and the second s	0	1
The Dog Wars Ruby Mae Brown is still in a pitched battle with local animal regulation authorities. By Stephen Meyer 1		
etters 3		
Olty Lights Insult and injury at the San Diego Union, Motorcar Locator trouble, a controversial sculpture for Marina Park, and more		
traight from the Hip Matthew Alice on century twenty-one, and how Mercy Hospital got the shaft		
The Inaid: Story Who will the Republicans support in the race to fill Dick Murphy's council seat? And journalists get a free ride aboard the Rotterdam. By Paul Krueger		
Theater Exegesis on a Hot Tin Roof. By Jonathan Saville 24		
Ports You can thank Brian Bossard for the great grass on the Padres' infield at San Diego Stadium. By Neal Matthews 26		
lestaurants There's pierogi aplenty at Stella's Hideaway, a Polish place in Rancho Pefasquitos. By Eleanor Widmer		
fuelc Notes and notoriety: the Smiths at SDSU. By John D'Agostino		
Ballet at the Spreckels. By Jonathan Saville		
Fore Theater Jeff Smith reviews Duet For One at the North Coast Repertory Theatre, and Period of Adjustment at Coronado		
	1	

Highlights of Upcoming Events Things to do around town on the Fourth, new-wave video art on KPBS, and the rebirth of local TeamTennis Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory



Page 4

Index to Specialized Display Advertising
Automotive, real estate, restaurants, services, sports
and fitness Life in Hell Kids want to know. By Matt Greening Ernie Pook's Comeek Travel adventure. By Lynda Barry . 31 The Reader Puzzle Gone fishin'. By Don Rubin . Off the Cuff Why do we celebrate the Fourth of July?

By Lin Jakary



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Elizabeth Mathews
PRODUCTION ARTISTS
Fore Energy, Volende Figs. Riss Frank,
Shart Lee Gabe. Carres Goldman,
Laura Grantham, Paul Fiscere Johnson,
Scow Jones, Smith Mathews, Johnson,
Scow Jones, Smith Mathews, Johnson,
ADVERTISHING ART DIRECTOR
Konneth Koll. RECEPTIONIST Kelly Bonelli

Jim Mallies
ASSISTANT EDITORS
Densis Parker
Densis Parker
Densis Parker
Densi Parker
Densi Mallies
Thomas K. Annold, John D'Agostino,
Jameser DePhys. Saw Girone, Lin Jakkery,
Mallies Mallies, John McNichole,
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VERIFIED

City Lights

Isthmus Parties

Joining the high schoolers and the visiting Arizona who each summer invade Mission Beach are an unprecedented number of construction crews, currently engaged in motions construction and remodeling efforts throughout the Mission Beach isthmus than ever before. City planning statistician George Orman says "almost half the construction activity" that has taken place in the Mission Beach area south of Pacific Beach Drive within the last five and one-half years has taken place during the la eighteen months; of the 174 permits for new construction alone that the city planning department has logged since January of 1980, Orman says thirty-nine were taken out during 1984 and an additional thirty-five were issued in just the first five months of this

Most of this activity, Orman adds has taken place on property facing the ocean and the pay, and a walk along the Mission Beach boardwalk is all anyone needs to confirm this claim. Undergoing particularly heavy work is the oceanfront stretch between Pacific Beach Drive and Ventura Place. where one in six buildings is either new or in the midst of major remodeling. Walking outh from Pacific Beach away at the foot of Whiting Court, where a two-story, four bedroom iental unit is in the early stages of exterior resurfacing that will turn its peach-and-white walls into a more attractive dark blue with white trim; next door, at 702 Verona Court, is a just-built



Farther down at the foot of Salem Court, a new fence and front-yard land scaping are being added to a three-bedroom cottage; five doors south, a two-story, four-unit apartment building is being renovated with a balcony and deck outside the second floor. Then doors down from that Two doors down from tha

complex — this one three stories high and six units across on each floor — which is undergoing a major exterior and interior facelift; the white stucco facade has already been replaced with wood paneling painted gray, and the eighteer

the coming weeks with matching railings. Several more buildings away at the foot of Ostend Court, a wood-and-glass-walled deck is being built on the roof of a Spanish-style flat: right next door are eight peach-colored condos — again in post-modern art-deco style (continued on page 22)

who cares ! "Did you hear what Rocky said?"

Rocky And A Hard Spot

Last November radio station KBZT-FM (K-BEST) hired a new morning DJ, Rocky Marlowe, who the station hoped would finally lead it ahead of its half-dozen competitors in the soft rock field. To promote Rocky and his sidekick, Lori De Young. the station first ran a rather cryptic commercial January 29 on five local television stations that consisted solely of text scrolling down the screen as it was read by a solemn-voiced announcer, expressing general manager Mark DeBoskey's ipology to both K-BEST advertisers and listeners for something Rocky had said the previous morning. Exactly what Rocky had said was never identified, but the ploy worked ven better than DeBoskey had anticipated: the following day Channel 39 broadcast a new story about the public apology and the mystery surrounding its ause, and it was not until

everal days later that a red-ed Channel 39 news staff earned the entire incident was a ruse intended merely to kick off the \$100,000 promotion.
Within days, new television commercials asking "Did you

hear what Rocky said?" went on the air; at the same time, 150 yellow-and-black billboards and another 120 bus placards posed the same question all over the county. The idea, DeBoskey said, vas simply to arouse listener interest and get more people to tune in to Rocky's 6:00 to 10:00 show on K-BEST, on which he made various tongue in-cheek observations on new events, delivered an assorti of sardonic monologues on such topics as Ted Leitner's vaistline ("He's on the seafood diet - when he sees food, he eats it"), and acted out comedic dialogues between imaginary characters such as the "Almost Righteous Brothers," a pair of rambling

From that point on, however things did not go entirely as DeBoskey had planned. Despite the more than 300 TV mercials that ran through April, countless on-air plugs, and the high visibility of the billboards and bus placards (some of which are still up today), the station failed to pull

continued on page 23

A Piece Of Kelly's Mind

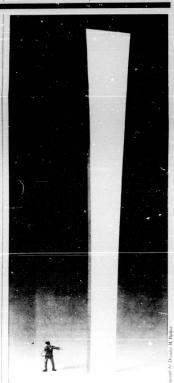
There's a two-inch-thick file of letters and petitions in the clerk's office of the San Diego responding to artist Ellswerth Kelly's proposed sculpture for San Diego's Embarcadero Marina Park near Scaport Village. Port officials say the voluminous mail on the controversial Kelly sculpture exceeds that of any port district art project, and rivals in number the numerous opinions generated by the convention center design. And the negative letters were partly responsible for the port commissioners' for the port commissioners request — agreed to last week by Kelly — that he not include one of the two sculptural elements originally proposed for the minimalist work of art. Not surprisingly, many of the letters knocking Kelly \$450,000 comm from locals who are unimpressed by his worldwide reputation. R.W. Lyndon, for example, pointedly suggests that port commissioners "let us have something that looks San Diego, not some freak's brainstorm from New York or wherever." One self-described sculptor requested details on bidding procedures, noting that "under the Constitution of the United States of America all public bodies must open public arts projects to competitive bidding." Others freely offer their own ideas.

ship's bow.
The detractors have several well-placed allies, including former Congressman Clair Burgener, who lodged a serious objection" to the Kelly piece. Tom Sefton

complete with schematic

designs of "nautical themes."

ouses, and a free-standing



Model of proposed Ellsworth Kelly scalpton

It's Only A Movie

The editorial cartoon that ran in the Sunday, May 26 edition of the San Diego Union essentially a burlesque of the Mexican flag, prompted by the death of an American drug agent in Mexico — had Tijuana businessmen and civic leaders so peeved that they threatened burn bundles of the paper at the border and launch a campaign to urge area merchants to discontinue its sale. News of the offence reached as far as Mexico City to step, albeit innocently, on a few toes again.

"Film critic assailed for 'slur' on rabbis" was how the Jewish news weekly Heritage chose to title the quarter-pas article that ran on the front page of its June 21 edition. The article lambasted the Union's film critic, David Elliott, for remarks he made in a June 14 review of the film *Prizzi's* Honor. In his review Elliott described one of the film's characters as being "like a rabbi craving a shiksa bride. Charley is blinded by blondness. "The Heritage article quoted Maurice Casuto. regional director for the Anti Defamation League, whose office is in San Diego, as saying that Elliott's remarks

'extremely insens and the Jewish per ple." Elliott and the Jewish pec, yle. Elliotit was less than repentent. When Heritage asked if he felt that his remarks might have been inappropriate, Elliotit was reported as saying "Why, aren't tabbis interested in sex?" Heritage also quoted Elliotit as sayine that he fid not Elliott as saying that he did not feel that what he had written was "in bad taste, nor is it an insult, gratuitous or

The Alleged Allegations

Solana Beach and Del Mar Citizen takes pride in the investigative flavor he has brought to these newspapers since assuming control in March of 1984, particularly with his "Insider" column, an itemized summary of mostly political goings on around the county. And in the June 12 issue, Dennis led his column with the assertion that county supervisor Paul Eckert's latest campaign disclosure "is riddled with obvious violation of the law" because Eckert failed to list his contributors' employers in all but six of ixty-seven cases. Furthermore, Dennis maintained that due to "what we hope is a clerical error," the ure listed one

pretty good about it." Schuster

says Straley promised him \$10,000 for the car when a buyer was found, and wrote up

a one-page sales agreement. A

week later Schuster got a call from Motorcar Locator saying

the Mercedes had been sold for \$12,000. "When I came in to

pick up my money they told me the buyer had paid with an out-

of-state check that would take

two weeks to clear the bank.

passed, and there were other

excuses: the check still hadn't

cleared; the sale had been financed and Schuster would

have to wait a bit for his money

Schuster finally got a check for \$10,000 on December 10. It

bounced, but he remembered

how Straley had told him, "As

absolutely still the owner of the

long as I have the pink slip [ownership certificate], I'm

recalls Schuster, a German born engineer. Two weeks

Editor Greg Dennis of the

City Lights

All Thumbs

At twenty-three, Jeff Curtis has lived most of his adult life in a world of desperate highwaymen, thieves, and lethers. Commuters on Highway 94 are probably familiar with the sight of the tall, blond young men-with the three-piece suit and briefcase trying to bitch a ride to San Diego City College, or farther downtown. Those who have given Curtis a lift have generally asked him why such a well-dressed, healthy-looking young man should be thumbing his way around town, and Curtis has generally obliged them with an answer

Since Curtis was seven years old he has experienced seizures, which last from thirty to sixty seconds, on the average of twice each week. During the course of the seizure, Curtis loses consciousness but can usually remain standing or sitting. He may shake, and he usually grinds his teeth very loudly, and when it's all over he normally can remember nothing of the event. Curtis says his condition has been diagnosed as psycho-motor epilepsy, a condition that is relatively difficult to treat aithough, he says, it often seems that his seizures are more disturbing for those who witness them than they are for

Curtis tells most of h drivers about this, and while they may nod politely and listen, a little worried, perhap that he'll have a seizure while sitting beside them in the car. few of the drivers have yet to notice the odd set of two wooden cylinders that Curtis keeps tucked into his pants Those cylinders are nunchakus, martial-arts batons that are spun madly by users who, like crazed majorettes from hell, use them to dole out lumps to enemies and other aggressive foes

Curtis has studied nunchakus and other martial arts for more than four years, particularly the art of tangsoods, a Korean form of karate. He has found the sticks to be indispensable in the years he has been hitchhiking — years in which, for Curtis at least, attempted robberies and unsolicited. aggressive sexual advances have been commonplace Curtis estimates that every six to rob him. These incident corner of Fifty-fourth Street and Euclid Avenue in East San Diego, where he waits for ride heading west on Highway 94 The most recent incident happened three months ago near the corner of Twenty-fifth and Market streets in Golden Hill when Curtis was returning home after visiting a friend. He was trying to get a ride going nto the nearby on-ramp of Highway 94 west. A car drov up with three men inside. The driver told Curtis that he'd give him a ride if Curtis would only pay him a little something for gas money. Curtis, who is currently unemployed, told the driver that if he could afford gas money, he would have taken the bus. At this point to driver demanded that Curtis hand over his wallet, while a passenger got out of the rear of the car and started to approach Curtis from behind. Curti whipped out his nunchakus and assumed a threatening martial arts stance. The would-be wanted no truck with a man

who swings nunchakus, hightailed it out of there Six weeks ago, however, Curtis had a run-in with the law. He was near the corner of Seventieth and University, on his way to the weltare office



The Rolls And The Breaks

In a city riddled with ton dollar investment scams, Christian Straley looks like small-time opportunist. But Straley's recent disappearance and the loss of up to \$300,000 by seventeen of his clients still shocks those who remember the gleaming Rolls-Royces. Porsches, Mercedes-Benzes and Jaguars that filled the well polished show room floor of Straley's Motorcar Locator o Rosecrans Street near Midway

Department of Motor Vehicles investigators this week expect to complete their six-month probe of Straley's Motorcar Locator. The DMV will send results of its investigation to the district attorney's fraud division.

consider filing charges, either embezzlement or grand theft, against Straley. DMV investigator J.D. Bartlett also says Straley's license as an auto dealer "will probably be revoked" soon after the report is submitted to DMV's Sacramento headquarters. But those enforcement actions would be small comfort for San Diegans who consigned their vintage automobiles to Motorcar Locator and are left holding only a worthless pink slip and an unenforceable sale;

ontract.
Investigator Bartlett has talked with seventeen owners who he estimates lost up to \$300,000 when Straley apparently sold their cars but never delivered the cash he promised them. The vehicles range from a 1963 Mercedes 220S worth about \$4000 to a 1971 Mercedes 280 SE convertible valued at \$45,000 With the exception of a 1978 Porsche 930 and a rare Studebaker Avanti, all the cars

were Mercedes. Henry Schuster was apparently one of Straley's first ictims. Schuster took his 1969 Mercedes 280 SE coupe to Motorcar Locator last October because he had "known about

car" Schuster then tried to him a repossessor to get the Mercedes back, but was told that the new buyer was an innocent party" to the deal

STRAIGHT FROM THE HIP By Matthew Alice

Dear Motthew Alice.

Just what century am I living in? I keep hearing that we're about to enter (if we haven' already) the Twenty-first Century, but it isn't even the year 2000. What (wes? Someone just vired to tell me, too, that we entered the Twentieth Century in 1975. Granted it does comed a bit drated. 1975 Granted, it does sound a bit dated to call myself a child of the Nineteenth Century when I was born in 1953, but this friend was saving that a painting executed in, say, 1887, is an early twentieth-century work, not at all a nineteenth-century work. Do art collectors define time differently from us? An I a modern.

you keep your eyes open long the Deena, you'll see the Twenty-Century. I'm afraid, though knee already missed the Nineteena-don't think you would have liked bucolic days much, seeing as how e of the generation that spent much childhood watching TV and eating m TV dinners. No. Deena, you would have the standard of the think you would have the seeing as how the seeing the seeing as the seeing

not surprising that people have such time with centuries. After all, there time with centuries. After all, there seen as many ways of counting the as there have been civilizations to then. The Greeks, for example, at oint in their history began counting he year of the first Olympic Games we call 776 B.C.). Romans decided t the calendar in motion from the (what we call "\others" \others" \other

reigns. Such will be the case in the year



2000, when many will welcome (or curse) the dam of the Twenty-first Century. But they'll have jumped the gun, since the next century doesn't begin until 2001. Obviously a century is one hundred years, and because we began our reckoning with the (approximate) birth of Christ in the year 1.0.1. is follows that the Second Century began in the year 1.01 A. D. The same holds for delving into the murky years B.C. —the Second Century D. B. C. ended 101 years before Christ, in 101 B. C. (it began in 200 B.C.) No amount of foldling with time can hatch the next century before 2001, or the Twentieth Century in 1975.

Unless, that is, you're an art historian. It's obvious that artists and their observers live in a world of their own, and they've developed an idiosyncratic view of time to define that world. You must remember that there's still a lot of disagreement on this and that more architectures are this, and that many art historians use con-ventional chronology, but it's true that

some would say a particular painting from 1887 might be called a twentieth-century work. It all depends on style. A Monet painting from the late 1880s, for example, will be considered a ninteenth-century Shriek) from about the same time is classified as a twentieth-century piece — simply because it looks forward to the artistic ply occause it tooks forward to the artistic movements that superseded impression-ism. Munch was, in essence, ahead of his time. I should add that most art historians are not really cavalier in the treatment of the centuries: they usually wait fifty years before assigning an artist to a particular school — and "century."

Dear Matthew Alice This town is getting stranger and stran-ger. Even the hospital I was born in, Mercy Hospital, is showing some of that San Diegan architectural schizophrenia. I'm referring to that tall brown tower right off Sixth Avenue/163, the one that just seems to stick up in the air and serves no useful purpose. Why would they build a tower hundreds of feet in the air and not connect it to anything? Brian Berryessa

San Diego

You're just not looking closely enough.
The building does make sense if you slow
down and examine it. Perhaps I should

down and examine it. Perhaps I should say half of it makes sense—the bottom half obviously connects the Mercy Clinic with the rest of the hospital to the north. You can see people walking across its starways, if you'll only stop to look. It's the top half of the tower that's a put-set, but it's one that can be resolved if we go back in time a few years. In 1966 and thought abusting was from down and replaced with the resulting was from down and replaced with the resulting was from down and replaced with the resulting in its few to the people with the result was the people with the people was the people with the people was the people with the people was the people w the Mercy Clinic is the one in this patchwork solution, and looks it. The new hospital probably won't face such architectural and aesthetic dilemmas, though,

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

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THE INSIDE STORY

appointment to the municipal court bench guarantees a summer of political intrigue. wirely needed in a town wi thirsty for news that candidate. Abbe Wolfsheimer's decision to accept credit-card campaign. donations rates media

coverage.
Republican heavies are most concerned about Democrat Evonne Schutze stentative decision to seek Murphy's former seventh district council seat. Schulze's energy and ntimate knowledge of the Dei Cerror Tierrasanta San Carlos neighborhoods — where the lost to Larry Stirling in 1977 by only 600 sotes - intimidates the decision of huilding industry lobbyist Michel Anderson, a Republican and former Hedgecock staffer, to aide Schulze's campaign. So the influential Republicans spent the past month trying to dig up a formidable candidate with citywide name identification. (Police Sergeant Ty Reid was a favorite, despite concerns about his former Democratic registration, questionable party lovaity, and

leadership position with the Police Officers Association Reid declined to run.) The political head-hunting was chandoned last week when Republicans realized that the thirty-day residency rule precluded them from moving a carperbagger into the seventh district. Council members Bill Cleator and Ed Struksma. Congressman Bill Lowery, and campaign consultants . in Johnston and David Lewis. who've led the informal search for an ideal challenger, have now resigned themselves to rallying behind one of the GOP's two declared candidates. Judy McCarty and Jeanette Rouche. McCarty established herself

as the slim favorite of some by as the slim favorite of some by hirring the Picritic Gateway Group to run her campaign. Picritic Gateway principal Byron Wear is vice chairman of the Republican Central Committee and a close ally of Central Committee chairman Central Committee chairman Bob Schuman. Though the GOP party apparatus is prohibited from backing one arry candidate over another Schuman could still direct Senuman has already learned from Mayor Hedgecock that



the mayor will support Schuize. McCarty will also benefit from her close association with Assemblyman Larry Stirling, whose constituency includes much of the seventh district. Stirling's influence in the race is

endorsing a potential

Roache's choice of consultants was puzzling. She signed on with Hannah also handling Bill Mitchell's re-election functaising, but whose professional campaign experience is nil. Though and Jim Ellis are not happy that worked as a North County volunteer for Democrat Lynn



Schenk's unsuccessful race against county Supervisor Susan Golding Roache's choice of consultants will also rankle Golding, whose name and photo would look good on one of McCarry's election

Yet Roache secured a good

reputation and numerous political IOUs from her decade of work with Republican andidates She staffed candidates. She staffed Lowery's congressional campaign, and helped Struiksma gain his seat on the council. Roache has worked for former councilman Fred Schnaubelt, Murphy, and, most recently most recently, Assembly woman Sunny Majonnier. She isn't concerned about her choice of untested consultant Edelstein, saying she "wanted a firm that's hungry for a candidate," and

now Schnaupeit knocked of three-term incumbent Floyd Morrow "without help from any of the newspapers or [former mayor] Pete Wilson.

If the San Diego Cruise Industry Consortium never helped arrange a free cruise vacation for the local media. vacation for the local media, news coverage of the consortium's efforts to dock more luxury ships here would no doubt remain voluminous and gushy. But the consortium doesn't take chances, and that's why last month it isined with why last month it joined with PSA and Holland America Westours to send six local journalists on a week-long vacation aboard the cruise liner

Travel executives didn't offer Union travel editor Phil

Sousa a free trip, since Sousa adheres to the policy of the Union's paying for his travel expenses. But Tribune editor Neil Morgan, who for years Neil Morgan, who for years feasted at the travel industry trough before assuming the paper's editorial helm, still helps parcel out complimentary tickets to employees and their spouses. Though Tribune employees travel is exhadized by artines

and cruise ships, at least the paper has a regular travel page

The same cannot be said of others, who joined *Tribtine* copy editor Todd Merriman on the San Diego/Vancouver jaunt with its side trip to that city's "Expo '86" exhibit, a hydrofoil ride to Scattle, and a \$200 PSA plane trip home. Other media guests aboard the Rotterdam included the managing editor of the San Diego Log, a waterfront newspaper that has showered the Cruise Industry Consortium with favorable Consortium with favorable press; K-BEST radio, which

Rotter dam's June 9 visit here and Channel 39, which dispatched a three-man news crew headed by reporter Davi Owen. (The consortium and cruise line made a good investment in Channel 39, which will soon air a four-part

series on ship vacations.)
Also along for the free rate was Gary Shaw, managing editor of the Daily Transcript business newspaper. Shaw, whose wife accompanied him

plans to write a part business/part travel article soon for the paper, but even if he never published a word about the complimentary \$1500 passage, the consortium would still owe him thanks for the Transcript's previous coverage of cruise ship events. Under Shaw's guidance, the paper has printed frequent tributes to the onsortium's work in encouraging cruise lines to dock here, such as a March 26 item about how a ConVis party

scheduled for the B Street Pie "will be nothing compared to the blowout [aboard] the Viking Princess April 20." The Transcript also heaps saccharine praise on Councilman Bill Cleator, the consortium's chairman. For example, "Bill Cleator was he first told her of the crowd at his San Diego Homeport Festival Saturday, said wife Marilyn. 'He had tears in his eyes, said she

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FASHION

CITY COUNCIL MAN DICK MURPHY'S appointment to the municipal court bench guarantees a summer of political intrigue, sorely needed in a town so thirsty for news that candidate Abbe Wolfsheimer's decision to accept credit-card campaign donations rates media coverage.

Republican heavies are most

concerned about Democra-Evonse Schulze's tentative decision to seek Murphy's former seventh district council seat. Schulze's energy and intimate knowledge of the Del Cerro/Tierrasenta/San Carlos neighborhoods — where she lost to Larry Stirling in 1977 by Republican strategists and officeholders, who are upset by the decision of building industry lobby ist Michel Anderson, a Republican and former Hedgecock staffer, to aide Schulze's campaign. So the influential Republicans spent the past month trying to dig on a formidable candidate with citywide name identification. (Police Sergeant Ty Reid was a favorite, despite concerns about his former Democratic registration. nable party loyalty, and

leadership position with the Police Officers Association Reid declined to run.) The political head-hunting was abandoned last week when Republicans realized that the thirty-day residency rule precluded them from moving a carpetbagger into the seventh district. Council members Bill Cleator and Ed Struiksma. Congressman Bill Lowery, and carapaign consultants Jim Johnston and David Lewis, who've led the informal search for an ideal challenger, have now resigned themselves to rallying behind one of the GOP's two de-lared candidates, Judy McCarty and

McCarty established herself as the slim favorite of some by hiring the Pacific Gateway Groce to run her campaign.
Pacific Gateway principal
Byron Wear is vice chairman o the Republican Central Committee and a close ally of Central Committee chairman Bob Schuman. Though the GOP party apparatus is prohibited from backing one party candidate over another. Schuman could still direct money and volunteers in McCarty's direction. (Schuman has already learned from Mayor Hedgecock that

Jeanette Roache



the mayor will support Schulze.) McCarty will also benefit from her close association with Assemblyman Larry Stirling, whose constituency includes much of the seventh district. Stirling's influence in the race is heightened because judicial ethics prohibit Murphy from endorsing a potential

Roache's choice of consultants was puzzling. She signed on with Hannah Edelstein, a publicist who is also handling Bill Mitchell's re-election fundraising, but whose professional campaign experience is nil. Though council races are nonpartisan. Republicans Lowery, Cleator, and Jim Ellis are not happy that Edelstein is a registered Democrat who last year worked as a North County volunteer for Democrat Lynn



Schenk's unsuccessful race against county Supervisor Susan Golding. Roache's three-term incumbent Floyd Morrow "without help from any of the newspapers or [former mayor] Pete Wilson." choice of consultants will also rankle Golding, whose name and photo would look good on one of McCarty's election

reputation and numerous political IOUs from her decade of work with Republican Lowery's congressional campaign, and helped Struiksma gain his seat on the council. Roache has worked for former councilman Fred Schnaubelt, Murphy, and, most recently. Assembly woman Sunny Mojonnier. She isn't concerned about her choice of untested consultant Edelstein, saying she "wanted a firm that's

hungry for a candidate," and she rightly downplays the

Yet Roache secured a good

If the San Diego Cruise Industry Consortium never helped arrange a free cruise vacation for the local media. vacation for the local media, news coverage of the consortium's efforts to dock more luxury ships here would no doubt remain voluminous and gushy. But the consortium doesn't take chauces, and that's why last moth it joined with PSA and Holland America Westown to send eit local

Westours to send six local journalists on a week-long vacation aboard the cruise lin

Travel executives didn't offer Union travel editor Phil

Sousa a free trip, since Sousa adheres to the policy of the Union's paying for his travel expenses. But Tribune editor Neil Morgan, who for years feasted at the travel industry trough before assuming the paper's editorial beim, stu paper's editorial beim, su helps parcel out complimentary tickets to

employees and their spous Though Tribune employees travel is subsidized by airlines and cruise ships, at least the paper has a regular travel page The same cannot be said of others who joined *Tribune* copy editor Todd Merriman on the San Diego/Vancouver jaunt with its side trip to that city's "Expo '86" exhibit, a hydrofoil ride to Seattle, and a \$200 PSA plane trip home. Other media guests aboard the Rotterdan included the managing editor of the San Diego Log, a waterfront newspaper that has showered the Cruise Industry

Consortium with favorable press; K-BEST radio, which

helped promote the Rotterdam's June 9 visit here, and Channel 39, which dispatched a three-man news crew headed by reporter Davi Owen. (The consortium and cruise line made a good investment in Channel 39, which will soon air a four part

series on ship vacations.)
Also along for the free ride
was Gary Shaw, managing
editor of the Daily Transcript business newspaper. Shaw, whose wife accompanied him

plans to write a part business/part travel article soon for the paper, but even if he never published a word about the complimentary \$1500 passage, the consortium would still owe him thanks for the Transcript's previous coverage of cruise ship events. Under Shaw's guidance, the paper has printed frequent tributes to the consortium's work in

encouraging cruise lines t

dock here, such as a March 26

item about how a ConVis party

heduled for the B Street Fac ill be nothing compar the blowout [aboard] the Viking Princess April 20." The Transcript also heaps saccharine praise or Councilman Bill Cleator, the consortium's chairman. For example, "Bill Cleator was overcome with emotion when he first told her of the crowd at his San Diego Homeport Festival Saturday, said wife Marilyn. 'He had tears in his

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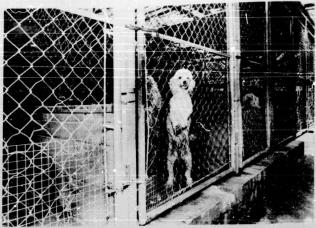
FASHION VALLEY

DOG WARS

nel again in San Diego County - un-less she cleans up her act, which I don't think she's capable of."

For more than five years, in numerous legal actions instigated by either the San Diego Humane Society (a private nonprofit organization) or the county Animal Control Department, Brown has been charged with more than 250 misdemeanor counts and four felonies. Whereas most people would be left dazed and defeated by this legal shelling. Brown has somehow held her ground. She is a nemesis to animal authorities in San Diego, a sessy broad from Georgia with a big mouth and an allergy to au-thority — the only fifty-eight-year-old woman in town who can bark like a bulldog. Or, if she pleases, be as gentle as a pussycat. Fighting a bureauc-racy that rarely loses in court, Brown has continually beaten the animal authorities, blocking license revocations, slipping through legal loop-holes, dodging misdemeanor charges left and right, and reversing decisions on appeal. She has been convicted of twenty-one misgemeanor counts but one was overturned, and the rest, all of which occurred in the same case, she fully intends to overturn on appeal

in the near future. Brown's troubles began in 1978 when a neighbor. Carol Grant. complained of barking dogs at Brown's residence at 3412 Stetson Avenue in University City. The city attorney's office investigated and filed charges against Brown for harboring a nuisance and operating a kennel without a license. The kennel charges were dismissed and Brown, who owned eighteen dogs at the time, was declared innocent of the nuisance charge. Her next run-in with the law occurred in January of 1980, when Brown called the police and asked them to come and investigate two



her property. Brown invited the offi-cers into her house, which at that time she shared with her sixty-five-year old companion B.J. Allen, her tenyear-old daughter Cheryl, 103 apricot poodles, and two dachshunds. (Although the newspapers reported that most of the 105 dogs lived inside the house, Allen and Brown insist that all but five pregnant mothers and their puppies lived outside in dog houses.) The next day, two police investigators The next day, two police investigators arrived and asked Brown if they could come in and take pictures of the dogs. She told them no. The following day, a Saturday, several police cars arrived and officers milled about in the front yard for much of the day. The same scene was repeated on Sunday. On Monday morning, January 28, 1980, while Brown was still in bed. Allen left the house on an errand. He was

stopped a block away by police officers. They put Allen in the back scat of the squad car and took his keys. Then officers Elton Williams and Victor Wilson went to Brown's house and entered using Allen's keys. They were appalled to find dog feces all over the carpet, and an overpowering stench of urine and stool attacked the nostrils the result of discharges from the bowels and bladders of many dogs that roamed the four-bedroom, twostory home. Another officer, Tom Tuzza, was quoted in the Union say-ing, "The further up the stairs I walked, the worse it was. You just can't imagine how bad it was to find dogs and dog feces everywhere I looked, no matter where I walked."

ou're probably wondering why Ruby Mae Brown had so many dogs in her home.

Brown came to San Diego in 1957

with the first of her three husbands and her five children. She began dab bling in real estate, buying inexpen-sive houses, repairing them, then renting them out. She continued doing this for more than two decades and at one time owned as many as forty-five homes. She was, needless to wealthy woman. In 1970 Brown involved in a serious accident while driving a motorcycle on Inter-state 5 just north of the Mexican border. Though she was wearing a hel-met, she suffered severe head injuries and remained thirty-one days in a coma. For one year she remained hos-pitalized, and during this period she suffered from almost total memory loss - she couldn't even remembe the names of her children. As a result of this accident, Brown had to aban-don a successful business she had begun in 1966. Ruby's Barbecue and

Restaurant in College Grove Shop-ping Center. Considering that she was never expected to walk again, her present condition is nothing short of remarkable. Today one shoulder dips markedly, she has a sunken spot on the top of her skull where hair no longer grows (that's why she almost always wears a wig), and she can't raise her arms above chest level. But otherwise Brown appears in good health. About three years after the accident, while Brown was fighting her depression with psychotherapy, her psychiatrist recommended she get a dog or two. Pet therapy. Brown has since stated on numero that her pets saved her life. She spoke to the jury in one trial of her are my life. If it were not for my dogs, I wouldn't be sitting here speaking to you today." When asked by her attorney if she ever let her animals go hun-gry, she replied, "Never. I would go hungry myself first." In her testimony edly called her poodles her she repeatedly called her poodles her "family," and she studiously avoided the word "die" when speaking of her dogs. Her poodles "passed," or were

On January 29, 1980, officers ar-rested Brown, barefoot and still in her nightgown, on suspicion of child ne-glect and animal abuse, both felony charges. She was incarcerated for six hours at Las Colinas Women's Deten-tion Facility in Santee. Cheryl was placed in protective custody at Hill-crest Receiving Home. The dogs were taken to the county-operated animal shelter on Azusa Street near the intersection of I-5 and I-8.

A few days later Cheryl was re-turned to her mother's custody. Child abuse investigators decided there was no basis for the child neglect charge, and it, along with the other felony charge for animal abuse, was dropped. However, Animal Control director Encil Rains issued five misdemeanor citations for animal abuse, failure to have the dogs vaccinated, failure to license dogs, and running a pet shop illegally. Rains based this last charge on the discovery at Brown's

house of a sales receipt book; Brown had been selling poodles for as much as \$200 each. On February 12 Animal Control agreed to release the poodles to Brown. When she came to pick them up at the shelter, the press got its first taste of this large, effervescent. and eminently quotable woman with a Georgia accent. Though four of her toy poodles had "passed," Brown was pleased to have the remainder back. "I don't know why anyone would complain about them," she said, re-ferring to her one hundred bundles of barking apricot fluff. "They're all such nice babies."

such nice babies."

The dogs once again in her possession, Brown immediately purchased a house in Spring Valley specifically to harbor her displaced "family."

Grown, Allen, and daugher Cheryl continued living in the University City aome. Juffortunately, the animals had a short stay in Spring Valley. Weighbors complained to the Humane Society about noise, and on February 20. 1980 the aency obtained a search

neglect and operating a kennel with-out a license. The late Bill Virdin, then the Humane Society director,

was quoted as saying that most of the animals had eye and ear infections and

In April of 1980, Municipal Court Judge Charles M. Snell declared in-

admissible most of the evidence gathered by police officers in the earlier

January 29 incident at Brown's University City residence. Snell ruled

29, 1980 the agency obtained a search warrant and confiscated eighty-six of Brown's dogs. A photograph appeared in the *Tribune* of a humane officer standing amid a dozen poodles in a room covered with paper scraps that were said to be soaked with urine. "The smell was so bad I thought my lungs were going to turn yellow," says humane officer James Baker, who humane officer James Baker, who participated in the raid. "I've been in bad places in my years here, but that one was right up there." The poodles were taken to the Humane Society's shelter, on Sherman Street just off Morena Boulevard, and the Humane Society filed nine counts of animal

dermatitis.

used Allen's keys to enter Brown's Score: Ruby Mae Brown 1, Animal

authorities 0.

In May, the Humane Society

charges resulting from the Spring Valley raid came to trial. The prosecution called fourteen witnesses before the jury over a five-week period. Brown, represented by attorney Matthew Lees, called four in addition to herself. One of these, Dr. Dean Ewing, a veterinarian who had treated Brown's dogs, testified that whatever diseases the eighty-six poodles suffered from when the Humane Society confiscated them were most likely contracted while they were at the Animal Control shelter from January 29 until February 12. He said it was common knowledge among local veterinarians that the central Animal Control shelter

In mid-June Brown was convicted on one of the nine counts, failure "to provide proper or adequate grooming to said animals, thus causing said ani-mals unnecessary suffering." Five of the nine counts were dropped, includ-ing charges that Brown failed to furnish evidence of current and valid rabies vaccinations, and that she failed to provide her animals with sufficient exercise area. Virdin, however, deexercise area. Virun, nowever, de-manded that Brown pay \$18,500 for boarding the dogs for the three and one-half months since the February 29 seizure. Brown refused to pay. Although she had been convicted of one misdemeanor, it was the beaming face of a vincicated woman — snuggling an adorable toy poodle — that appeared in the papers a few days later, when Ruby Mae Brown was triumphantly reunited with her eighty-six dogs (fifteen had died of distemper while at the Humane Society, but fif-teen new puppies had been born). When Brown arrived at the Sherman Street shelter in her motor home with the license plate "RUBY NO 1," the many members of the press who had turned out were once more greeted with pithy Ruby Mae quotables, articwith pithy Ruby Mae quotabl ulated in a shower of joyful tears. "This is one of the happiest days of

my life - to get my babies back," she saic. "I hope people will just leave me and my family alone. Where I'm going to take my babies, no one will ever find them." Brown also left her audience with a cryptic statement that would become increasingly clear in the years to come. She said, "If I go down. I won't go down alone."

Score: Ruby Mae Brown 2, Animal authorities 0.

Brown knew that her troubles with Animal Control and the Humane So ciety were far from over, so she hid her eighty-six dogs in another home she owned near College Grove. They were there about one month when Animal Control received complaints from neighbors about their barking. Suspecting a raid, Brown and B.J. Al-len packed the dogs into the motor home early one morning and moved them to a new location. According to Allen, as he was driving away he saw Animal Control vehicles arriving at the house. Eventually the dogs ended up in the auction barn at the old Ramona racetrack. One day, however, two girls riding horses nearby spotted the dogs and called Animal Control. Officers came and gave Allen a cita-tion, telling him he had ten days to remove the dogs. On the evening of the ninth day, Allen again loaded up the motor home and moved the dogs. He also paid a boy to clean up the barn. The next morning, according to Al-len, the young man had just finished loading his pickup truck with garbage bags full of dog waste when a cortege of Animal Control vehicles with a police escort arrived. "Where are the dogs?" they asked. "What dogs?" re-

plied the boy.

Soon thereafter, Brown decided it was time to buy a kennel, not only so she could house her dogs, but so she could go into business boarding animals. One day in August she went through the *Yellow Pages* and found Kelly's Pet Hotel, called the owner. and told him, "Sit down, sir, I'd like to talk to you." That same afternoon she was in the kennel office talking money. The owner said he wanted

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Kelly's PET HOTEL WELCO Morena

DOG WARS

\$245,000. Ruby said that was fine, if he would let her place her poodles there immediately. He agreed and she gave him \$25,000 down that very night. Brown took possession of Kel-ly's Pet Hotel on January 1, 1981, and about a month later applied for a ken-nel license. It wasn't until then that Animal Control and Humane Society uthorities found out that for the past six months the does had been at Kelsix months the dogs had been at Kel-ly's, which is only a dog's bark away from the Animal Control and Humane Society offices. "All that time they were right here at the kennel," says Brown with a mischievous smile. My dogs were right under their noses the whole time

Score: Ruby Mae Brown 3, Animal authorities 0.

In June of 1981, Brown's attorney Matthew Lees was successful in overturning the 1980 conviction on the

"improper grooming" charge. Score: Ruby Mae Brown 4, Animal authorities 0.

That same month, another issue from the 1980 case was resolved, the debate over the \$18,500 boarding charge From the beginning, Matthew Lees had been saying that figure was far too high, given that these were such tiny animals. ("I thought they were keeping them at the Hotel Del." ees told reporters.) Brown agreed to pay the Humane Society \$6000, a sum she felt more accurately represented what the organization actually spent on the dogs, but Gale Konashiro, public prosecutor in the 1980 trial, refused the deal and pushed to obtain the full \$18,500. The judge ruled in Brown's favor, however, and she ended up paying nothing

Score: Ruby Mae Brown 5, Animal authorities 0.

o run a place like Kelly's Pet Hotel, you have to like ani-mals. When you walk through the door you're greeted by a talkative parrot that says helio and goodbye to clients, and calls Ruty Mae Brown

Ruby Mae Brown calls home.

Ruby Mac Brown is a tall roundshouldered, bespectacled woman with a resonant, high-nitched voice. She calls most everyone around her "Honey" in a very pleasant Southern And she's played mother to hundreds and hundreds of dogs, cats, birds, rab-bits, ducks, and other animals, includ-ing a ferret. She'll show you the cat kennels adjacent to the office, then she'll walk you out back where the dogs, reasonably quiet most of the time, go berserk at the approach of humans. Dozens of lonely pooches yelping a mongrel tune for their best friends. Brown will stop and have a chat with a pit bull, introduce you to her precious chows, then direct you to her precious chows, then direct you to a few poodles frolicking around the swimming pool (for dogs, of course). Then she'll explain how dog therapy works: "Imagine you've got pissed off at your girlfriend and you've thrown a fit. Your blood pressure goes

tober 19, 1981, after numerous complaints from people who boarded animals at Kelly's had accumulated over several months, the Humane Society, armed with a search warrant, raided "Hone," in a very pleasant Southern drawl. She's had six children of her was and has adopted three others. And she's played mother to hundreds or the state of th one dog, but charged Brown with seven counts of animal neglect. In the months that followed, Lees repeatedly filed motions with the court, requesting that more specific allegations be made. The complaints, he said, were so vague that he couldn't even defend against them. Eventually Brown worked out an agreement with animal authorities to improve conditions at the kennel and the charges were dropped in July of 1982 on condition that Brown plead guilty to one count

of littering and pay a ten-dollar fine. Score: Ruby Mae Brown 6. Animal

When Animal Control officers Janeen Reed and Tom Ignacio arrived at Kelly's Pet Hotel that morning for a rou tine inspection, they were let in by an employee because Brown was not present, in her report, Reed wrote that she found the kennels dirty and smelling of urine and feces, some of which was dry, indicating that the fa-cility hadn't been cleaned in several days. The officers called their super-visors, who arrived immediately and began taking pictures of the kennels and the animals. Police back up was called in.

Wher Brown arrived, she approached Reed, whom she had never met, and hugged her, saying, "I'm so glad to see you. Honey." Reed asked Brown several questions about a chow named Suprina that displayed symp-toms of distemper. Brown told Reed that the dog had been in the care of her veterinarian, Dr. Dean Ewing, but that the doctor had decided further When Reed said she intended to in





shoot me!" " At this point Reed, who apparently little understood the complexity of Ruby Mae Brown's character and the depth of her protective instincts, made a statement that now stands as an ironic landmark: after asking Brown to calm down and discuss the problem, Reed said, "Ruby, a dog isn't worth going to jail over."

Soon thereafter Brown had to be handcuffed by police officers and guarded in the front office. According to Reed's report, about this time B.J. Allen entered the kennel, approached Reed, and "began screaming, 'You're harassing us; I'll shoot you all; I'll put you all in the ground.' The suspect then noticed my County Animal Control patch and said, 'Oh, I am sorry; I thought you were with the Humane Society. The suspect then became subdued." Eventually Allen was taken outside by police officers.

Reed wrote two citations for failure to provide proper care for both Suprina the chow and the pug that and gave them to Reed, but she had already written the citation and refused to nullify it. Both the pug and Suprina the chow, for whom Bro wn claims she had spent \$1500 in vet bills, were impounded. Suprina, Brown's most cherished dog, was returned soon after, but the pug was less fortunate. Brown says a man went to the Animal Control shelter and asked to adopt the pug, but was told he couldn't have it because it belonged to Ruby Mae Brown. The man called Brown and she told him, "By all means, take the dog. Give it a home." But, according to Brown, when the man went back to the shelter, the pug had been destroved. Animal Control authorities cannot recall this incident.

Score: Ruby Mae Brown 6, Animal

Two days after the inspection, an article appeared in the San Diego Union in which Matthew Lees charged Animal Control with "vindictive har assment." He said that their combut the latest in a continuing series of incidents at the kennel that began about fifteen months before, just after Brown reversed her 1980 conviction

on appeal.

Publicity over treatment of animals at Kelly's Pet Hotel was having a dis-tressing effect on the lives of both Brown and her daughter Cheryl, Each time the media covered an incident at Kelly's Pet Hotel, business would fall off considerably. The kennel owner says she received numerous telephone threats — "You'd better enjoy tonight because you won't live till tomorrow" - and thirteen-year-old Cheryl was continually harassed by her classmates, who would call her names and tell her she smelled like a kennel.

On October 19, 1982, Animal Con trol raided Kelly's Pet Hotel after offi cer Janeen Reed prepared an affidavit for the courts to grant a search warrant. The stated reasons for the search and to inspect the condition of two

DOG WARS

(continued from page 13)
illegal in its efforts to drive Ruby Mae Brown out of business. "If they thought the Dobermans were being abused, why didn't they give Ruby citations for them on September 27?" asked Lees. "Also, you don't go to the judge and say 'I think Ruby Mae Brown may be in violation of rables regulations' when three weeks before you gave her a citation stating that she was in violation!

As a result of the October, 1982 raid, twenty-one counts of anima abuse were filed against Brown. The kennel owner responded by filing a million-dollar lawsuit against Animal Control for harassment. Several months later, Brown was scheduled to go to trial to defend against the twenty-one counts filed after the October raid. In frustration she addressed a letter to the White House:

Dear President Reagan:
I am writing this letter to you trying for the last time to get some help from you.
This is the third letter and the last This is the third letter and the last one I will write asking for the Animal Control and the courts to stay off my back. I refuse to go [to court] this time. Oct-Now & Dec — are the prime months for this business. Last year in October Animal Control made a big scheme — newspapers — Iv, false accusations—took all the business away. — October two years ago — the same thing — This year an early start September the 19th. In 1982 it was October 19th in 1981 it was

Oct 19th. I can't take it anymore.

If I don't hear from you I will be at the White House steps Sept 19 asking for one hour any time just to let you meet me and hear what I would like to tell you.

People from other countries can be helped, why can't an American 56 years old be helped a little too. Brown kept her word and went to million dollars on paper, filed for bankruptcy. She lost eighteen of her Score: Ruby Mae Brown 6, Anima! authorities 2. he rest of 1983 was relatively

ciety conducted a single inspection at Kelly's Pet Hotel. There were no raids. And Brown made only a few court appearances. Could her prob-

lems with animal authorities be over?

the greatest storm to date. Thirteen

iducted a full-scale raid of Kelly's Pet Hotel, complete with police back

days into 1984, the Humane Society

up and a team of county veterinarians.
The Humane Society obtained the

search warrant based on complaints

mals had returned from Kelly's with

kennel cough, a contagious viral con-

dition often contracted at kennels.

The Humane Society found nearly

240 animals, including 170 dogs, twenty-eight birds, twenty-six cats, three rabbits, and nine ducks. Three

of the dogs were dead. Though two of them had died recently, one, an apri-

cot poodle found in a metal food bowl, had been dead for several days.

Rigor mortis had set in and its decom-

gots. When officers carried it outside through the office in a plastic garbage

bag, the smell was apparently so bad it brought tears to the eyes. Humane

officers reported that sanitation was poor at the facility, there was over-

crowding, most of the dogs' fur was matted with feces and urine, and

many animals were sick. Two alleg-edly underfed Doberman pinschers and one cocker spaniel were confis-

ing carcass was covered with mag-

from several cat owners whose

Unfortunately, this calm announce

peaceful. Neither Animai Control nor the Humane So-

Mashington to plead her case. She didn't see the president, but she spent a few moments with Ed Meese. While she was being whisked away by secu-rity guards from the offices of Senator rity guards from the offices of Senator Pete Wilson, she happened to encounter Meese in a hallway, where she stopped him and explained her di-lemma. He politely told her to write terma. He politely told her to write her grievances down and send him a letter. Here in San Diego, Brown at-tempted to see Mayor Roger Hedge-cock five times, and contacted everyone on the county board of supervisors. She says she once spent an hour talking to Assemblywoman Lucy Killea.

The trial resulting from the October, 1982 raid never occurred because the city attorney's office decided that if Brown complied with Animal Control regulations, the charges would be dropped at the end of January, 1984. Brown eventually abandoned her law-

suit.

Though Brown appeared ahead on the battle scorecard, the war she was fighting against Animal Control and the Humane Society had exacted its price. To pay court costs and legal fees, Brown had been borrowing (at twenty-one percent interest) against the mortgages on several of her homes. Because she was spending so much time defending herself in court, she had neglected her personal fi-nances. Some of her twenty-four rental homes were without tenants. She had tenants who weren't paying rent. And a few of her homes had fallen into disrepair. In January of 1983 Brown, who owned thirty prop-erties and was worth an estimated two

A few weeks later, in early February of 1984, the Humane Society and the city attorney filed 211 counts of animal mistreatment in municipal court against Brown. Matthew Lees says he spent the next three months preparing — at a "staggering" cost to his client — a defense against the tremendous number of charges. In May, however, just days before the trial was however, just days before the trial was scheduled to begin, 191 counts were withdrawn. Lees believes the city at-torney's office intentionally filed an outrageous number of charges simply in order to "wreak havoc" on Brown.

The publicity surrounding the January 13, 1984 raid was tremendous.

Brown claims that the television stations arrived at Keily's Pet Hotel before the police and the Humane Society did. Brown was on all the local TV newscasts, and received large head-lines in the daily papers. Newsreels of Humane officers removing the de-composed dog — which both Brown and Allen insist they had never seen (nor smelled) — provided vivid evi-dence of how the Humane Society dence of how the Humane Society
protects animals from abuse. Again,
the kennel owner says she received
threatening phone calls — "Where's
your daughter, Ruby" — "She's in
school" — "Well, you'll never see her again." Brown would go to the supermarket and people would point her out and say, "Isn't that the lady who hurts the dogs?" Passersby would throw rocks at the kennel. Chervl. now fifteen years old, had been transferred to Mission Bay High School from University City High School the year before because she was abused by her classmates. Everything was fine at Mission Bay High until the January raid, Brown says. But due to the publicity Cheryl was beaten up, threatened, and called a "dog killer."

After one day back in school, Cheryl dropped out. Brown says her daughter had nightmares for months, and that in June of 1984 Cheryl went to Georgia to live with other family members because she "couldn't take it here

because she "couldn't take it here anymore."
Sally Hazzard, current director of the San Diego County Animal Con-trol Department, explains that one of her employees' greatest problems is approaching a animal owner with ev-idence of mistreatment. "People often think we're saying they don't love their animals," says Hazzard. "That's not true. People are well meaning. their animals," says Hazzard. "That's not true. People are well meaning; they love their animals, but they don't know that animals can't cure their own eye infections or other illnesses. People can truly love their animals and not realize that they aren't taking proper care of them." Captain Fred Lee, Human Society director, agrees, "In her way, I believe Ruby Mae Brown loves her dogs," says Lee. "But she has too many. She gets more dogs than she is able to take care of. If she had just kept if at two or three dogs, she would never have been in any trouble."

On August 15, after the trial had be-

gun, Brown, Hazzard, Lees, and Janeen Reed were in an elevator in the San Diego Count Courthouse when Brown's allergy to animal authorities flared up. "You'll never get me into court again," Brown told Reed and Hazzard. 'You'll never treat me like this again. I'm going to get you." Ac-cording to Reed, Brown had to be "physically restrained" by Lees. Lees says this isn't true. "All I did was touch her arm and say, 'Now stop that, Ruby.' "In a declaration to the courts, Reed wrote: "I have dealt with courts, Reed wrote: "I have dealt with a great many angry and upset people in my capacity as an officer with the San Diego County Department of Animal Control, but I have never seen anyone with the propensity to threaten violence that Mrs. Brown exhibits.

violence that Mrs. Brown exhibits.

Mrs. Brown has repeatedly threatening to shoot me. I believe that Mrs. Brown is capable and willing to carry out these threats.

On August 22, 1984, Li. James Baker of the Humane Society received a call from Animal Control officers who were conducting an inspection at Kelly's Pet Hotel. They had found a chow suffering from

mange and were thinking of impound-ing it. Baker arrived at Kelly's and immediately got into a shouting match with Brown and B.J. Allen, Brown, fists clenched, fingers jabbing, spittle spraying, "was absolutely out of con-trol and would not listen to anything," Baker wrote in his report. "She said that either herself or me would leave this place in an ambulance. Site swore that she would see me dead. She told me to go ahead and draw my gun and shoot her. She said we have taken eveshoot her. She said we have taken everything else from her except her life. She said we might as well take that too. Brown also screamed at me that it is going to be another San Ysidro. She said, 'I hope I don't kill any innocent people until I get to you.'"
These threas from Brown were becoming so frequent that animal authorities conditions.

coming so frequent that animal au-thorities could not help but take them seriously. Jim Johnston, an Animal Control officer for whom Brown felt particular anipathy, obtained a permit to carry a concealed weapon. Sally Hazzard, director of Animal Control, was told that she ought to alter her routes to and from work each day, and to park in varied locations at the Ani-mal Control parking lot. Johnston es-

corted her to her car each evening af corted her to her car each evening at-ter work. Security at the Animal Control facility, located very near Kelly's Pet Hotei, was improved by adding dead bolt locks and a cipher-lock. During the summer of 1984, Hazzard, who was once accosted by Brown in the trees dwich the security Brown in the street outside the county rthouse, took precautions never to attend court proceedings alone. In September of last year, Hazzard be-gan carrying a taser gun, and Animal Control officer Janeen Reed started carrying her brother's shotgun in her

On September 10, 1984, Ruby Mae Brown and B.J. Allen were convicted on twenty counts of animal cruelty. Three weeks later Brown was sentenced to serve thirty days in jail, and Allen was sentenced to twenty. Nei-ther has spent time in jail because the case is still on appeal. On October 5, hearing officer Otis Jones stated that an earlier decision by Animal Control director Hazzard to revoke Brown's director Hazzard to revoke Brown's kennel license was "too severe," but ruled that the license be suspended for ninety days. The suspension was to begin within five days of the date of



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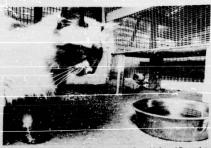
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DOG WARS

Score: Ruby Mae Brown, 6, Ani mal authorities 3.

On October 22, 1984, Hazzard wrote Brown a letter that contained an ominous paragraph. The one thing Brown feared most was that Anima Control would seize her dogs and kill them. To this day Brown sees herself as a sort of canine pied piper, the sav-ior of the "children." Ruby Mae Brown loves dogs and believes that no matter how practical, destroying animals is morally wrong. "They don't ask to be horn," she said in a recent interview. "They have a life, just like we do. They deserve to live. It's not right to destroy people, is it?" On page two of Hazzard's letter, Brown was informed that during the ninety-day suspension period she could only maintain six dogs over four months old, and that if she had any more than that two weeks after the suspension date, "you will be considered to be operating a kennel without a license and the appropriate ordinances will be enforced against you." To Brown, that could only mean one thing — Animal Control intended to take her dogs and

In late October of last year Ruby Mae Brown made another attempt to Mae Brown made another attempt to see the president. When Ronald Reagan was delivering a campaign speech in Mission Valley just before the election, Brown approached a se-cret service agent and said, pointing to the president, "Excuse me sir, I need to speak with that man."



trol received a call from Governor Deukmejian's office. The governor had received a telegram from a certain Ruby Mae Brown, who was afraid that San Diego Animal Control offi-cers were going to take her dogs. If they did, Brown wrote, "I will pick the right spot — the right time and I will kill till they have killed me." On November 26, 1984, Brown's license was renewed and at the same time the ninety-day suspension began. She had approximately 120 dogs at her kennel, many of them chows she used for breeding. As Hazzard's letter had clearly stated, all but six of them were now in her possession illegally, and by law she was required to deliver them to animal authorities. Brown hoped Animal Control would leave her alone. She hoped they would let her keep her dogs through the suspension period, and then she could resume her business. But on December 10, exactly fifteen days after the suspension

Animal Control informed Brown that officers were coming to seize the

ceived a call from Western Union. The operator told Hazzard she had a message that "I don't think you're go-ing to like to get." The telegram read: "Thanks for taking everything away from me. You know it's not been done according to the law. You take the law into your hands with vindictiveness. I will kill and get killed if you take my dogs. Ruby Brown." Matthew ! :es and B.J. Allen had tried to talk her out of sending the telegram, but Brown was adamant. Site drove to the Western Union office downtown on Fifth Avenue and asked the girl who took Avenue and asked the girl who took the message, "Do you think I'm threatening anybody with this telegram?" The girl said it could be interpreted that way. "I told her they were coming to get my dogs," says Brown. "I told her I didn't want to be there

Indeed, she wasn't. The district attorney's office issued a warrant and Brown was arrested at Kelly's Pet Hoel on December 12. She was charged public official (Hazzard), and wa placed in Las Colinas Women's Detention Center. That same day, Ani-mal Control confiscated 108 dogs from Kelly's, leaving a dozen, six for Brown and six for B.J. Allen (by city law, private individuals are allowed to own a maximum of six dogs). Matthew Lees drafted a letter to Sally Hazzard of Animal Control, warning her that if they killed the dogs, Brown would sue her. Again, Hazzard gave a terse reply that had a dispassionate but ominous ring. It stated that "San Dicgo Code Section 62.682 requires tion of Animal Control ordinances as a public nuisance." It certainly sounded as if 108 dogs were about to be "abated." A few weeks before, Brown had made an impassioned plea in a letter to Municipal Court Judge Rafael Arreola, who had presided over her most recent trial: honor, I can not give up my kennel. I will give my life first. The dogs saved me, now I will try to save them. I will not see them put to sleep, they are very happy here, and are well taken care of."

All told. Brown believed the 120 dogs she owned in 1984 to be worth about \$40,000, although Animal Control officials say this is exaggerated. Brown was regularly selling chow puppies for \$200 to \$400 each. At the kennel, Brown keeps a picture of foot-ball star Kellen Winslow cheek to cheek with a chow puppy she sold him for \$400. Exactly how many dogs were destroyed is a subject of debate. Hazzard stated publicly that twenty-

five percent of the dogs were put up for adoption and that the rest were destroyed However, Matthew Lees be-lieves that all but about five of the dogs were eventually killed. In any event, Ruby Mae Brown never saw

any of them again. Score: Animal authorities III, Ruby Mae Brown 6

Brown's bail was set at \$75,000. She remained in jail from December 12 until January 5 of this year, when she was released on a property bond.
Three days later she was greeted at the
kennel by an inspection team from
Animal Control. B.J. Allen, Brown's feisty seventy-year-old companion, refused to let the officers in. He went outside and scuffled with them, and a female police officer put a choke hold on him, knocking him out. He was taken to the UCSD Medical Center. taken to the OCSD Medical Center, then to the county jail where he was booked for interfering with an officer in the line of duty. This case is cur-rently in process. When Animal Con-trol inspectors finally entered Kelly's, they found a puppy, one of a litter of four, that had died over the weekend. This and other evidence accum

This and other evidence accumulated against Brown is the basis for the current effort to revoke her license.

This past March, Brown was tried on two felony counts for threatening to kill Sally Hazzard. It was a most unusual trial. Brown set the tone for the two-week affair when she told the jury, "I'm not going to talk to you as jurors, I'm going to talk to you as jurors, I'm going to talk to you are my friends." Under direct examination by her own attorney, Matthew Les, Brown would continually digress, talking endlessly — and tearfully — about her "babies," particularly about Suprina, the chow with distemper, who was "lost" in the December,

1984 seizure. Prosecutor Thomas Stahl continually objected that this material was irrelevant, but Judge William Lowe repeatedly overruled him. Stahl finally gave up trying to inhibit Brown's unusually emotional testimony. During cross-examination by Stahl, Brown frequently burst into tears. The thrust of her defense was telegram, she never meant to harm Sally Hazzard. She made the threat knowing she would be arrested and thrown in jail. "I told the jury I did it because I couldn't bear to be present because I couldn't bear to be present when Animal Control came and took my dogs," says Brown. The jury be-lieved her. She was found not guilty on the first count, and the jury split ten to two in her favor on the second. The district attorney's office has cho-sen not to refile charges on the second

Kelly's Pet Hotel reopened its doors in May, and Brown says business has been good. In addition to her licensfighting a civil suit for consumer fraud filed by the city attorney's of fice. Brown seems remarkably unperturbed by her most immediate con-cern, today's license revocation hearing. If she loses, she vows to ap-peal the decision. "I'll take them to the Supreme Court if I have to," she says. Brown once went to the FBI in animal authorities. She says an FBI agent offered her some friendly ad-vice: sell your kennel and leave town. "I'm not going to leave, though,"
Brown says defiantly. "I've been here
since 1957 and I love San Diego. I won't let Animal Control and Humane Society chase me out of town. They're just mad because I've outdone 'em so many times, and I'm glad I did."



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Several days after the article Several days after the article ran, Elliott still remained unconvinced that his review had, in fact, insulted some of its readers. 'It (the response) shows a complete lack of proportion. . . I just think that they're being silly," he said is a show its side.

ago. But by last week, Casuto, who claims his office received more than twenty calls regarding the review, had phoned Elliott directly. And phoned Elliott directly. And after what Casuto says was a long and sometimes heated discussion, Elliott's position seemed to soften a little. "I still do not believe that the piece was really in bad taste." he said last week, "but I regret having hurt anyone's feelings."



Kelly's Mind

(continued from page 4)
president of San Diego Trust
and Savings, calls the proposed
sculpture "totalily lacking in
worth and meaning."
But Kelly's defenders make

Some opinions may not be based simply on artistic judgment. Owners of La Jolla's Jones Gallery sent a letter Jones Gallery sent a letter urging the port commissione to consider other works, including those of artists handled by their gallery. (Photographs of the artists' work were included with the letter.) And S. Leslie Jones,

as a public relations consultant, blasts the Kelly work as "\$450,000) worth of a designer label known only to admirers of this freaky kind of art." Jones urged the commi Jones urged the commissioners to visit the Eagle Art Gallery in La Jolla and "check out the designs of an artist named Morcos" who has "three magnificent ideas for sculpture that would be perfect for Marina Park." Her letter desers in our part of the perfect for the state of the second perfect of the second Marina Park." Her letter doesn't note that she is also director of the Eagle Gallery, of which arist Maher Morcos is a part owner. Jones says she was expressing her 'personal view' as a San Diego resident, though she organized a press conference at the Eagle Gallery last Friday to unweil a rendering of Morcos's alternative sculpture design for Marina Park.

All Thumbs

Thumber of the transpared of t the officers saw the nunchakus tucked into Curtis's pants, he stopped and drew his gun. As

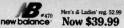
Curtis came to from his seizure, he found himself being arrested for possessing a concealed, deadly weapon — a felony offense. The officers slapped the cuffs on him and hauled him down to the county jail, where he stayed for nearly twenty-four hours. Curtis's closest friend had no idea of how to post bail, and Curtis claims that while he was in jail he experienced two more seizures, both serious enough to convince his cellmates that to convince his cellmates that he was on drugs. When he denied this, one of the young men who had often frequented the facility told Curris that he knew of a way Curtis could be released immediately. "Have a seizure!" he commanded Curris. "I can 't just have a seizure was the commanded Curris. "I can 't just have a seizure when I want for they curis. "I can ! just nave as seizure when ! want to, they just happen." Curtis claims he replied. "Well then, fake one," his cellmate responded. And Curtis did, while the other prisoners in his cell pounded on its burs and screamed for a doctor. After a brief

doctor. After a brief examination. Curtis says he was released immediately. Three weeks ago Curtis's case went to court. The charge was dropped to a misdemeanor and he was fined fifty dollars. The judge admonished Curtis to leave his nunchakus and any others are a beautiful and any others.

at the district attorney's office, admits that it is clearly ironic

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All Thumbs

that possessing nunchakus carries the weight of a felony. "Having a concealed .357 Magnum is only a misdemeanor, but having a concealed dagger, billy club, or set of nunchakus is a felony. I know it sounds odd, but what can you do? It derives from our

gun-crazy, Oid West mentality." And although Curtis has sworn off weapons forever, he can only shudder at the thought of what might have happened if he had chosen to arm himself differently from the outset. "I wonder what the police would have done if I had had my seizure with a gun in my hand?" he says.

Allegations

"Probe into Eckert fund report asked," and which stated in the first paragraph. 'A Del Mar newspaper has saked the district attorney's office to investigate. Eckert's latest campaign finance report, alleging that it does not comply with state and country campaign laws, and lists a \$250 corporate correbation forbidden by contributor as being the Del Mar branch of Home Federal illegal in the supervisorial races. Dennis then quoted Deputy District Attorney James Hamilton, the district laws, and lists a \$250 corpor-contribution forbidden by a county ordinance." Dennis promptly notified Citizen publisher Cynthia Rose, and James Hamilton, the district attorney office's enforcement chief for election law, as saying he was unaware of the discrepancies — although, he said, "It sounds to me like somebody didn't know what the hell he was doing." Several days later, Dennis Rose, in turn, called Union ombudsman Cliff Smith, telling him that no such request had ever been made and that the Citizen had never alleged



in fact, the North County weekly had specifically noted that the discrepancy was most likely the result of a "clerical error." Rose asked Smith to publish a clarification of the first point and a retraction of the second, and in a later interview said she's still waiting to hear back from Smith for his response. Eckert, too, was incensed over the Union story, and in the June 26 Citizen was quoted as saying he believed the misinformation believed the misinformation was given such highly visible play on the front page bccause of a "concerted effort by the [Union]'s editors to 'get their own people' onto the board of supervisors."

Eckert is blaming the wrong party. Deputy District Attorney

responsible for the foul-up, since he's the one who gave the story to Union reporter Lisa Petrillo. "When Greg Dennis first called me on June 5, I said I didn't know anything about the alleged violations, so I asked him to send me a copy of came in the mail a few days later, and I gave it a number so we could look into it. So I guess in talking with the Union reporter I said I had received a complaint, and when she asked from who, I told her from the Citizen. They life Citizen! might not consider it a complaint, but we're treating it as one, although I'm not sure we're going to do snything about it. So I guess the problem's new of semantics.

Rolls (continued from page 5) and was the rightful owner of

the car.

In are December Schuster hired a lawyer who helped him get \$2000 cash from Straley on January 4. The attorney secured \$5000 more from Motorcar Locator's insurance company in exchange for a promise not to sue the insurance from and got a court insurance from and got a court insurance from and got a court leave the secure \$1000 for \$10000 for \$1000 for \$1000 for \$1000 for \$1000 for \$1000 for \$10000 for \$1

just a piece of paper." The DMV told him that Straley had no property or bank accounts that could be attached. "He had what they call 'not a pot to pee in,' "Schuster says in heavily accented English.

Still, Schuster was luckier than Lee Solomon, who last year turned to Motorcar Locator to sell his 1979 Mercedes 300CD. Solomon rent on his then-struggling Sar Ysidro pharmacy, and he'd heard good reviews of Motorcar Locator from a teacher friend at Southwes teacher friend at Southwesterr College. In November Solomon got a call from the car's new owner. "He wanted to know if I had some extra keys for the car," says Solomon, who hadn't been notified by Motorcar Locator that the car was sold. When Solomon called the resale showroom to collect the \$12,200 he was due he was also told that the buyer's check would have to clear the bank. "I was calling bar'e every day, and he always had a story." Solomon says of his attempts to get payment from Straley. There was property for sale that would generate the cash, "friends in Japan" would come up with the money, stock was being sold to cover the debt. Solomon says Straley seemed sincere in his effort to pay the \$12,200 and even gave him his \$12,200 and even gave him his \$12,200 and even gave him his home phone number. Solomon

page story in the San Diego Union which was headlined, "Probe into Eckert fund report

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got a check for the full amount on December 14. The back returned it unpaid. Solomon learned that Schuster had also lost money at Motorcar Locator, and when Straley told em he had \$4000 to pay out, the two creditors agreed to split the cash. That's all Solomon has received to date. "My wife old me I'd have to stop thinking about what happened or I'd just worry myself to death over it," says Solomon. "Now I just think of the car as

having been stolen and

uninsured. I've written it off. DMV investigator Bartlett says the fifteen other Motorcar Locator customers he's talked to apparently got no money from Straley. They probably had no indication that Straley was having difficulty paying his bills: Schuster and Solomon both say that Motorcar Locator had the appearance of a prosperous business until the day it closed in May. "They still had cars coming in," says Schuster. "There must have been a million dollars worth of

cars in there, including Rolls Royces." Investigator Bartlett last

talked with Straley in May after Motorcar Locator had closed. Straley was living then in a ouse near Sea World. Agnes Macdonald, who owns the house, says Straley lived there on and off for seven years and told her he planned to buy the property. She recalls Straley a a handsone, health-conscious man who ran a business that appeared very profitable. "Everything he owned was

money and many, many girlfriends," says Macdonald, who says she hasn't seen Straley since he moved out about four weeks ago, sticking her with \$4000 in bad checks

some clothes and a broker refrigerator and dryer," along with a batch of letters Macdonald says were sent by car owners and creditors. "He hadn't opened their statement for months," says Macdonald The landlady says people who still call the house looking for I think these people would like to break his arm, or

more," says Macdonald. Straley's lawyer, Harold Ayer, hasn't talked with his client since June 17. Aver says Motorcar Locator "just went brok". It didn't make enough money to pay the bills." Ayer says Straley once told him that business "just slowed down [several years ago] because of



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City Lights Rolls

high interest rates" and never recovered. Straley still hopes to pay off his creditors by selling the lease to the Rosecrans Street building that formerly housed Motorcar Locator, says Ayer, who figures the lease may be "worth about \$250,000, hopefully. And that's the only way he's going to cover the debts, because I guarantee you, he's penniless. Ayer should know, since raley hasn't yet paid off his

Isthmus

lawyer's fee.

continued from page 4;
— completed a month ago and selling for \$365,000 to \$650,000 apiece (the highest figure is for the two penthouses, both already sold). Four doors down, a smaller condo complex has just been completed with a breast page 1. completed with a brown exterior and black pipe railings, and six doors farther south is a one-story cottage in the final stages of conversion into a two-story condo finished in gray-and-blue-painted wood. And so it goes, all the way down the boardwalk to the white Spanish-style condo nearly completed just before Ventura Place. George Orman says the reason for all this construction activity is that nterest rates have finally faller enough so that "people who have been thinking about either building anew or remodeling existing structures are now able to go ahead with their projects," and that reason is onfirmed by area realtors and property owners who say a second reason is also responsible: the rising value of oceanfront land in a real estate market where most land values around the county have remained flat. "Everywhere remained flat. "Everywhere else, real estate prices have remained at a steady level, but in the last year or two oceanfront property has gone up fifteen to twenty percent because of demand," says realtor Raiph Dalton, who bolds the listing for the eight holds the listing for the eight ondos south of Ostend Court "This two-mile stretch of beach is one of the best in the world; the ocean is so close, there's a great beach, and people are starting to realize that with oceanfront condos

demand is the reason why oceanfront property has continued to increase in value. one reason for that demand is property stand to make more money than ever before from rentals — and not just in summer, but year round. The many new luxury hotels being constructed all over San Diego Dalton says, have pushed nightly room rates up at virtually all hotels, particularly those with ocean or bay views And as a result, many non-summer guests who had previously stayed in those hotels for weeks at a time are now looking toward smaller condos or apartments as alternatives. "Just a few years

now demanding such high prices, they just can't afford to let some rundown old shack

Dalton adds that while



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City Lights

ago, a plush [waterfront] unit that would have rented for \$1500 a week during the summer could only get about \$1500 a month in the other nine months of the year," Dalton says. "But now, hotels are so longer discount rooms in the off-season — that those same units can get up to \$750 or units can get up to \$750 or \$800 a week, even in the winter. And since there's only so much occanfront land left, the price is sure to go up even more in the future. -T.K.A.

Rocky

(continued from page 4)
ahead of its competitors,
increasing its standing in the
April Arbitron ratings survey
by just a fraction of a percentage point. Furthermore the campaign was frequently held up to ridicule on rival rock station KSDO-FM (KS103), with the morning DJ there, "Crazy" Dave Otto, playing nonsensical editings of Rocky's show and following them with taped laugh tracks. Comments Otto, "The whole problem was that Rocky just wasn't very funny. His character voices were weak, and his Righteous Brothers skit, for example, was just two guys babbling away with no punch line. The first two times. I lifted portions of two times. I lifted portions of Rocky's show out of context and played them so that they made no sense; later, I would announce to my listeners that in case they hadn't heard what Rocky had said. I would give them that chance, and then play portions of really bad audit tapes we had gotten from jocks in small towns like Waterloo,

Iowa, again followed by canned laughter." By late May, K-BEST's wners had had enough; they asked DeBoskey to fire Rocky sidekick De Young, and program director Garry Mitchell, and try a new, more music-oriented approach to boost listenership. DeBoskey refused, arguing that all the promotion needed was more time, but on May 31 K-BEST corporate president Jim Smith interceded and fired all three himself.

-Paul Krueger Thomas K. Arnold, and Abe Opincar

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On the Roof



JONATHAN SAVILLE

tennessee Williams S. cat on a Hot IIn.

Roof was televised on RPBS last week in a powerful American Playhouse production. Certain ambiguities in this play's focus, as well as its subject matter, have given the script a curiously, erratic history. The original nucleus of the action appeared in a short story Williams published in 1952 in The New Yorker. The story is about a voune plantation owner in issed in 1952 in The New Event. The story is about a young plantation owner in the Mississippi Delta, Brick Pollitt, whose character, obscurely affected by some psychosexual malady, dissolves in alcohol as his wife Maggie gradually gains ascendancy over him. In the play on the same subject, on which Williams soon

began to work, the origin of Brick's alco-holism is clarified. Brick and his friend Skipper, both football players, had felt a deep affection for each other. After an un-successful one-night affair with Brick's wife, Skipper had realized that his fond-ness for Brick had a homosecual compo-nent, and Brick, hortified by these revela-tions, had turned his back on his Friend', took and the began of the began of the took and the began of the began of the died, and now Brick, plagued by guilt and ya un unachowledged feat of his own ho-mosexual impulses, is following the same path. In addition, Brick's disgust with Maggie has led to an end of their sexual life together.

life together.
To give the lives of Brick and Maggie a richer context, Williams invented for the play a number of other family members. It is not Brick who owns those twenty-

eight theusand acres, but his father. Big Daddy, a rough, uneducated, willful man, dying of cancer but refusing to relinquish his passionate attachment to pleasure and power. There is also Big Manna. Birds brother Goeger and Max's "no-neck mouters," and a rivalry between the two couples over the inheritance. But having created this vivid and complex human environment, Williams was refused to change the original focus of the story, Big Daddy, for example, appeared only in the second of the three acts, so that Brick and Maggie would remain the central figures. It was Elia Kazan, director of the play's initial production (in 1955), who perat death — a figure based substantially on Williams's idealized loving-hating memo-ries of his own father. There is one more step in the develop-

it was Elia Kazan, director of the play's initial production (in 1955), who per-suaded the playwright to bring this im-mensely theatrical character back in act three; Kazan also insisted that Brick and Maggie should be reconciled at the end.

There is one more step in the develop-ment of this play: William's revisions for the American Shakespeare Theater (Strai-ford, Connecticuly production of 1974, which starred Elizabeth Ashley, Keir Dul-lea, Fred Gwynne, and Kate Reid. (The chief actors in the original Broadway pro-duction had been — in addition to Burl lyes — Barbara Bel Geddes as Maggie, Ben Gazzana as Brick, and Mildred Dun-neck as Big, Manna, 1 The basic structure of the olise and its fews on the family as a next as Big Marna.) The basic statuer of the play and its focus on the full as a whole were left untiliarly happy ending a support of the play and its focus on the full as a whole were left untiliarly happy ending a full and the play so longer carried suggestions of a therapy session, in which Brick uncovers his unconscious impulses and is consequently able to resume sexual relations with his wife. In the definitive version, which was the one used for the American Playbouse production on television, the final effect is one of disintegration and hopelessness, with Maggie's latest plan of getting Brick to sleep with her appearing to be just one more vain attempt by this energetic and ambitious woman to scratch her way to the top.

mensely thearireal character back in act three; Kazan also insisted that Brick and Maggie should be reconciled at the end. Williams accoded to these changes, but at the cost (the protested) of a "deep psychic violation." There was a further problem with some of the dialogue the play sight word for Big Daddy in act three a during the control of the c ambitious woman to scratch her way to maniferious woman to scratch her way to Maggie is, in fact, a difficult role to play effectively, because of all the contradictory elements in her character: low, sexual passion, greed, power-hunger, envy, sarcaim, shrewdness, and at times a remarkable tenderness. The relative proportions of her tough and tender traits are not easy to determine. Barbara Bel Geddees is reputed to have been "sweet and wholesome" in the role, while Elizabeth Ashley brought out Maggie's more feral characteristics. The trouble with Jessica Lange's performance in the television production was a failure to choose decisively what kind of woman she wanted Maggie to be. Mist Lange was meticulous production was a failure to choose decisively what kind of woman she wanted Maggle to be. Miss Lange was meticulous about following the instructions in the script; this was a conscientious and careful performance. But if Maggle is to carry the control of the control performance. But if Maggle is to carry the control of the control performance. But if Maggle is to carry the control of the drams, it is not caution that is needed but a violent plunging into the role, an intensity of drive and of centered-ness that Miss Lange manifestly lacked. In a conventional movie version of the play, such consistent underenting might have been suitable—the movie actor underplays because he is right up against the audience, so to speak, having no need to play, such consistent underenting might have been suitable—the movie actor in Butter of the control of stage play than that of a movie: a single set, no opening up "of the action and setting, and actors (aside from Miss Lange) imparting to their roles the grandione, exaggerated intensity of actors on a stage who

radiate their very presence as though it were a flame. Miss Lange was much too cool, too close-up, to sustain (for example) her immensely extended monoigues in the first act: even her voice had a hol-low, covered, energyless quality, as though she expected the microphones to do most of the vocal work for her. She is, which was a would the cheff criterion for casting her.

In contrast, the three other principals were gigantic. Tommy Lee Jones, without in any way exceeding the defined limitations of his role, gave Brick an intensity and presence that enabled the character to hold his own even in his great second-act dialogue with Big Daddy, whose theatricons playing Brick fade away for make active to splaying strength. What he succeeded in conveying, above all, was the tremendous tension and pain hidden under the process of the second and the second treatment of the process of the pro

In the Fifties, Kim Stanley was one of the major exemplars of "method" acting, no-table equally for her searing emotional-ism and her idiosyneratic mannerisms: the high-pitchod herathy, chanting voice, the sharring of words, the moist tipped malle, the nervous touching of her hair. She was also noted for her beauty and ner incess, qualities that must here helped make her sensational in the 1950 London inces, qualities that must have helped inake her sensitional in the 1955 London production of Cas on a thot Tin Roof, where sile played Maggie. Thirty years laster which I career lago, asiny interrupted laster which I career lago, asiny interrupted laster laste

though she were creating her own closeups, one after the other, without the use of
anything so crass as a television camera.
When she appeared on screen with poor
Miss Lange, the resembled a volcano juxMen she appeared on screen with poor
Miss Lange, the resembled a volcano juxbren are elements of l'emnesse e William's dramaturgy that cannot be effectively captured on television. The expressional straign is techniques that the
playwright offen added to his naturalism
— the unnatural liability effect, the occasional addresses of characters to the audience, the poetic imagination of the stage
directions — would make no sense in a
medium that feels at home only with intimate realism. The American Playhouse
production was inevitably limited in this
regard. But findamentally Cart on a flot
The Royf is a play of character, and in concristianing on the maint characters — their
faces, their votces, their passions — dithe medium and found the heart of the
play.

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Incidentally, this was not the first selevi-sion production of Cat. A Granata pro-duction, aired by NBC in 1976, featured get ready – Natalie Wood and Robert Wagner as Maggie and Brick, Maureen Stapleton as Big Mama, and Laurence Olivier as Big Daddy. This was reputedly one of the worst productions of the play any where, and one of Sir Laurence's

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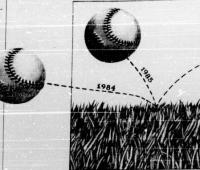
SPORTS

Thanks to Brian Bossard, the Padres' infielders now know that you can't be fooled by a hop that's true.

BY NEAL MATTHEWS

It takes just a short glimpse o," videotaped highlights from last year's championship season to be reminded how godawful the Padres' uniforms were. And the same goes for their ball yard: the bad-hop grounder that Tony Gwynn hit past Cubbie Ryne Sandberg to bring in the go-ahead run in game five of the league championship in game five of the league champions peries will forever be a part of local legend. It was probably the most famous of the 163 errors committed in San Diego Jack Murphy Stadium last year. Only weeksgone Candleatick Part in San Francisco hosted more errors in the Mational League, a statistic Martin Mational League, a statistic based on the period of t

into the home season, there were neteen fewer errors in San Diego's



If you go to the experts the players themselves to ask about the reason for this, you get a two-word answer: Brian Bossard, thirty-one, is the new

Bossard, thirty-one, is the new stadium turf manager who overses every aspect of field conditions. Sorry sports fans, but Bossard is really the Padres' tenth man; you're eleventh now. "This is the best field in the National League," say Steve Garvey. But Garvey is beginning to talk like a politician who manages were, word before it leaves his gauges every word before it leaves his lips, so his pronouncement smacks of mere hyperbole. For a more believable assessment one should go to third baseman Graig Nettles, an outspoken

the shin, the knee. You never knew what the ball was going to do. This guy [Bossard] knows his business. He knows what you want to tell him about the field before you even tell him."

The major improvement is evidently one of consistency. Grounders bounce the same way every time, on both the infield grass and the infield dirt. The infield grass and the infield dirf. The infielders say there has not been one bad hop all year. "I know I'm going to get a bac hop sometime this year," Bossard says, standing near the batting cage as the Dodgers whack balls through his infield. "Nobody will feel worse than the life in the property of me. It's like somebody's ripping your

eart out." Bossard feels like he's a part of the Bossaraí feels like he's a part of the Padres, even though technically he works for the City of San Diego, which owens the stadium. Formerly the turf manager for the baseball Indians and football Brewais in Cleveland, he comes from a long line of baseball field keepers. His father, who retired as the Cleveland field manager in 1976, when Brian took over, reads the Padres' box scores every day, and when he sees that are error was committed he call shi sis on scores every day, and when he sees that an error was committed he calls his son to inquire if it was due to a bad hop. "My father and grandfather always said that if you only got four had hops a year, you were doing good." says Bossard.
Like famous freworks families, famous groundskeeper families are rate and invaluable. Bossard's grandfather, Emil bersaw (1974).

and invaluable. Bossard's grandfather, Ernil, began work as her legate ball cub in St. Faul, Minnesota, in the late 1920s. He had been running a string of hardware stores that went sour as the Depression approached. In the early 1930s he went to work for the indians in Cleveland. His son, Brian's father, worked that field as a child and took over as head turf man in 1956. Brian went on the purpoil at the stadium when he was twelve, and eventually succeeded his father. He also has an uncle who is in charge of the field at Comiskey Park in

Chicago, where the White Sox play. Chicago, where the White Sox play Hossard resigned his plot in Cleveland late last summer in order to spend full mme with his dying ten pycar-old son "Had he still been living. I wouldn't be here." he says. Bossard is divorced and he had custody of the boy, who suffered from cystic fibrosis. They watched the league championship peries together in the hospital last October. The Padres were Chris's Fororite team. He died in me nospital tast October. The Pacies were Chris's favorite team. He died in Bossard's arms just before Thanksgiving. Bossard had a job taking care of the

grounds at the hospital in Cleveland where Chris passed away, but in early December he got a call from Bill December he got a call from Bill Wilson, the new manager of San Diego's stadium. Wilson, who had been been so that the Brose Bowl in Pasadena, knew of the Bossard family reputation, and he wanted Drian to take a look at San Diego's worl'ul field. "Three things sowjed me to this job." Bossard explains. "First was Bill Wilson. He's a great got Sover with the description of the Brose San Bill Wilson. He's a great got Sover was the san description of the Brose San Bill Wilson. The San Bill Wilson is the Brose San Bill Wilson. The Sa close to a tox or that crude, but I we get to see a club with this much class. Win or lose, the class is there, and I want to be a part of it. The third reason was, the Padres were my son's favorite team." Bossard saw immediately what the main problem was: nematodes. Five

species of the disgusting little parasites were feasting on the stadium turf. A complete resolding was required, But the decision was made late, and it wasn't until mid-March, one month before the baseball season was to open, that suitable sod was located. Sod from a farm in Palm Desert was selected because it was sand grown, and sand was the main ingredient of the soil in the stadium. Also the grass was growing in the desert, so it wouldn't be dormant when it was laid down. But the farm when it was laid down. But the farm didn't have enough of the Tiff, green variety of Bermuda outfield, so a denser type of Bermuda was laid down in the infeld Bossard bends down to demonstrate why this grass has worked out so well for the players. He runs his hand out toward the infeld dirt, and the grass is low and some the publish in fingers, but the publish of the publish is fingers, but the publish of the publish is fingers, to be the publish of the publish of the says. "When we put it in, we made sure the grain was running outward."

says. "When we put it in, we made sure the grain was running outward." Second baseman Jerry Royster says one of the best things about the new field is that a bounding ball bounces the same way on the grass set id does not in finifeld dirt. Bossard explains that this is due to the same amount of molsture underlying both surfaces. Five inches below the

surface of the infield Bossard placed a layer of gummy clay, designed to reain moisture. Above that is a layer of softer Clay, mixed with twenty percent sand.

Then the top inch is a fifty-fifty mix of clay and sand. All three clays are of, different composition. The surface of the infield dirt is covered with a material the infeld dirt is covered with a material called Turface, which is a baked clay that dries off quickly. When it's scraped, the subsurface is shown to be drampd, the subsurface is shown to be the players say is the reason for the ball's true hops.

Groundskeepers call the third base area "the Nettles swimming jood" because Nettles likes it a little more

damp. Templeton at shortstop is provided with two dryer spots where he stands most of the time, but the ground in front of him is moist. He says he wants the spots dry so that his spikes cat grab better for quick starts. First and grab better for quick starts. First and second base get no special treatment. "It's not too hard, and not too soft," says second baseman Tim Flanner," When you get a divot you can just fill it in and not worry about it because it is not dust." Bossard watches the games from the dugout and othen makes field adjustments after talking with the players. "The guy's a pro," says Templeton, Invishing the highest accordade in a bullplayer's lexicon. But there's a dark side to all of this.

Bossard is in the unfortunate position of Bossard is in the unfortunate position of having to clock in for the city, and not the Padres. And he's a' nonclassified' city employee, which means he has no union membership and not representation. This is a problem because the makes a relatively paltry amount of money (528,000 a year) in a profession where he could go elsewhere and have been declared to be hired by a term, and earn double that. And he has had offers from other clubs. "Somebody could offer me \$150,000 to "Somebody could offer me \$150,000 to go elsewhere, but I wouldn't take it," he insists. "I'm committed to these guys for this season. I want to see them go to the World Series. I'm closer to this club the World Series. I'm closer to this Chan han to any I've vere worked for." But Possad admits that he's "nervous" about nis financial situation. He's only been in town five months and he already has an education in the city's infanous penuriousness. As a city employee, it would be illegal for him to accept a bonus from the Padres if the seam were bonus from the Padres if the team were to win the pennant again and make it into the World Series. He's noted how, despite the best efforts of the police officers union, the city has managed to keep its cops on disgracefully low wages. His salary, he says, needs to be addressed, and snon. Unless the Padres organization hires him away from t city, Bossard will probably be just another fond memory next season.



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who's not running for anything. "Last year the field was so hard, it was

literally cracking like in the desert," says Nettles. "It'd be different every night. Now it's about as good a field as I've

ever played on."

There's a consensus among the inficiders — Garvey, Tim Flannery,

inflinius — Garvey, Tim Flannery, Jerry Royster, Garry Templeton, and Nettles — that Bossard has worked a miracle. "It's like a woman getting a faccilit?" says Templeton. "A complete improvement. It's fifteen or twenty times better than it was last year. You can stay down on the ball a lot longer and not worre; about a back box. I say

and not worry about a bad hop. Last year I took balls off the chest, the leg

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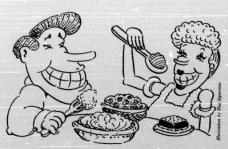
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Price Range: Dinners, complete

Hours: Closed Sunday. Lunch, Monday through Friday, II:30 a.m. to 2:30 p.m.; dinner, Monday through Satur-day, 4:30 p.m. to 9:00 p.m.

1974 that my first Reader restaurant re-view appeared. Eleven years and one and restaurants later it remains wonderfully exciting to be part of the expand-ing restaurant scene in San Diego. For the diner this region offers culinary adven-tures as never before — not only within tures as never before — not only within the geographical boundaries of the city it-self, but south in Tijuana, which provides new and unique cuisine; in North County, which has become the seat for many gour-met restaurants; and in smaller suburban

La Mesa is a good example. I can re-member when La Mesa's two culinary landmarks were Christian's Danish Inn, a fixed-price fine restaurant, and The Big Yellow House, part of a chain, an all-you-can-cat 55.95 American food establish-ment. If you visit La Mesa today, you will find Dansk restaurant for Scandinavian find Dansk restaurant for Scandinavian delights, Kappo for sushi, Entrées Limited for Italian, J. and M. for Greek. Trang Ahn for Vietnamese, and Ephesus for Middle Eastern food, not to mention my favorite. Christian's for both Continental and Swedish specialities. That's quite a display of varied cuisines and it reflects the widening horizons of our culinary.

San Diego can be proud of the fact that it har more and better Vietnamese restau-rants than New York, that the Khyber rants than New York, that the Khyber Pass offers Afghan specialities, the Blue Nile, Ethiopian food, and that Convoy Street continues to attract new Chinese. Japanese, and Korean restaurants. Cajun food has already found its supporters here, and recently Gigi Patout, from the famous Patout's restaurant in New Iberia. Lusisians, did a open-west situt of cook. Louisiana, did a one-week stint of cooking at Pax restaurant in La Jolla. These varied cuisines enrich our tives. Cajun specialties are now found in such diverse places as Pacifica Grill and Gustaf An-

Avenue to Portofino in Encinitas.

Ironically, our first and possibly our most well-known ethnic food — Mexican — has failed to keep pace with the others. We have few new Mexican restaurants and none of a gournet quality. Perhaps by the time I write my anniversary column next year several will have established between the control of the column and t

appropriate to discuss a good suburban mom-and-pop restaurant that may as yet be undiscovered. It's Stella's Hideaway, a Polish restaurant that has been at its present location in a hard-to-find shopping center in Penasquitos for more than a year. It points to the direction we are taking in San Diego: good ethnic restaurants in small pockets of far flung locations. For a decade at least, Three Mer-

maids on Adams Avenue has been the maids on Adams Avenue has been the only Poiish restaurant we have had. Now we are fortunate in having a second one in Stella's Hideaway, a family restaurant where the wife does the cooking, the hesband waits on tables, and although the dining room is large, you are constantly made to feel that you are guests in the

Everything is prepared from scratch by Stella herself and while most of the spe-cialties are Polish, such Russian dishes as beef stroganoff and blintzes are offered as the Mallianus, there are eighteen entries on white the chose. The top price is \$9.95 for Warsaw-style steak, a filet migent topped with mushrooms and onions and served with red cabbage, potato dumplings, or mashed potatoes. Surffed cabbage is \$6.95, cheese biintzes are \$5.65, and most of the carties are just under eight dollars. The price of the entries includes soup or salad and dessert—quite a bargain these days. The portions are so generous that you will laree with a full stomach and the sense that you're really been given your money's worth.

Admittedly, Polish food may not be your first choice for a hot summer's night—no one can think of potato dumplings, sauerkraut, or Polish sausage as light summer fare. But if the night should rove cloudy or cool, or if you re dying to well. At dinner, there are eighteen entrées

prove cloudy or cool, or if you're dying to eat a hearty meal, then you won't go wrong at Stella's.

My friends and I were there on a Fri-

My friends and I were there on a Friends ny night and we discovered that the large dining room was crowded with families. There's a quality about Stella's that makes you want to order more than you can eat, and we entered the spirit of the place by ordering four entries for three people. We had the pierogi dish (57.25), the boneless chicken (57.95), and a half-order of beef roll-ups (rolettes, full order, 57.95). From my point of view, the glory of

From my point of view, the glory of Polish cooking lies in its soup, and Stel-



la's confirmed this by producing two extraordinary stops, both of which came with the dinners. The first was a same producing the dinners of the dinners of

dressing.

The best of the entrées were the beef roll-ups, elsewhere called rolettes or rouladen. At Stella's the meat is pounded very thin and stuffed with a mushroomvery thin and stuffed with a mushroom-onion filling that is outstanding. With it you get potato dumplings and red cabbage. The potato dumplings are rather heavy, but maybe you could request a sub-stitution of mashed potatoes; these are the best I've had in any restaurant — truly like mother used to make. My Polish plate was also quite interest-

My Philah plate was also quite interesting I enjoyed in grey stuffed cabbage,
the sausage, the poiatoes, and the sauertrant. My
term of the sauertrant of the sauer
trant of the s

manner. While her stuffings piqued my appetite, I didn't eat the doughy part, a pity since well-prepared pierogi are as good as won tons or pot stickers in Chinese cooking, or gyoza in Japanese

My friend had ordered an entire plate-ful of pierogi, but left half of them for the reasons I've indicated. However, the boneless chicken breast is recommended. The chicken is pounded thin, breaded, and pan fried, and it tastes for all the and pan-fried, and it tastes for all the world like vest schnizes. Served with mashed potatoes and red cabbage, it's a very satisfying old-fashion meal, made all the more delightful because it's not streamlined or related to the antiseptic rouvelle cuisine. We were sorely tempted to try the binarces (35.65), potato pancakes (35.85), and a dish called Stellar Control of the contr Obviously, you can't count your calories if you're going to dine at Stellas. Hideaway, I ddin't eat my roll and butter but instead saved room for the complimentary desser, a chocolate spauer made from graham cracker crust filled with chocolate pudding and topped with whipped cream. My friends had the butterscotch square, and we all agreed that you don't get home-style desserts like

Our bill for three people came to \$32.45, but we had had no alcoholic beverages. There's a ten percent discount for senior citizens. The Polish specialties at lunch range from \$3.75 to \$5.75. Since the lunch range from \$3.75 to \$5.75. Since the selection at lunch is more limited than at dinner. I would opt for the dinner menu, especially since dinner starts at 4:30 p.m. If you're driving from San Diego, take I-IS north to Carmel Mountain Road where you turn west. At the exit, go over the bridge. The Peinsaguito. Village Shopping Center is at the right.

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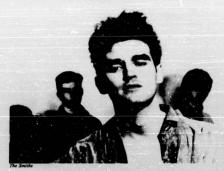
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A Smiths Jones



JOHN D'AGOSTINO

Taste and subtest are not words one au-tomatically reaches for when reviewing most new-music bands. That's not a lonck — some of the greatest rock and roll has resulted from an opposite reaction to those qualities. Set the general absence of the resulted from an opposite reaction of the results. Set the general absence of the results of the results of the con-dent present and the today amost one of the set of the results of the set of the the Smith's performance before a recep-tive, if relatively small audeince at SDSU's Open-Air Theater last Theaday night. Of course it's entit, up possible that the Smith's music sounded tasteful and subtle because the band's performance

came on the high beels of an opening act that could only be described as arful. Two (count 'em) female impersonators, calling themselves the Three Drag Queens and sporting the gaudiest imaginable get-up (fife-engine-red feather boas and sequined gowns), pranced and lip-synced to prerecorded. Vegas-tryle showsunes that had the assemblage jeering and booing (and eventually throwing things) almost from the first kitschy notes. After a long wait between acts, the Smiths took the stage, with the most famous member, Morrissey, wearing a light brown fedora and his trademark open, loosely draped shirt. In an uncharacteristically self-deprecating gesture. Morrisstenders of the control of the country of the coun

sey waited for the crowd's noisy welcome to subside before saying. "Just what you

One of the most popular of the current crop of bands (at least in their native England), the Smiths have thus far gained land), the smiths have thus far gained much of their notoriety for nonmusical reasons. In the three years since the group's inception, its surnamed vocalist, front man, and lyricist has practically begged for media coverage. For some, the teacup tempest stirred up by Morrissey's hetero-baiting espousal of homo- and bisexuality, headline-grabbing commen-taries on sociopolitical issues, and pre-sumably tongue-in-check crowing about the Smiths' importance are vaguely remi-niscent of the hubbub created nearly a decade ago by another cheeky Brit, the Sex Pistols' Johnny "Rotten" Lydon. As in that instance, the comparatively lower-case controversy generated by Morris-sey's poison-tipped exchanges with the press has done more than could any highpress has done more than court any mga-powered press agent to direct attention to the Smiths music. But the Smiths' gig last week e mirrimed what the band's albums had already reported: the Smiths' trend-bucking music and presentation are bolder than any of Morrissey's conten-tions executions.

bolder man any of Morrissey's conten-tions assertion.

The many of Morrissey's conten-tions assertion.

The many of Morrissey's conten-tion assertion.

The many of Morrissey's content-tion of Morrissey's content-determination to chart their own course through the heavily mined waters of the contemporary music scene. One largely forgives a young band when it follows a well-worn path to success because to ig-nore the lessons learned by one's prede-cessors is to invite failure. Yet the Smiths-eschew a textbook approach to rock and coll, and if their rather inverted audacity the Allantic, it is nonetheless refrashing and noteworthy. The Smiths' brand of re-belliousness is double-edged and not of the usual make-up. Morrissey's lyrics are critical of societal injustices and cruel du-provoking rather than merely provocative.

And the music that couches them is a brazen rejoinder to the intentional tuneless ness of much recent music. Guitarist Johnny Marr's consonant, modal chordings and slithery phrasings give the Smiths songs an implied melodiousness that is neither aided nor hindered by Mor-

rissey's droning vocals.

The first indication that the Smiths' San Diego gig would not be another play-by-numbers concert was the band's choice for an opening number. Having taken the stage to a loud welcome by a slightly dis-appointing crowd of 2500 (the Open-Air Theater holds more than 4100), the Theater holds more than 4100), the Smiths could have been expected to honor traditional rock and roll precepts by opening with a high-octane rouser guaranteed to plant the hook already swalllowed by an enthusiastic audience. Instead, Marreased into the loping rhythm of the band's "Meat Is Murder" from their recent album of the same name. The song's militant vegetarian message ("helfer whinest could be human cries/closer comes the revenuing knife/this locatiful creature tant vegetarian message ("heifer whinest could be human cries/closer comes the screaming knife/this beautiful creature must die a death for no reason' and death for no reason is murder"), ianguorous pace, and pendulous, almost hypnotic chord pattern established the premise for the entire show. This would not be just another stam-bung performance designed to push prese buttons and elicit Perlovian responsas. Irom self-left Perlovian responsas. Irom self-left perlovian responsas from the self-left personal to the self-left personal to



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would induce wides, ale yawning and perhaps even some unkind epithets from the audience. But thanks largely to Marr's ingenerate the superior of the period of the period

and Marr's use of tremoto recalls the Rolling Stones' "Mona."

In the white Marr's guitar work and the strength of drummer Mike Joyce and the strength of drummer Mike Joyce and the strength of the strength

grabbed the microphone and sang a line of lyrics before being hustled off; another mindless interloper shouted a rather mindless interloper shouted a rather mindless interloper shouted a rather most of the fans who gained the stage of the

Kingdom would be better off if someone were to assassinate Prime Minister Margaret Thatcher.

But save for a minor glitch here and there, and the fact that Morrissey's three-note range and tendency to drift off-pitch occasionally tested one's tolerance of such minimalism, the Smiths show was a minimalism, the Smiths' show was a model for other young bands to entualate. No fig machines, no fancy-schmancy props or theatrical sillines. You a simple scrim onto which cloored lights were object to subtle effect and a band that had prepared itself to provide the best possible renditions of its better material. And when the material is as affecting and imaginative as its the Smiths', it makes for a terrific concert experience.

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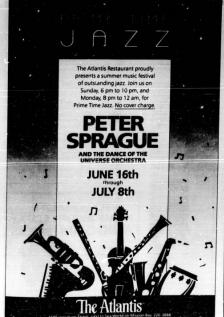
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OUARTER NOTES



LUCIANO

appearance at the Sports Arena was such an event that its musical qualities tended to take second place. There were close second place. There were close to 12,000 spectators under the revolving Union 76 spheres; some of them, as a benefit for the San Diego Opera, had paid \$500 per ticket; Pavarotti himself received an unbelievably huge fee; there were full orchestras at either end of the arena (the Orange County Pacific Symphony to accompany the tenor and the Civic Youth Orchestra to take care of the warm-up and the intermission); the performer was so consident of his reception that he had his encorrs expressly named in the printed program; and that reception did indeed turn out to be awesome, with the crowd thunderously baying as though they were watching lions being thrown to Christians. But music there was behind all this hoopla, and it was music of high caliber. Pavarotti was in excellent voice, if one could judge by the sounds coming Donizetti, Verdi, Giordano

thrilling, and the top trumpeted out with that easy freedom that has always been the Pavarotti hallmark. The tenor's lyrical line was flawlessly spun out, he caressed phrases ingratiatingly, his vocal devices for the expression of emotion were appropriate, well executed, and free of mannerism, and for all the thousands of people and hundreds of thousands of dollars surrounding him, he took his art seriously, doing took his art seriously, doing justice to the composers of the music he sang, and, while enjoying the effect of a long-held high noice, never exaggerating an effect to the detriment of the music in order to please the crowd. Pawrott does not, to my mind, convey the intense, authentic, dramatic emotion of his operatic roles the way Domingo does or indisputably a great tenor and a grand artist, and it was a pleasure to hear him in person even if mediated by amplification equipment and in an atmosphere better suited to a hockey game.

caison d'être for the location was much else of musical worth on the program. The Orange County Pacific Symphony turned out to be quite a good orchestra, and

Emerson Buckley conducted it in intelligent and often exciting performances of overtures by Verdi and Rossini, in addition to accompanying the tenor. The vocal and orchestral selections wocal and orchestral selection were interspersed with flute solos by Andrea Griminelli, a young man whose biography was totally neglected in the program booklet but who evidently is a flautist of uncommon ability, with a sweet tone, extraordinar from Gluck's Orfeo). Even the Youth Orchestra did a first-rate job, with impressively professional performances of the first movements of Schuber's Unfinished and Beethoven's First Symphony. Perhaps the most interesting aspect of the whole concert was the way authentic music making — by all the musicians involved, including the work. rom Gluck's Orfeo). Even the involved, including the world-famous tenor — could take such materialism and vulgarity.

JOFFREY BALLET The San Diego Arts
Foundation once again trought
the Joffrey Ballet to the Civic
Thearre last week. There were
two programs, one a collection
of American works, and one a
tribute to the great English
chorcographer Frederical
thorough the Company of the
American evening, but the
Ashton program showed the
Joffrey at its finest; it is surely
one of the great companies not one of the great companies not only of America but of the world. The excellence is to be found both in the splendid dancing and in the Joffrey's policy of preserving the classics, giving great scope to more recent works, and doing each ballet with a sure sense

In the case of the Ashton program, one felt oneself in a museum where the exhibits have come so totally alive that one could scarcely guess that they are replicas, rather than the original. In addition to the choreography, these stagings featured the original scenic and



century. Les Patineurs. Ashton's romp on ice to gloriously frivolous gloriously frivolous compahpah music by Meyerbeer, had the designs of William Chappell from the original Vic-Wells production of 1937; A Wedding Bouquer, the buffor execution of a French provincial wedding with words by Gertrude Stein and music by Lord Berners, featured the composer's own scenery and costumes from that richly productive year. Illuminations. costumes from that richly productive year. Illuminations, to Benjamin Britten's settings of poems by Rimbaud, retained the magnificent backdrop and costumes Ceeil Beard provided for the New York City Ballet première in 1950. Yet everything – choreography, dancing, design – seemed radiant with inseginative radiant with imaginative freshness, an indication that in the staging of classic works one does not necessarily need new ideas; a deep understanding of and identification with the original ideas may be quite sufficient to bring the work to

charming display, given unity by its hunorous imitation of by its fluorous imitation of the motion of ice-skaters: sliding, zigzagging, striding en pointe, and falling on the ice. Yet these smiling devices are

vivid life

purely classical discourse, with its emphasis on turns and leaps — steps executed by the Joffrey dancers (especially the ebullient Mark Goldweber and the glittering Denise Jackson) with that mixture of athleticism and finesse for which the company has become famous The delicate fall of stage snow at the end is itself a graceful, self-mocking tribute to the beauty of the artificial, the completely unpsychological expressiveness of nature (whether inorganic or formed into a dancer's body) in its perfection.

into a dancer's body) in its perfection.

Illuminations is a work of a very different kind — truly a Gesamtkunstwerk fusing poetry, music, acting, dancing, and visual pictures in an exploration of the psyche and its vicissitudes. Rimbaud's trumpetlike by the tenor (in this case Grayson Hirst, in an uncannily accurate revivification of the famous Peter Pears performances), while the dancers act out the contents of the various texts with dreamlike glimpses into the emotional life of the youthful Rimbaud himself. The poète maudit appears as onlooker or participant in all the episodes, which are, after all, episodes of his own

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imaginative life — a role danced with intense, youthful, and very Joffrey-like energy and concentration by Luis Perez (though he did not bring out the dark, brooding, inward makin of the prost the ward. quality of the poet the way Nicholas Magallanes used to do at NYCB). *Illuminations* is full of unique images that remain indelibly in the remain indelibly in the memory, images in which the imaginations of Rimbaud, Britten, Ashton, and Beaton rise to a communicative power denied to any single art: the nocturnal convocation of the dramatis personae at the opening. Pierrots, phantoms, marionettes, all in moon-planched, wind-ruffled white; the potent croticism of the poet's duet with an allegorical figure known as Profane Love

Jackson in the performance I saw); the poet's cestasy as he tosses stardust into the air and a chain of stylized stars appears on the backdrup; the marvelou, visual shock, in the section called "Royalty," of the sudden irruption into the heretofore Ashton's Monotones II is a pas de trois to Satie's Trois Gymnopédies, an exquisite recreation in dance of the or appetites like a Platonic archetype. It is a work requiring a more ideally firm technique than was shown by James Canfield, Elizabeth all-white world of the red, blue, and gold of the ambit blue, and gold of the ambitious couple's legal consumer; the soaring purity of the dance of Sacred Love (by the striking Charleae Gehm), hieratically supported by four men; the despoliation and shooting of the poet, who is left half-naked and clutching the arm the minion of Profane Love has secured (a reminiscence of James Canfield, Elizabeth Parkinson, and Tom Mossbrucker, with their slight but telling uncertainties and faiterings. But there were no flaws to be found in the Stein-Berners-Ashton A Wedding Research as explorantly Bouquet, as exuberantly whimsical a piece of dance wounced (a reminiscence of the shooting of Rimbaud by his former lover Paul Verlaine), while Sacred Love soars across theater as anyone may expect to see. Gertrude Stein is a bore to read, but her simple language. repetitiveness, and curiously batty leaps of thought become delectable when they are

declaimed (as Grayson Hirst did so wittily in the Joffrey performance), and even more so when their rhythms are converted into music (as in the Virgil Thomson operas and Lord Berners' ballet score). The choreographer's consummately clever rendering of this musicalized prose-poetry is, like Stein's own work (if properly appreciated), funny, curiously absorbing, and sometimes even touching, though with an ironic distance from the character's poignancies that precludes sentimentality. Among the consistently excellent cast at the Civic Theatre last week performances by Luis Perez as the cocky, Clark Gable-like bridegroom; Charlene Gehm as the crapulous Josephine;

Denise Jackson as the melodramatic, cast-off Julia; and Tina LeBlanc as Julia's affectic nate dog Pepe. The supreme moment in this com drama (which is a later, more theatrical version of a form initiated by Edith Sitwell and William Walton in their Facade of 1923) is the taking of the wedding picture. The wedding picture. The characters strike their poses (as though the wonderful Joffrey dancers were themselves sitting for their portraits), the photographer gets ready, at the last moment Pepe rushes in and cocks his leg, and — click! the silly and cha, ming moment is preserved for all time. That is what refined art like this can do, turning the instant into a permanence; and the Joffrey have done their part splendidly

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Crossing Lines



those looking for a compelling example of how one can reach the threshold of coping with a future foreshortened by disease or of coping in general — might benefit a great deal from seeing Tom Kempinski's two-character drama. The play, which takes place in the office of Dr. Alfred plagued artists since they first began scrawling mastodons on the walls of caves is that their works should provide solu-tions for the problems they have depicted. Feldman, a clinical psychologist, is about Stephanie Abrahams, a thirty-three-year-old concert violinist stricken with multiple sclerosis. During its six scenes, each being a session with the ps, belongist, the play provides no answers (though, at one plout, it makes a desperate attempte to so). But it is very effective in defining the problems of how one can come to face the fact of a radically altered life.

Stephanie begins her first session convinced, and almost convincing us, that he has fully accepted her fact. All her signs are positive. Though her physical strength and mental powers will continue to diminish, she has devised all sorts of plans nometheless: to support her hus-I can envision a rather dour. Cro-Magnon-type critic inspecting the latest effort of a local talent and saying. "Yes, you have painted our enemy, the Big Shaggy Horror, with some skill. Its pointed tusis lock as fearone on the wall as they do outside. And its hungry eyes do seem to examine me as a potential meal. You have done these things well, young one. But there is something you baven't do about the beast itself."

My guess is that the artis, closed that I can envision a rather dour, Cro ple sclerosis. During its six scenes, each

My guess is that the artist, pleased that My guess is that the artist, pleased that the critic would deign to consider his drawing, but irked by the silly demands, would make a tactful reply, the prototype for future apologists of the arts. "Thank you for your words, kind sir, but regard-ing answers, I have this to say. Out there, beyond the compflers, we only see the Bile. plans nonetheless: to support her hus-band, a master composer, to teach, and to live a rich, rewarding life in service to others. There is neither anger nor hurt in her voice, and she never asks the question — "Why me, huh?" — one would have expected her to shout immediately at the beyond the campfires, we only see the Big Shaggy Horror as a blur on the move, trampling down our fields and racing off with one of our clan in its huge jaws. especies her to shout minetainery at the skies. The last thing she requires, it ap-pears, is therapy. But there must be more to her pain. She is too accepting, too What I have done here is to freeze the ready to play out her curse in a minor key. She seems eager, in fact, to underplay both her grief and its cause. And as the scenes and sessions unfold, Dr. Feldman monster so we can examine it more closely. My role, as I see it, is to define the problem as clearly as I can. Its solution will require the best efforts of us all helps Stephanie to look beneath the defen sive barriers she has erected and to take an unmediated look at the truth of her condition. Those looking for solutions to the prob-lem of multiple sclerosis or other crip-

pling diseases need not attend the North Coast Repertory Theatre's current pro-duction of *Duet for One*. They should tell Duet for One, structurally, is a series of unmaskings. Stephanie begins each session with a new identity that, when Dr. Feldman's irritating Gipper tirade aside ("the purpose of life is" — gulp — "life"), the North Coast Rep's production of Duet for One is competently done, for the most part. Directed by Olive Blakistone, with a good set and costumes by Lesdee Baren and Kathryn Gould, the production bogs down where the play does— in Kempinski's occasionally overwritten speeches and in his attempt to pole-vault over the line between art and life. But it is over the line between art and the dark it also strong where the play is strong — in the gradual unpreling of Stephanie's many defenses, and in Kempinski's more humble aim of showing us not how to over-come the monstrosities of existence but rather how to recognize them as such.

gether, they could lead a cushy life reas-suring their patrons that everything was okay. They tamed their replicas with chip-per smiles and bright, friendly eyes. As a reward, this group received far choicer vi-ands come dinnertime than did the wild-eyed artist, still staring at the wall, whose hairy hands were stained by pigment and whose heart use filled with fear whose heart was filled with fear

Rarely one to take the safe route, with his Period of Adjustment, a "serious comedy" first produced in 1960, Tennes-see Williams did just that. It is hard to be-

Rick Bollinger, and especially Paulette Hanefeld (the less said about the support-

of evasion — and that forces her to create of easion. At the North Coast Repertory Theatre, actress Deborah Jerd does a fine, controlled job of reflecting Stephanie's many defensive tactics. The character begins the play "feeling really well about the situation."
She moves in turn from apparent resolve to spots of anger, to fury against the psychologist and her husband, to withdrawal

chologist and her husband, to withdriwal and self-destructive behvior, and finally toward a confrontation with the way things are. Jerd is convincing at each point of Stephanie's transformation. The actress shows us, among many other things, how crafty and protective the human mind can be. It will expend enormous amounts of energy just to avoid produced to the property of the production of the production

her strength.

As the psychologist, actor William Quiett has some good moments but is less effective than Jerd overall. Dr. Feldman is almost two different characters: a patient, inscrutable note-taker who keeps his own successes and failures inside, and, incred-ibly, a rah-rah Knute Rockne of the soul ibly, a rah-rah Knute Rockne of the soul who expounds on the "purpose of life" at the drop of a notebook. Quiett plays the first character quite well. He is very adept at subtle shifts of body language. These clue the audience to a discrepancy between what Stephanie is saying and feeling. Quiett's calm voice and physical reservices are approximate here. But he actions are appropriate here. But the playwright wants to shape the question and to answer it as well. And when Dr. Feldman breaks through his own profes-

sional mask and spouts a pack of clichés

about the Meaning of It All, Quiett is not

I suspect that for every artist who painted the beast as it was, in that cave of long ago, there were twenty or so who opted for a more lucrative path. This group discovered that by offering simple solutions or by ignoring the problem altogether, they could lead a cushy life reasurement.

see Williams did just that. It is hard to be-lieve that the author of A Streetan Numed Desire and The Glass Menagerie actually wrote this meldorama about two couples whose deeply ingrained marital woss can be easily resolved by the simple solution implied by the play's title. Period of Ad-justment is formulaic, mechanically con-trived, and completely devoid of Wil-liams's linguistic verve and emotional res-onances. It is, in fact, the kind of popular theater Williams reacted against strongly.

onances. It is, in fact, the kind of popular heater Williams reacted against strongly, in the Forties and Fifties, when he cut a wide, passionate swand down Braodway. The play may be a covert parody of the cozy comedy gener — and of TV sicoms — but at the Coronado Playhouse, the newly formed American Theatt Heritage company has treated it with more respect than it deserves. Though the play itself is not one of them, the production does have several plasses. Nat Modica, the compared the production of the compared the production of the production. This move does play into Williams's excesses — shrill scenes and pat answers — but Modica has been able, where possible, to coax some tender mowhere possible, to coax some tender mo-ments from his leads: Mark Anthony,

Hancfeld (the less said about the support-ing cast, however, the better).

Modica has also designed a handsome set, and the production in general evinces a genuine concern for detail. In the pro-gram notes, the new company has announced its aims: "producing American plays of the 1930's to the 1960's, plays out of our own theatrical heritage." The complays of the 1930's to the 1960's, plays out of our own theatrical heritage." The com-pany's inaugural effort shows definite signs of fulfilling these aims, at least with respect to production values. All that's needed now is a script, from our heritage, more worthy of the company's vision







LETTERS

Found Distasteful

I found your column as distasteful as you claimed the food to be at the House of Bangkok. to be at the riouse of bargook.

It is my earnest suggestion that
when you are in a place where the
sun is too bright — move or have
the shades drawn. If the food set in

the shades driwn. If the food set in front of you causes you to be picky — send it back. You have a viable Murphy's Law at work for you here. Your column will certainly be an example of Murphy's Law at work because of the predicament into which you placed your celtor and publisher — as well as the owners of the House

as well as the owners of the House of Bangkok.
Why try to compare this creative the control of the carlier French restaurant with that of the earlier French restaurant that had such a fast demise? House of Bangkok has an excellent noon trade as well as centring. Decrees of Thai bood abound and come and eat and repet — a varie sign of success, proper — a varie sign of success, proper — the control of the cont

From Duke To Rambo

With regard to the letter from "Name Witheld" ("Letters," June 27):

How I hurt for you guys. I was and am an antiwar activity who did everything I possibly could to not everything I possibly could to not to start the start of the start of the start of the same of the start of the same of the start of the same of the start of the st

not being cut or frozen and worked in behalf of victims of Agent Orange, through an organization called Citizen Soldier.

called Citizen Soldier.
It is not everyoue's lot in life to have a mother who has been a peace activist and who has inculcated her son with the ideals of peace so that he was able to obtain his conscientious objector's status. Nor is everyone privy to peace organizations and moral

status. Nor is everyone privy to peace organizations and moral support that give rose the impetus and knowledge too buck the system, especially in rural areas.

especially in rural areas.

especially in rural areas.

especially in rural areas.

to p. We had seen many movies depicting other wan. You were wearned on batter of glory in the John Wayne genre.

Now it is Sylvester Stallone who Now it is Sylvester Stallone who Amore it is supported to the proper as surrogates for blood and guts. All right, maybe he does want to arrause conneciousness toward acknowledging the meets, but the by product if not the intent, is creating new attitudes or

dormant ones, desenstized to the furility of war.

I and others have written to many legislators and contributed money many times to see the money many times to see the movey many times to see the movey many times to see the move that the see that the

Misstatements Rectified

This law firm represents Genstar Southwest Development, Inc. in the lawsuit which was the subject of Abe Opincar's May 30



"City Lights" article, "A View From the Rear." In reading this article, we noted two

article, we noted two misstatements regarding our client's involvement in this matter which we would like to rectify. Mr. Opinicar stated that Genstar Southwest was Productorad Homes and Southwest and Productorad Homes are, in fact, two separate and distinct legal entities. Also, the name of Genstar Southwest's president is Robert McLeod and not Tom McCloud as stated in Mr. Opinicar's article. Lata A. Simonetin Lata A. Simonetin Southwest's Southwest's Southwest Southwest

The Old Scan

Scam

I have noticed that since you started alphabetizing your classifieds I am getting about one-fifth of the calls I used to get when people had to scan all ads.



How to take care of a bad cut

with a pair of scissors.

alphabetizing is a poor decision. I recommend you go back to the old policy. It works better. William Polowniak Cardiff

records and found it made about one-taird of what it used to when people had to scan all albums searching for what they wanted. Invariably they found other things

they wanted.

I think your new policy of

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Events, Theater, Music, Film

Art Of The Tube

Remember when television was called "television" and not "video"; when "communications" was a rather silly degree in liberal arts and not a career? Yes, oh, yes, inconstant heart, and remember when dinosaus roamed the land. With the advent of "video art," the infernal medium has sunk its hooks deeper into our sunt brains and is greedily searching for pay dirt. Those determined to remain beyond it grasp had better head to Transcaucasia or Bhutan — public television has leaped on the video art bandwagon. Surely

second transformation is a new series of programs, to be launched the Standare, just 6, as HANP per, celled Adar p-an GP. Center This series of sight half-bour programs will feature share as seriouble the best an rosser-subble the best and rosser-subble the best and the subble the best and the subble the sub diatribes against the war in Vietnam, the message is that they know better. They have the camera equipment. For some, the only thing worse than performance art is performance art on television. But Alive from Off Center is important to watch because it truly indicative of a profound contemporary art world. Although much of what it has to

little Sun King standen rules are formed, and standards are established, we will be forced, however, to bear witnes

longest five minutes in video hostory. The fast-paced video cuts, in who li this sequence takes special pride, have all be-done countless times before on such tavorite shows as Batmen and Laugh-In. And while Laurie and Lingh-In. And white Laura An Jerson is an accomplished musician, someone should have the heart to tell her that she can't dance. Sharkey's Day, also in show one, features Anderson singing (well) and twitching (disgracefully) in "vividly colored outer space." The most worthwhile segment in show or is its last. In the Great Performances tradition, it is a sumple and beautifully filmed piece of the lapanese dance troupe Sankar Juku (who came San Diego last summer). and air vents of underground



TeamTennis Bounces Back

defense in the same game (in leather helmers), when NBA centers could walk through doorways without ducking, and when Major League batters hit over .300 or they didn't sign over 300 or they didn't sign autographs. And in that ancient epoch, professional athletes playing team sports were paid on a merit system: if they played well their salaries rose; if they played poorly their salaries

played poorly their salaries diminished. To those of us who read today's sports pages, the last of these antique concepts seems the most incredible. We are accustomed, after all, to the no-cut, no-trade

accomplishment beyond showing up for the games. Bob Horner of the Atlanta Braves is Homer of the Atlanta Braxes is paid extra for not being overweight. Reggie Jackson is paid extra from the first paid extra when fars attend games in goodly numbers. If Alan Wiggins decides to forsike baseball for a return to a lite of drug abuse, hell contrinue to be paid—by both the faddres and collars a week to get high and not work. It is unheard of for a player to sighter financially for player to suffer financially for player to suffer financially for not playing up to the expectations of his employer, regardless of how outlandish the player's weekly paycheck suggests those expectations

Fun On The Fourth

except when done by licensed professionals). Say nasty things to people with English accents (that is discourteous). Throw bales of tea into San Diego

What should you do? Go to one of the numerous celebrations offered in communities all over San Diego County, Run, swim, watch parades, fly in bal! ons, picnic, parades, fly in bal! "ons, pictul listen to music, dance, watch fireworks displays (done by licensed professionals). Wherever you are, or wherever you want to go, there will be

(parachute jumps, helicopter operations, underwater swimmers, surface boat operations). And the day will end with tireworks over Glorietta Bay at 9:00 p.m.
Information: 435-8785.
Across the Bay, in National
City, the Lions Club will sponsor
its July Carnival. Free admission
to Kimball Park Bowl for booths, children's rides, and fireworks after dark. Information:

armory on Strand Way). A: 10:00 a.m., the parade – "America on the Move" – will take place on Orange Avenue.

At 12:15 p.m., clowns will meet children (and children will meet children (and children will meet clowns) in Star Park. At 1:00 p.m., North Beach sports the Rough Water Swim. At 2:30 p.m., there will be a Navy demonstration on Glorietta Bay

477-7249.
It would tather stay right in the middle of San Diego, you might try the U.S. Hat Roal Motor.

will be a battle of monster trucks, with their six-foot-tall trucks, with their six-foot roll tires, competing to enable almospheric vehicles in the shottest time. That instructive spectacle will be followed be a parade of section of the state of the state of the state of the trucks; you will probably get a lock out of the friendwish, the largest inside display of ground level friendwish. Take the state of the side of the state of the state of the side of the state of the state of the state of the side of the state of the state of the side of the state of the state of the state of the side of the state of

If you feel like a trip a bit to the cast, you might enjoy the Mara Mesa Independence Day Parade, Jack O'Connor and Ed Struitssma will be honored as grand marshals of the parade, which really should be thrilling. The parade begins at 11-00 a.m. at the junction of Mira Mesa Beaules and of Greentord Drive, ending at the Gil Islament.



READER'S GUIDE TO LOCAL EVENTS

EVENTS must be received by mail no later than the Friday preceding the considered for publication. Please do not phone. The Events Editor reserves the right to edit all material Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR PO-Box 80803, San Diego, CA 92138.

12 3

Dance

International Folk Dancing is held tomorrow, Thursday, July 4, 7:30 p.m., Ballson Park Club, Ballson Park, For details phone

New England Contra Dancing to live music will be held tomorrow, Thursday, July 4, 8 p.m., United Commercial Traveters Hall, 4569 Thirtieth Street, North Park, 481-

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

"Summer Lo-Tech Series," Three's Company and Dancers presents the A. Ludwig Dance Company in a program of modern dance, Friday, July 5 and Satunday, July 6, at the Three's Company studio, 3255 Fifth Avenue, Hillcrest, 296-9523.

"Dance Jam," create your own dance style in an evening of freeform, recreational dancing every friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa

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

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

Music

Summer Deps. the summer concerns by the San Deeps Symphony continue with the third in the series, certifiely, "Also Jurely American, Wisels by bees and Copland are tensioned," Table Jurely and Copland are tensioned, "Little for Broadson," "Little for Broadson," Tale My Heart in San Francisco," and electrons from (Xidomott, Wednesdan, July 1 through Statuda, July 2 through Statuda, July 3 through Statuda, July 4 through Statuda, July 5 through Statuda, July 5 through Statuda, July 6 through Statuda, July 6

A200.
Salsa and Flamenco Works will be performed by the ensemble Isabel III, with vocalist Isabel Flencto, Hamenco guitarist Rodrigo, Jeff Segal on drums, and Kevin Delgads on congas and electric guitar, Friday, July 5, 7:30 and 9:30 ym., Galerie 5, La Maison, 3681 Fifth Avenue, Hillcrest, 298-0119.

Jarz Duo, bassist Kirk Clague and pianist Joe Azarello perform Friday, July 5, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar. Free, 755-3735.

Balladeer David Baumgarten Balladeer David Baumgarten performs sea songs and dramatic monologues, Friday, July 5, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011. periodis original compositions Saturday, July 6, 8 p.m., the RockWorks in the Vines and, 323-1 East Valley Parkway, Escondido 741-9079

"Symphony on the Green," the yearly summer concert series in Rancho Bernatdo opens with the classic, if not the classical: the Kingston Trio headlines. Als Kingston Irio headlines, Alss, appearing are conductive/composer Horace Head and his Musical Kinglits, Saturdas, July 6,8 pm., at the driving range of the Kancho Bernardo Irio, 17530 Bernardo For more information on this popular wildoor series, phone 487-3773.

Lawn Program, the House of the United States of the House of Pacific Relations presents a program of particult: music, perfonced by the band of the U.S. Naval Timining Center, Sunday, July 7, 2 p.m., in the cottage complex of Balboa Park. Free. 233-3350.

4350. Music from Mexico, Mexican Jancelo music is performed by Lo Trowadors, such harpist and occalio Jose Gutterrer, Manuel Asapter on the jarnar, and Gornalo Matra, also on the harp. The performance takes place Sundan, July 7, 3 p.m., Spreckels Organ Pavition, Baltsoa Park, 265-4243.

The Musical Trio L'Esprit, with John Sebastion Winston on flute saxophone, and clarinet; Renata

recorder, performs Sunday, July 7, 7, 30 p.m., Galerie 5, La Masson, 3681 Fifth Avenue, Hillcrest, 298, 0119

Jarocho Concert, Jose Gutterie, performs pregenera, an improvised style of singing from the state of Veracruz, Monday, July 8, 8 p.m., Mondeville Auditorium, UCSD, 452-3267 or 235-6135.

Folk Musician Sam Hinton performs Tuesday, July 9, 3 p.m., the La Jolla Public Library, 1006 Wall Street, La Jolla, Free, 459 5174.

Street Concert, music and dance, featuring the Maculxochitl Xochipall & Igaala from the Mexican state of Guerns, will be performed Toscaka, July 9, 6 pm., on Avernda Revolución between Third and Fourth avenues in Tijuana.

Summer Symphony, the Minr Soata Cellege San Dieguito Symphony performs a varied program, with works ranging from classical to poy. The orchestra performs every Tuesday night this summer, from 7 to 9 p.m., at the college's Del Mar Shouse center, at Ninth Street and Stratford Court in Del Mar. 755-3486.

in Det Mar. 137-3400.
More Pops, the San Diego
Symphony summer concert series
continues with showtunes by
Lemer and Lewe — selections
from Gig. Brigadoon, Camdot, and
Wy Fuir Lady, next Wednesday,
July 10 through Sarurdas, July 13,
7:30 cm., ar Hospitality Point in
Mission Bay, 699-4200.

Classical Guitarist Steven Elster presents a program of Renaissance, Baroque, and Spanish works, Wednesday, July 10, 7:30 p.m., Carlsbad, City library, 1250 Elm Avenue, Carlsbad, Free. 438-5614.

"The Disembodied Word," a pagara of live and electronic music and poerry, fosturing performances of John Cage, Joan Kornetchoudk's Jabbernoxdy. Laurie Fox's File Compton of Sand by Idea, and more, a presented Wordendey, July 10 though Fields, July 12, 8 mm, Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235 eeOz.

Film

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

National City, Prec. 4(4-6/1).

"The Clochaster of St. Paul,"
the ceries of nine films by French
dince to Bernard Theorem's opposwith this 1976 work about a village
merchant's life, (singsteed with the
arrest of his son for muster. The
film, abown in French with
English subrities, will be shown
tonight, Wechnesday, July 3, 7(30)
pm., Sherwood Auditorium, Ia
Jolla Museum of Contemporary
Arr, 700 Prospect Street, Ia Jolla.
4540267.

"Reel to Real Film Series," the Hitchcock classic, North by Northwest, will be shown, followed by discussions of the values inherent in action, Friday, July 5, 7 pm., noom G-112, San Diego Mesa College, 7250 Mesa College Drive, San Diego, For more information phone 560-2768. Free.



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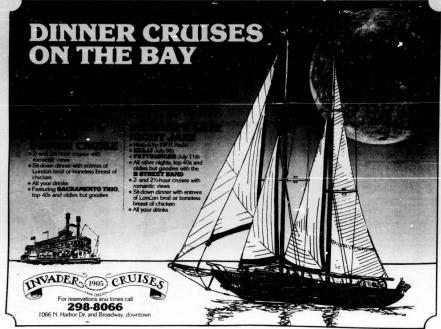
Come down and support Dennis Conno in his bid to bring the "Cup" back to America's Finest City.





Box Office, and the Old Time Cafe. Concert Information 436-4030.

An Old Time Cafe Presentation



READER'S GUIDE

2.30 am and 12.30 and 2.30 and National History Museum. Ballson Park, 232-3821.

"Gone with the Wind," it won to

"Monday Night Film Series," the 454.026

psychic fair

SATURDAY, JULY 6 SUNDAY, JULY 7 10:00 AM-8:00 PM—TWO BIG DAYS!!

ALEXANDRA INSTITUTE

FREE ADMISSION: FREE LECTURES!

'And Then There Were None,"

Two Woods Allen Films, Annac Hall and Live and Denth Booth of which feature the Keaton-Allen mix, are shown Tuesday, July 9. The former screens at 7-80 p.m., and the latter at 5-50 and 9-20 p.m. Ken Cinnenta, 4501, Adams Avenue, Kensington, 283-5509.

Minglam stories. The Pieces of Life. The Coloriel's Lady. The Alien Com, and The Kite? Its presented Tuesday, July 9, 7, 30 p.m. Sherwood Auditocrum. La Julia Museum of Contemporary. Art. 730 Prespect Street, La Julia

"Underworld." the first film in a

Sun Marcos, and next Thunday, July II, at 8 p.m. also, at MiniCosta College's Del Mar Shores Center, at Ninth Street at Strutford Court in Del Mar. 942– 1352.

1976 period film of French filmmaker Bertrand Tavernier, set in preresolutionary France in the court of Louis XIV, will be shown next Wednesdw, July 10, 7, 80 p.m. Sherwood Audit, rium, La Islia Mossain of Castremporary Art. 73V Prespect Street, Lx Jolla. 484-0267

"Chronos," Ronald Frickes new the film continues daily on free OMNIMAX areen of the Rouben H. Fleet Spoce Theater and Science Center in Battou Fark throughout the summer. For shownines and further information phone 238-1108.

ore than 2000 slides) on the good life in San Dogo. The show ruts every half hour at Old Town Galleria, at Juan and Hurvey Streets, in Old Town. For show times and information phone 295 2800.

Lectures

Columbia Pictures Publicist
Michael Klasorm, who has
worked on useful films as Wirness
and Dare Night, well speak on his
zoner to might. Wednesden, July 3,
7 p.m. On next Wednesden, July 3,
7 p.m. On next Wednesden, July 4,
10, also at 7 p.m., the discussion
topic is "Marketing Independent
Films" with gapen, the discussion
topic is "Marketing Independent
Films" with gapen the discussion
topic is "Marketing Independent
Films" with gapen the discussion
topic is "Marketing Independent
Michael State Shorth."

2022 (2009) 27.

Local Columnist Don Bunder,
whose book Captam Money and the
Golden Girl is currently making
the rounds, will be talking
informally about the work,
Saturdas, July 6, 2 pm., at the
Book Wiels in the Vinegard, 1523Leat Valley Parkway, Escondulo,
741-9879.

Central City Association's director Peggy Ralph will disc the rise of private businesses in downtown development plans. Sunday, July 7, 2 p.m., Downtow Information Center, 119 West F Street, downtown, Free, For reservations phone 696-3215.

"The Paranormal World of the Mind," psychic Jean Wetzell will discuss and demonstrate her paranormal abilities, and explain the research with which she is modved, Tuesday, July 9, 10:15 a.m., university extension classroom 122, UCSD, Fer



The Preservation of Planet Earth:

An Astronomer's Perspective

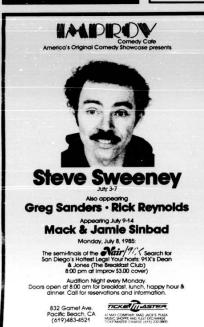
John Transfer earned his doctorate in physics from the
existy of Wisconsin. He is an astronomer at Cal Tech and
Propulsion Laboratories in Pasadera. He is currently
udwing the evolution and nature of the outer planets.
His lecture will include a slide presentation.

Saturday, July 6th · 8 pm San Diego Baha'i Center 6545 Alcala Knolls Dr. (near USD) (619) 288-3999 Free to the public No donations accepted



Director of Talenti—Mr. Tony Shepherd in
"THE TONY SHEPHERD SEMINAR"
AUGUST 3 no. 4 Mr. Shepherd has disconvent on many stors such as T.J. Robert Plans State Lockies & will be conting with some of Shepher Consideration of

296-5100





TO LOCAL EVENTS

"Ireland in the Twentieth Century," six lectures will concentrate on political, cultural, social, and economic developments since 1900, with Donal O Saltivan of Dublin's University College. The series starts fuesday, July 9, with the topic "Developing Nationalism," 7 p.m., Manchester Executive

onference Center, USD, 260-"China: Search for the Golden Monkey," Partie Tohrson, Hourting San Diego Zoo's acquisition continuttee, will speak, Biesekay, July 9, 7 p.m., International Gallery, 643 G Street, downtown, For reservations phone 235-8255.

"Faces: The Photograph and the "Paces: The Frotograph and P. Physiognomy," in conjunction with the Museum of Photographic Art's exhibition, Keith Davis curator of the Hallmark Collections, from which the photographs on display are on

In Person

Comics Harry Rasil, Arms Hamilton fa fought Show regular), and Fowel Force will appear at The Comics Stories founding. Wednesday, July 3 discought Standar, July 7, with Show times son weekingthe at 9 pm., and on Fraha and Samular, mights at 8, and R.5 Ng m., 200 Fourt Street, La Jolda 45497f6.

Comedian Steve Sweeney headlines at The Improv tonight, Wednesdas, July 3 through July 7. The Improv s located at 82.5 Garnet Asenue, Pacific Beach, For reservations and information on show times phone 483-4521.

"Summer Sushi/A Ferformance Series," Jan Munrow presents a solo performance of Alligator Tales an autobiographical work that takes us to his Florida mosts. The artist, who has studied with

of once Matrices and Effering Decroux, appears Saturday, July 6, 8 pm., Del Mar Commone offices Center, 240 Tenth Street, Del Mar. No reservations are accepted, rickets will be sold at the door endy, 235-8466.

Amateur Comedians are morted 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

Ninesy-eight Hours of Jazz, KIFM begins this jazz marathon today, Wednesday, July 3, 7 p.m., and

continues through Monday, July 8 La.m. (FM 98)

Godzilla Films, four films are televised tomorrow, Thursday, July 4. At 9 a.m., it's Godzilla Versie th Cosma Mossace, or Lieuter, or back to Godzilla on Monster Island At noon, Godzilla and Megalon battle it out, and at Lp.m., it's Godzilla Versus the Smog Monste all over XETV, Channel 6

"Moment by Moment," Lily Limfur, who frequently growed Globe while perfecting her comedy routines, mushes it up with John Trivolta in the "ole man area."

"All Quiet on the Western Front," the film classic of Erich Maria Remarque's 1929 antiwar movel is breadcast Sunday, July 7, 40 a.m., KFMB, Channel 8.

"Airforce One: Planes and Presidents," Jummy Stewart narrates this special on the "flying

White House," Sunday, July 7, 1 p.m., KPBS-TV, Channel 15.

"On the Beach," Gregory Peck and Ava Gardner star in the wartime drama that depicts one Sunday, July 7, 8 p.m., XETV. Channel 6

"Norma Rae," Sally Field stars in this sweatshop saga, Sunday, Ji 7, 9 p.m., KCTV, Chairnel 10.

"Armas Neoras: Black Water Time Bomb," the EP

On the Road with Bing and Bob, a

string of four come lies, starting Bob Hope and Ding Cresby begins Mondar, July 8, 9 p.m., with Read to Singapore, on Juesdan, July 9, its che 1942 classes Read to Monoco-alica at 9 p.m. On Wednesdoy, July 10, same time, the duo hams it op

Celebrate **Bastille Day**

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ive entertainment · Celebrities · Raffle Sunday, July 14 6-9 pm

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June MUST REGISTER NOW

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Please Prin.		Marches II	700	Tox	Free	15
Stomers name		MARTIAL	Despitation	/	STTDD DE MISS	i.
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City	30% %		-	-	-	+-
Shirt life 15 M	1.X) Farry altereding (1.9)					
		Universal				-
Lune		Martial Arts Association				

READER'S GUIDE

For Erroll Psyn Fans, sweek of Psyntis films will be broadcast at the senses hat less hour of 1 am, but for you who think the sandbank lets of the greatest, here's the listing on Monday, John S. Der Bambers, with Psynt and Fred MacMurra; on Tuesdas John S. Eligadeth & Question, with Psette Davies on Wednesdas, John W. The Charge of the Jade Broadca, with Charge of the Jade Broadcast, John S. Design of the Jade Broadcast, John S. Landon, J. Design of the Jade Broadcast, John S. Landon, J. Design of the Jade Broadcast, John S. Landon, J. Design of the Jade Broadcast, John S. Landon, J. Design of the Jade Broadcast, John S. Landon, J. Design of the Jade Broadcast of the Jane State Broadcast of th hair, the Adventures of Don Jian, with Robert Douglas, on Friday, July 12, Virginia Cay, with Humphrey Bogart; on Saturday, July 13, The Adventures of Robin Hood, with Olivia Dehavilland,

"A Private Space: The Personal present. The program debuts Tuesday, July 9, 7-30 p.m., over KPBS-FM (89.3).

Mozart Meets Salieri in this Live from Lincoln Center performance that features works of the two that reatures works of the two composers. Sorpano Elly Ameling appears with the Mostly Mosair Festival Orchestra, broadcast Wednesday, July 10, Trom 9 to 11 p.m., over KPBS-TV, Channel 15. Special^{*}

motivation and transfer two female and two male roles in Fourtier, an adult spool on sexual motes. Auditoritimes are roles. Auditoritimes are roles. Auditoritimes are roles. Auditoritimes are roles. A particular and Friday, July 5 starting at 4 pm., at Mr. Dillen's Bor and Video Tech., D51 University. Accessed Tech., D51 University. Accessed Historice 291-2130.

Fourth of July Listings? See the

Tipuana Cultural Center every Friday, Saturday, and Sunday, with outdoor performances at 1 and 3

DAVID

Balladeer Songs of the sea Dramatic monologues Friday, July 5, 8:00 pn

Nature Walss in the normal Tipiana River estianty are conshered every Saturday, 1-10 p.m., sponsored by the Southwest Werlands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach, 237– 6768.

We sing Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and I p.m.; for information call the Gaslamp Quarter Council office at 233-5227

Bird Walk, the San Diego County Parks and Recreation Department conducts a bird walk and slide lecture, Sturday, July 6, 850 a.m., Wilderness Candens Preserve, Parmy Valles, For adornation and directions phone 742 1613

Park Volunteer Mark Kagan will lead walks around the World War Il military structures at Cabrillo National Monument, Saturday, July 6, 11:30 a.m. For reservations phone 293-5450.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday; the

Sports

Races continue at the El Cajon Speedway, tomorrow, Thursday, July 4, stock cars, extra laps, and double points are featured, and a fireworks show follows. On Saturday, July 6, it's the "Enduro" Satures, July 6, it's the Enduro race, an open competition with factory stocks and 150 leps, 7:30 p.m. Take the Bradley off-ramp at Gillespic Airport in El Cajon. 448-890.

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T.S.O.L. & D.R.I. and the Insolents
July 6, 8:00 pm, Wabash Hall

Country Music Jamboree July 7, 1985, 12:00 pm. Lakeside Arena

San Diego Pops Goes Inland July 7, 1985, E.C.P.A.C., El Caion

Brigham Young University Presents San Diego Spectacular July 10, 7:30 pm, Civic Theatre

Dancing in the Streets Gaslamp Quarter Council July 12, 6:00-10:00 pm, Gaslamp Quarter

Queen'sryche & Keel

July 14, 8:00 pm, California Theater Evening with Roger Whittaker

July 14, 7:30 pm, Civic Theatre Three Dog Night

Summer Reggae Splash July 16, 8:30 pm, Scottish Rite Center

Menudo July 17, 7:30 pm, Golden Hall

The Bus Boys July 18, doors open at 8:00 pm, Distillery

Jesse Colin Young July 18, 8:00 pm, La Paloma

A.D./Phil Keaggy Band July 19, 7:00 om, Gclden Hall

Pacific Chamber Presents July 19, 8:00 pm; July 21, 2:30 pm, Sherwood Auditorium

Elvin Bishop July 21, 7:30 & 10:30 pm, Bacchanal San Diego Pops "abSALUTEly American", July 3-6
"Lerner and Loewe Showtime", July 10-13
"Disney Goes to the Pops", July 17-20
Hospitality Point, 7:30 pm

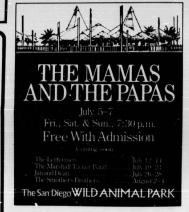
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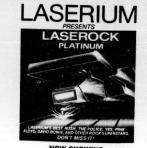


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TICKETUASTER

TO LOCAL EVENTS

Friday, July 12, Sea World, 1720 South Shores Road, Mission Bay

For times and other details phone 222-6363 x2452

"Penguins and Their Predators,"

"Perguins and Their Predators," this is a weeking course for wang people in the seventh through muth grades, in it they will study the flightless bank and vest the Perguin Ticcounter exhibit. The class meets from Monday, July 82, through Friday, July 12, 1 to 5 st pm., Sea World, 1722 South South Mission Bay Journal of the registration of the properties of the registration of the properties of the 222-6363 v2452.

"From Snails to Whales," second and third grader, will study about the multivarious marine life form in this weeklong class, meeting from Monday, July 8 through

Friday, July 12, 1 to 3:30 p.m., again at Sea World, 1720 South

expected to participate in this laylong fest, which includes demonstrations, spot banding contests, "Bomb drops," and Nert ball carchay Scrotlas, July 6, beginning at 8 a.m., at the San Drops Ultralight Park, located five miles south of Ramona on Wildcat Canyon Road, Free, 789-9474.

The San Diego Velodrome hosts its ninth anniversary celebration track races, Saturday, July 6, from 1 to 4 p.m., in the velodrome, Morley Field Sports Complex, Balboa Park. 298-1570.

Tennis, the newly revived Team Tennis, under league commissioner Billie lean King, sporesers a three-game series in Sar Diego, pitting the month-old San Diego pio team, the Buds, against the Minni Beach Breakers, Wednesday, July 10, the Beston Wednesdan, July 10, the Boston Bays, next Thursday, July 11, and the Los Angeles Strings, next Satudah, July 13. Former Frians-members Butch Walts and Mary Lon Ptarts head the local ceam once more. All matches take place at 7,18 p.m. in the Sports Arena-for details phone 297-9662.

Frisbee, the International Flying Dis^k. Association hosts freestyle Frisbee workshops every Sunday, 4 pm., La Jolla Cove Park, La Jolla, Irac. 273-7441.

Golf, the NFLPA Celebrity Golf Classic, with such players as Changers quarterback Dan Fours takes place Monday, July 8. The shotgan start begins at noon at Stoneridge Country Club in Poway. For details phone 576-1202.

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

For Kids

"Strawhouses and the Big Bad Wolf," children in the fifth and sixth grades will conceive the designs and build structures — houses, bridges, and more, Friday, July 5, 10 a.m. A different version of the course, for seventh and eighth graders, will be held that eighth graders, will be held that day at 1 p.m., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park, For registration information phone 238-1233 x213.

Films, children's films will be shown Friday, July 5, 3:30 p.m., child Vista Public Library, 365 F Street, Chula Vista, Free, 691-5069

Children's Concert and Parade-Children's Concert and Parade, children are invited to bring homemade instruments, to weat costumes, and to ride wagons, trikes, and strollers for the Kid's Independence Day Parade, Saturday, July 6, noon, at Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 295-1955.

Puppeteer Shirley McManus will entertain with her marionettes the round," Saturday, July 6, 2 p.m., University Community Branch Library, 4155 Governor Drive, Clairemont, Free, 453-5722

"Kazoo's Kids," a mime, puppers songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Scaport Village, downtown. Free 235-6569.

"Science Week," local science "Science Week," local science, teacher Sond, Arkir will lead the necklong, lass during which con-students will explore the emission ound, test, oght, and touch, Mondat, Jah. Schwangh Fridat, Ju. 12, 93 ft. 11, 32 cm. The Children, Mussim of Sur Dees, 8657 Villa Lejish, Drey, La Joll, 4303-765. "Hold Your Breath," children is

grades one and two will study the lungs through film and demonstrations in a two-hour workshop, Monday, July 8, 10 a.m., Discovery Corner, Reuben H. Fleet "Computers on Sesame Street," kindengarren children are invited to register for this two-hour workshop designed to instructing Space Theater and Science Center, Balboa Park. 238-1235 workshop designed to numeline them to computers. Inesday, July 9, 1 pm., Discovery Carner, Reuten H. Fleet Space Theater and Science Center, Ballson Park, 238-(233-221). "Animals from Cold Places," preschool children will visit both the San Diego Zoo and Sea World to learn about animals who

"Have a Heart," first and second graders will learn about the heart through film presentations and actual dissections, Wednesday, Job. 18 am, Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Ballson Park, but regulation information phone. 238 1233

Local Artist Carol Chase conduct crafts workshops every Wednesday afternson from 2 to 5 p.m. for children ages four to fifteen, San Diego Public Labary, 820 F Street, downtown, Free, 236-5849.

"Print Shop," children in the fifth and such grades will make burners, signs, and cards using a computeraced print shop, next Thursday, July II, I p.m.. Decovery Corner, Reuben H. Elect Space Theater and Science Center, Bulbon Park. For on information phone registration 238-1233.

Folk Musician Sam Hinton

Branch Library, 4155 Governor Drive, Clairement, Free, 453-5722

Film, five animated films including Petinia, Pags. Thunderstorm. Three Lattle Rabbus and The Witch Who Was Afraid of

Writing Contest, in comments in with the neturn of the popular children's a rac., Realing Randon KPBSTV is sponsoring this competition for children ages eight to thirteen. There are thing age

Galleries

Mixed Media Photographic Works by David Die go on view in his show entitled "Urban Phenomenology," Iriday, July 5, A reception will be held Satunda, July 13, and the show continues through August 26, Caleric 5-La Maison, 1681 Path Avenue. Hillerist. 298-0119.

ntaglio and Relief Prints by Resemption are on view now at the San Diego Print Club, a receptor for the arrers will take place next Friday, July 12, from 5 to 9 p.m., and the show continues through July 31. The San Diego Print Club is located at 320 G Street, downtown, 232-4884

"Images of the Feminine: An Exhibition of the Goddesses," mixed-media works by Jim Hubbell, Berh Ames Swarts, Conchita Amasta, April Kats, and Conchita Amora, Aparella Mares are represented in the thematic show, which continue through Saturday, July 6, Nulticultural Arts and

More than 145 Japanese Artworks from the muse Artworks from the museum?; collection of Ayarvan, purning five centimes of craftsmanship, are on view through Sunday, July 7. San Diego Museum of Art, Balbasi Park, 232-7931.

"Images," color photographs are on cosw through Sunday, July 7. The Photography Gallery, 7468 Girard Avenue, La Jolta, 459-1800

"Pioneers in Paradise: Folk and Outsider Artists on the West Coast," thirty-time artists were selected for this traveling



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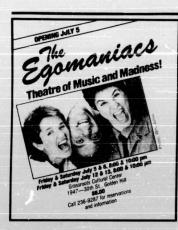
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READER'S GUIDE







exhibition, the first of its kind in our half of the country. The

"Fine Israeli Art," works by such artists as Joseph Zaritsky (who has just finished a 300-work retrispective at the Tel Aviv Museum of Art), Theo Tobiasse,

"Arte de Colores," works by Jose Cervanter, Ramses Noriega, Sonva-Fe, White Horse Zarco, and Joren are featured in this show that contraues until July 13, Acceedo Collere, 4310 Coldfunch Street, Mission Hills. 296-8748.

"Sculpture San Diego 1985,"

Paintings in Mixed Media and nucle abstracts by Christina de Musee, and steel sculpture by James Mitchell are on view through July 18, ACW Gallery, 656 Ninth Avenue, downtown. 234-5124.

"New Forms," Peter Shire of the Mem, phis grod, Gail Freddel Smith, Carobin Daniel, Heather Smith, Carobin Daniel, Heather Ramson, Beverly Reiser, and Nanc-Alvarer are among the featured artists whose works, including neon-and-mirror designs, wearable art, small tables, and other pieces, mail tables, and other pieces, Callery Eight, 7645 Group 18, 20, Callery Eight, 7645 Group, 18, 20, Awenue, La Jolla, 454-9781.

Eighty-two Photographs of the Padres in action — from the dugout to the field — are on view at the Hall of Champions, Balboa Park. 234-2544.

"The Body Adorned: Expressions of Dress and Decoration," does and a costume from such disparate areas of the world as New Guinea, North Africa, Latin America, and the Middle East are on view in this shabition, which also includes the works of twenty contemporary artists. The shaw continues through July 21, International

Gallery, 643 G Street, downtown 235-8255.

"Showcase of the Arts," the Felicita Foundation for the Arts presents this "initial all-media juried show, featuring works of juried show, featuring works of local artists. The extrist contain through July 20 at the Mathes Cultural Center, 241 South Kalma Street, Escotalido, 747-5227.

Paintings, Prints, and Drawings by Chicane artist Robert Sanche, remain on exhibit through luly Con-trol of the Central Cultural de la Rata, located in Ballboa Park's Pepper Grove. 235-0135.

Works be Four Artists, including Karen Carsen, Janet Cooling, Amanda Farber, and Gillian The-shold, remain on view through July 27, Party Auride Golfert, 660 Nirah Averuse, downtown Eshibited will be pasted drawings, paper sculpture, enameled paper works, and acrylic paintings on paper, 233-9242.

"Synthetic Vision of Devid Alfaro Siquieros," the National Institute of the Fine Arts of Mexica questions the exhibition of forty-seven paintings, drawings, and lithographs by the renowned Mexican artist, until July 28, Tijuana Cultural Center, Paeco de los Henes, in the river zone, Tijuana LiPoe-684-HIII.

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

Enamel Pieces by Frances Cilasis-Capalleja, recent winner of the International Prize for Enameling at Limoges, France, may be seen through July 30, A.R.T. Beasley Gallery, Suite 16, 2802 Juan Street, Old Town, 225-8859.

"Robert Mangold Paintings: 1971

— 1984," thurty-seven paintings by
the minimalist arrist are collected
in the first large-scale exhibition of
his work in the U.S. in a decade;
the exhibit continues the the exhibit continues through August 2, La Jolla Museum of Contemporary Art, 700 Prosp Street, La Jolla. 454-3541.

view in this touring exhibition curated by SDSU art professor Paul Lingren; the exhibit continues through August 2, at the art gallery, SDSU, 265-5204.

"Between Breakdowns," o "Between Breakdowns," oil paintings, watercolors, and collages by the late Mary Jane Quante, author of The Stude Pit; a partially autobiographical account of her own never the control of the control of the control of the control of United States International University, 12457 Fumenado Road, San Diego, e93-4639.

"Spectrum Invites," Spectrum Gallery presents this show, for which its forty-three member arrists invited other artists to participate. The exhibition runs though August 10, and the gallery is located at 726 Seventh Avenue, downtown. 232-9743.

"Fortissimo! Thirty Years from the Richard Brown Baker Collection of Contemporary Art," this exhibit of mote than 160 contemporary works by such artists as Roy Lichtenstein, Jackson Pollock, Andy Warhol, Willem de Kostning, and others, remains on view through August II. San David December of Art, Bulbou Park, 2327/991.

"Journey to the Surface," Michael McMillen's installation work fills two rooms; the show continues through August 24, Installation Gallery, 447 Fifth Avenue,

"Faces," more than forty photographen, including Walker porty and the warm, Irving Penn, Henn Cartier-Bresson, Diane Arbus, and Alfred Steight; are featured in this eighty-year terruspective. Included in the exhibit are 150 studies; subjects are testing that the starts, children, and men at war. "Faces" continues through August 25, Museum of Photographic Arts, Balbox Park. 239-5262.

"Journey to the Surface," Los Angeles artist Michael McMillen's installation, employing light, water, recorded music, and naval imagery, is on exhibit through August 27, Installation Gallery, 447 Fifth Avenue, downtown. 232-015.

Gates open at 9:00AM and close at Midnight – Every day



TO LOCAL EVENTS

The Fourth

The FOURTH (continued from page 1) and just, country, and ruck musse. The festivities will end at 9:00 p.m. with firework, at the bittan Meas High School ballfield. Information: 560-1423. While you're out there, you might take part in the IOX run car the rewardle from run) are the rewardle from run) are leave the post at 7:00 a.m., statting from Red Cedar Drive next to Mitamar Ranch Elementary School. Information on entering the tase: 695-1297.

How about a trip northward, up the coast! In Encoutas the Fourth celebrations will take place at The Hill, on Westlake Street between Samuel's Restaurant and Another Restaurar and Another Recupet Food Firmes Center From II-O a.m. to 9-30 pm. there will be live entertainment on two stages, including such gosspa to Commander C-My, Camned Heat, the Mar Debs, Eve Careloc Lever, Baggle-Five Careloc Lever, Baggle-Five Careloc Lever, Baggle-Gagle, Fugitive, the Bladins, and Dalotas. If you want to get up early, you might precede the entertainment with a 10K fun run, beginning at 7:30 a.m. at the corner of La Costa Avenue will want to star around for the fireworks at 9-30 pm. (the licensed professionals will be Pyro, who performed at the summer Olympic games). All day long there will also be food, tides, magicians, jugglers, and clowns. Information: 146-8681, Coing farther north, you will find yourself in the middle of Occanside Setsivities. There will be a parade at 10:00 a.m. on Hill Street between Wisconsin et al. (1997).

be a parade at 10:00 a.m. on Hill Street between Wisconsin and Fourth, featuring an equestrian competition. From, 10:00 a.m. to 10:00 pm. there will be a Pier Plata Fair under the Oceanside pier (400 North Strand), with booths selling food, beer, arts, carfs, and other time. Finally crafts, and other items. Finally,

cortis, and other term. Finally, at 920 pm. at the Occaroside expects 9200 pm. at the Occaroside expects 92000 pc. pc. at come to town for all this tan, so don't be supprised if there's a crowd. Information, 439 7290. What about the inland communities of North County? Rancho Bernado will have a community celebration, beginning at 73 920 pm. with the occaroside publication of the occurrence of the occaroside publication of the occurrence occurrence

In Vista, the fun will be concentrated at Brengle Terrace Park, 1200 Vale Terrace Drive. It will consist of a 10K run, a twomile fun run, an over-the-line

preview of the summer musical a break-dancing demonstration

and the community chorns), and fireworks at 900 p.m. and the community chorns), and fireworks at 900 p.m. 174-6124 or 758-750. The fireworks at 900 p.m. (See 1997) for 1997 f

exhaust you. In that case, why not stay at home and watch Leonard Bernstein conduct the Antimod Symphony Othereta in a franti of July concert. The country of the Conference of the Program of Stripes.

Derristen's West Sale Story and Sousa's "Stars and Stripes Forever." The program airs on KPBS-TV, Channel 15, from 8:00 to 9:30 p.m.

If by this time you've forgotten what date all this takes place on, it's July 4! Have fun!

TeamTennis tinued from page 1)

(continued from page 1)
might be.
It is, therefore, worth noting
that when the batest installment
of professional ream tennis
debuts in the Sports Arena next
Wednesday, the participants will
be out to carn their money the
old fashioned way — by wriving
For Butch Walts, Mary Lou
Partek, Tedd Nelson, and Robin
White — the members of the Piatek, Todd Nelson, and Robin White – the members of the San Diego Buds – there are no advance guaranteed contracts, just a \$400,000 pool that will be divided oncepable at the end of a fourteen march season among the eight teams and their players and coaches. The better a team and costeles. The better a team finishes, the bigger its share of the pool. It shouldn't surprise anyone that this format has failed to lure the big names in

talled to have the big roames in pro-terms, but the consolation for spectators will likely be an exhibition of spirited team effort performed by eager up and-comes who will be rewarded from the compart of the compart

games. Each match will consi games, Each march will consist of one set each of men's singles, women's doubles, and mixed doubles, and it is the prerogative of the visiting coach to arrange the order in which these sets will be played. The team winning the most sets out of five wins the match, providing it also wins the fifth set. If, however, the fifth set is won by a team that has won is won by a team that has won only one or none of the previou four sets, the match goes on antil the dominant team has won one additional four-point game, or until the underdog has completed enough of a comeback to the the other team total number of games wan to that point in the match. In the latter case, a twelve point tie breaker ensues, the first side to win twelve points taking the match. The idea is to keep the match interesting for both fan and players in case one team
jumps out to a 3-0, 3-1, or even
4-0 lead in sets, and to make the
order in which the visiting
coach arranges the sets an important element of strategy.
The San Diego Buds will open

The San Diego Buds will open their season on Wednesday, July 10, at 7:30 p.m. at the Sports Arena against the Miami Beach Breakers, who will feature fifteen-year-old Argentine sensation Gabriela Sabatini. More information is available at 297.9662.

- Stephen Heffne

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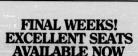
READER'S GUIDE TO THE THEATER.

Theator issings are compiled by Jeff Smith; commentary is "
Jonathan Swith and Jeff Smith, Information is accurate according to material given us but it is always uses to prome the theater for any Jessembler and the second to inquire about toket accelebility. Many theaters offer discounts to students, service citizens, and the military; ask at the box office.

ANNIE
The Lawrence Welk Village Theatre
presents the popular musical —
presents the popular musical —
presents the popular musical —
the present the p the production. Principal cast members are Laura Nesters as Annie. Jack Ritischel as Warbuks, Claudia Wilkens as the Uilsnous Miss Hannigan, and Rob Barnon as Rooster (Sm.) Lawrence Welk Village Theatre-through Cepterber 8. Tuesday, and Thursday through Saturday at 8.00 pm. Matthew Tuesday through Saturday at 8.00 pm. Matthew Tuesday through Thursday, and Sunday at 1.45 pm.



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Jonathan Saville, READER

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publisher and then loses her occul
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faller by the come of the come of the
faller by the come of the come of the
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staling direct in sough
Judy Land Come of the
staling direct in the
staling dir has made an amusing farce, genial in its satire of psychotherapset, and particularly good in its reproduction of a special attenuent entering the particularly good in its reproduction of a special attenuent entering good psychopop cliches. The acting and staging at the Marquis are both excellent, filled with detailed comic realism. Well worth seeing. (Sa.) (Sa.) Marquis Public Theater through July 14: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE BIRTHDAY PARTY
The Community Acta's Theatre is
stagling a new one-art pits, by San
Degars Finded H. Mongenstern and
Levis Wongenstern, about the
effects of a bitney a skicholism of the
factor of the stage of the stage of the
celebrations are not an order. (Sim.)
The Cliris Club. 606 South Thritist.
There, San Dego, Sunday, July 7 at
400 pm. For information call
262.5 169. THE BIRTHDAY PARTY
The Community Actor's Theatre is

CICVIDA

CLOUD 9

Canyl Churchill's play, currently on the San Diego Rep's stage in Sam Woodhouse's splendid production, is a work of extraordinary theatrically, and of considerable human wisdom as well. Cloud 9 tells us some crucially important things about the problems of alle in the late "semireth". coldens of the interest execution in the interest execution in the interest execution in the interest execution of the int and the modern female child are played by men; the actors play multiple roles; and the casting of the second act is a reverse of that of the first. All this clever trickiness is used to joil us into an awareness of some of the chief dilemmas of

contemporary life. Cloud 9 is about sex and sexual identity, about the problem of discovering and being onesel, and about relationships, with the problem of discovering and being onesel, and about relationships, with the problem of the problem of

DUET FOR ONE Reviewed this issue North Coast Repertory Theatre, through July 14. Thursday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Sunday, July 14 at 2:00 pm.

at 2:00 pm.

THE EDDANIACS
Comedimes Mergaet Gillette and Sher Classe Comment members of the improvisational group Hot Flashes.

And Classe Comment of the improvisational group Hot Flashes.

Conter shere they permiered their comcity as last summer.

X-companied manically by use of the comment of the comme

FALLEN ANGELS
Noel Coward's frothy comedy, which
you may see in a delightful
production at the Old Globe, shows
once again its author's deft manner
of touching upon serious human

insues so lightly and cassally this audiences come away convinced that they have been merely entertained, which in fact they have been merely entertained, which in fact they have been they have been a support of the support of the

GIRL CRAZY

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HELLO AND GOODBYE Athol Fugard's uneven drama has several moments of genuine pow First produced in 1965, the play

in staging the musical — music by George Genhwin, bytes by te George Genhwin, bytes by the Genhwine, book by Qui pholion and John McCown — about Darny Churchit, a sealing, hew york makes to get away from bootlegars and gold degars. Darny India nue lore in holy Care, and ends up to the product of the control of the contr

492 99:00

GREATER TUNA
Basically a sertien of satirical
Basically as sertien of satirical
Basically sertien of sati

aims not for altirmation, in the traditional sense. but rather for motiones just to constitute living. For motions are constituted in the constitute of the

MERRILY WE ROLL ALONG Taken as an evening of

entertainment, there is much to encomment about the La Jolia Planhouse spreduction of the Recomment about the La Jolia Planhouse spreduction of the Planhouse spreduction of the Planhouse spreduction of the Planhouse spreduction of the Recommendation of the Recomme

READER'S GUIDE TO THE THEATER ..

A MIDSCAMEER NIGHT'S DREAM . Jack O'Brein's expert staging of Shakespeer's popular comedy anties a delt, precarious balance and the programment of the play steeper to production also displays a clear unfiltnehing sense of the play steeper tonsilizes. Its practical comment of the play steeper tonsilizes is programment of the production as are the programment of the production of the programment of the production o

Kandis Chappeti, as a giddy Hermia, and uniformly terrife, work by Tom as action sliving in the mechanicals. The production says during the court scenes with mether Charles Januar on Maneres Chalon properties, and the production says during the court scenes with neither Charles January on Maneres Chalon properties, and the method to the court scenes with the majority of the evening is simply too well done to miss. Robert Moragani set and O Sheen's direction make full used in the court of the territory and the student of the court of



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Greeden I

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10 JULY 3, 1985

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READER'S GUIDE TO THE THEATER

A MIDSUMMER NIGHT'S DREAM

DREAM
For its fifth annual summer show.
Octad One Productions presents
Shakespeare's story of six lowers
whose courting and wedding plans
go astray after the introduction of a
little 'any dust. M.F. Gernah directs. ittle any dust MJ. Demish directs the production Members of the cass include Jerny Rocklerk, Rathleen Lindsey, Salberg, Donald L. Pugh II. Kathleen Fuchs, Bruce Sedent, Jennifer Rubins, Louis Esposita, Douglas Seaganaes, Cregory A. Burke (who has also designed the alto exertis in mosts. She altor water hard about the "Year upon of herine. But she is intropied, and played the Cardyin Schade — in one of ther feest comic performances to data when is comic performances to data when it is not some of the cardy and the state of the productions. Prince Daurites being a capable moth for Schade), the productions is usaful code, especially Margaret Neuhoff's excelent consumes, is pleasing, and Parricla furner's pleasing, and Parricla furner's

ONCE UPON A MATTRESS

manuscus, Scr. 1990 No. Musical comedy netells the story the princess and the pea cand the scrip mattresses). Young Prince Dauntless the Drab seeks a wife. And excryone except his mother Queen: Aggravan, is helping him since no one in the small, yet sibrant. Ricigdom of Southern

A PARTY FOR LOVERS

PERIOD OF ADJUSTMENT

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JAN MUNROE
Sushi and the Del Mar

Communications Center present a solio performance by Jan Munroe. Called Alligator Tails, the piece is an autobiographical exploration of Munroe's Southern roots. It is set in Quincy, Florida, homes, yn of Quincy, Florida, hometu, an of Munroes father and five generations of ms family incompanied by a stuffed quana, Munroe — an accomplished mime who studied with Marce Marceau and Elterne Decroux — illuminates his Southern experience through a cast of different characters. (Sm.)

THE SUPPORTING CAST

THE SUPPORTING CAST in Pairs Playhouse is staging George Furth's cornedy about Ellen, the novel she has written, and its characters, four of whom are based on her Triends and inspirations. The horly problem is that her book won't be released until she gets her friends approval. Thus she has invited all four to her Malibu beach house for his problem. All prochases and prehause little. lunch — and perhaps a little discussion. Jo Rubin directs the

(Sm.) Patio Playhouse, Friday, July 5 through July 28; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.



guaranteed to win over audiences with its charm and leff Smith, The Reader

Good direction. Good acting. Good set. Good show thoroughly delicious

Don Braunagel, The Tribune Princess Winnefred is lovably bold, bright, gutsy . . don't miss the opportunity to meet

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READER'S GUIDE TO THE MUSIC SCENE

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

I didn't welcome the release a couple of years ago of Philip Bailey's solo album Continuation. It wasn't that I disliked Bailey or had low Continuation. It was that idilitied Balley or had low expectations for his work; if anything, because of my regard for Balley's abilities. I figured that stifting through read of the Balley's abilities. I figured that stifting through read of the Balley's personal project was my assumption that eventually it would spell the demise of nor of my favorite groups. Earth, Wind, and Fire. As one of three lead voices for the rhythm and blues the project was my search, which was the project with the project was my search that the



imaginative, musically advanced group worsened when I listened to Continuation and realized that Bailey was much more than just another dulcet-voiced soul just another dulcet-voiced soul crooner. The George Duke-produced album became one of the sleepers of 1983, and its opening track, "I Know," was so

get to the rest of the album.
As it turned out, the issuance As it turned out, the issuance of Continuation very nearly coincided with the release of Earth, Wind, and Fire's Electric Universe, and gave one the opportunity to compare the albums and Bailey's

contributions to each. Electric Universe proved to be a radical departure for Earth, Wind, and Fire. The ever-experimenting White had disposed of the band's famous horn section (retaining only the services of tenor saxophonist Andrew Woolfolk) and, true to the

record's concept and title, had given Electric Universe a sheen as chilly and high-tech as fluorescent lighting. Although neorescent ignuing. Attnough the album generally was very good. Electric Universe had a disembodic feel to it, a synthesized, lab-tested sound that was at odds with the groups reputation for producing sensual, swinging funk. Bailey sich usies we little more they are sensual, swinging funk. Baileys inch voice was little more than a thread wowen into the background of this electronic tapestry. Continuation, on the other hand, was like an aural welcome mat. Bailey's woice had never sounded better, and Duke's trademark production values gave the material (much of it written by Bailey) a warmth that was closer to the old Earth.

values gave the maternal (much of it written by Balley) a warmth that was closer to the old Earth. Lower of the control of the

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All La Jolla Village Inn reserved seat tickets will be honored at the Kona Kai Club.



have been heard coming from the band's members, Bailey has been busy. Shortly after Continuation was shipped to the stores, Bailey took in a Phil Collins concert at L.A.s. Universal Amphitheatre Collins, a long-time Earth, Wind, and Fire fan, had borrowed the band's born section for some of his own solo section for some of his own solo sessions, and had gotten to know Bailey in the process. The pair's mutual admiration developed into collaboration when Bailey asked Collins to produce his next album. Chinese Wall.

Chinese Wall.

On the surface, Bailey and Collins would seem an unlikely team. As the mastermind and lead vocalist of Genesis since

Peter Cabriel bolted the group in 1974, and more recently as a solo artist with several hits to his credit ("In the Air Tonight," "I Missed Again," "Against Ali Odds," "You Can't Hurry Love," and the current "Sussidio"), Collins is a pedigreed, progressive pop-rocker and one of contemporary music's best Collins has also always had a special affection for American rhythm and blues and funk, and on *Chinese Wall* he and Bailey were able to combine the two were able to combine the two contrasting musical schools in a way that emphasizes the strengths of each. Their first collaborative hit (cowritten with bassist Nathan East, formerly of San Diego) was the catchy "Easy Lower," a tune that mated pop-

rock guitar riffs and chord rock guitar riffs and chord changer with a funk, danceable rhythm track (and featured both Phils in a vocal dueth. "Ease" Lover "made it onto both the pop and soul charts and served the dual purpose of introducting Bailey to a wider white audionce

and Collins to black radio. The duo used that rock-soul formula in waters comit antimater throughout Chinese Wolf, which, predictably, was much more adventurous than Bailey's first effort, inter-stingly, the synthesized voices and special effects beard on the album's "Photogenic Memory" and "I "Protogenic Nemory and 1 Go Crazy" could just as easily have fit somewhere on Earth, Wind, and Fire's Electric Universe, while "For Every Heart That's Been Broken" and songwriting and the terrific vocalizing of Bailey, whose taste and phrasing bound what could have been a hodgepodge of styles and sounds into a neat bundle that surrendered many musical trest.

bundle that surrendered many musical treats.

While the impersonal feel of the last couple of Earth, Wind, and Fire albums made it seem as through the band's messages at though the band's messages at the substance of the alluring congeniality and spontaneous spark that made that band's carlier work irresistible. Listening to Continuation and Chinese Hold, one part of the spanning of the spanning of the part of the spanning of the part of the spanning of the





"Go" sound as if they could have been lifted from a middle-period Earth. Wind, and Fire album. Yet Collins's stamp remains consistent and indelible on this album. As a producer, Collins sea been known to fill as many

has been known to fill as many as fifteen studio tracks with

as fifteen studio tracks with drums before missing them down to three or four. The result is an explosive. The sound that has become identified with Collins. That heavy drum sound and guitar tones that one usually associates with new-rock recordings frequently gave Bailey's vocals a steely context in which his enging, by

in which his singing, by contrast, sounded even smoother than usual. But whether the support tracks were rock-ish, pop-ish, or soul-ish, the album's constant was good

OUTDOOR CONCERTS

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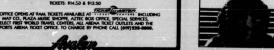
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FRIDAY - JULY 26 - 8PM



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continued from page 14) and Fire still exists as a unit (Bailey insists that until further rotice he's still a vocalist with that band), and I look forward to that band), and I look forward to whatever new tricks Maurice White might have up his sleeve. But if that group never again sets foot in a recording studio 1 now feel confident that as a solo artist Bailey could provide a suitable replacement. He'il be in San Diego for the first time without his Earth, Wind, and Fire mates when he performs a Saturday afternoon concert on

JERRY HER'LERA'S

1130 Buenos Are. 276-3993 Cocktails, dancing, air-conditioned — 21 on up Ling's Kitchen — food for the famish

VEDNESDAY, TONIGHT (July 3) Wild man MOJO NIXON gives away FREE albums. Plus SOLDIERS OF FORTUNE and DRIVE-INS

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ROVING EYE MUSIC REPORTS Tues. 18th-

The sec call, New Seam roll Breath profess down Confidence Counts were found to the confidence Counts was the seam of the sec seam of the seam of the

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THURSDAY, JULY 4 Metal Fireworks AMERICAN STEEL and introducing

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orists "We All Fall Down" The
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THE PLAYGROUNDSLAP

TUESDAY, JULY 9 SDSU'S

WEDNESDAY, JULY 10

TOUCHY SUBJECTS

the Del Mar Fairgrounds Grandstand Stage. Like any artist who consistently stays a couple of giant steps ahead of his peers acclaim and even some notoriety as a quirky idiosyncratic performer. But there's a tradeoff when someone one's innovations have borne fruit, someone else has come along to collect the commercial majority of record consumers

> himself helped to start years earlier, he risks being tagged as a bandwagon jumper. Apparently, Rundgren and Apparently, Rundgren and Utopia are willing to take that chance. Although the band began life in 1974 as the sevenpiece Todd Rundgrens Utopia, it has long since dropped the possessive prefix to become a democratic quartet in which Rundgren is an equal Rundgren is an equal participant in all the composing, playing, and decision making. Utopia's other members are bassist Kasim Sulton, Drummer John Wilcox, and synthesistLeyboardist Roger Powell. Despite Rundgren's comparatively diminished role in the band, Utopia has shown a recellisation oct milities. archetypal pop guises in an archetypai pop guses in an almost repertorial cataloguing of styles. Beginning with the mind-blowing Todd Rundgren's Utopia, the band has tackled everything from cosmic-fusion-rock to Eastern-mysticism-pop to the control of the popular to the control of the control of the popular strong first pends to to epic-science-fiction-rock to candy-coated. Anglo-American pop, including along the way an entire album devoted to replicating the sound of middle-period Beatles (1900's Deface the Music). As if to prove that you only mock the stuff you love. Utopia achieves a compatible marriage of tribute and parody in its treatment of its fewerite kinds of music. But candy-coated Anglo-American favorite kinds of music. But more importantly, as the band's more importantly, as the bands own catalogue has grown, Utopia has managed to puree its sundry influences into a homogenized sound that, while initially derived from a number

of sources, can now be described as the "Utopia With its tenth album, the recently released P.O.V., Utopia returns to its - and Rundgren's roots with an album of catchy pop-rock tunes that perhaps represents the group's most promising bid for a hit record. All the tested Utopia ingredients are here - fetching melodies are here — letching melodies, anthemic chord progressions, electric guitars punching through soft, flat synthesizer textures, sunny vocal harmonies and self-referential premises. If anything, PO.V. might remind some listeners of Rundgren's late-Sixties band, the Nazz (a that band might sound today). There lies the irony: Rundgren was doing this stuff sixt. en years ago, and is returning to it now in an admitted attempt to post something out that conforms to contemporary style in sound and execution. I don't know if it will make much of a dent in the charts, but it certainly deserves to POV is one of those albums that continues to grow on you after dozens of hearings, and gives a long-time fan such as me vet another reason to look forward to the group's appearance when Utopia opens for the Tubes next Wednesda

and popular harvest. Rundgren was one of the first pop artists to put the synthesizer to extensive use: he was producing surrealistic rock videos in his wn studio long before the need industry thought to tap their vast potential as a marketing tool; and in his solo work as well as in his efforts with his band. Utopia. Rundgren nis band. Ctopia. Rundged anticipated the developments of both neo-Anglo pop-rock and techno-pop. Yet for all his troubles Rundgren remains virtually an unknown to the

Humphrey's for two shows: Friday also marks the first night of a weekend of performances by the Mamas and the Papas at Of course, the ultimate irony for a progressive thinker like Rundgren is that if he should choose to backtrack to capitalize on a trend that he the San Diego Wild Animal Park's Mahala Amphitheater (they'll play Friday, Saturday, and Sunday nights).

Amy Grant, the gospelsinging Grammy Award winner who has recently shifted over to a more straightforward pop sound and content (that wasn't the wind that woke you up night last month—it was the collective whevening of types cover the next from Grant, that it is okey to be Christiv—and it is okey to be Christiv—and show at the 16 May Pairgrounds Grandstand Stage on Saturday, while the indedatigable Ramsey Levils will be at Humphrey's for two shows: T.S.O.L., M.I.A., Insofents, and the Wahath Hall; and Precious Metal will be at the Sprint. night last month - it was the

Spirit.

One of the biggest country One of the biggest country shows ever produced in this city will take place on Sunday, when Country Music Jamboree presents Johnny Lee, Earl Thomas Conley, Johnny Paycheck, the Judds, Mel McDaniel, Terri Gibbs, Freddie Pender, Lorrivi Morgan, Jimmy Crit and the Cotton Band, and Gassetty at the Laseside Route. Arens that night, Bough Cutt will be at the Bacchanal in Clairmennt Messa. Thesday's shows include the sold-out Tears for Fears gig at SIGSUS Open-Air Theater; and Storm's performance as the Storm's performance as the next installment in the "Jazz Live" series at San Diego City College's Theater. The week closes with the **Truth** at the

night at SDSU's Open Air Theater.

In other concerts this week, Patti "How Much Is That

Patti How Much is that Doggte in the Window Page and the Harry James Orchestra will perform tomorrow, Thursday, on the Del Mar Fairgrounds Grandstand Stages while later tomorrow the

ame venue will host "Rain — A Tribute to the Beatles"; Friday brings the Blasters to the Del Mar Fairgrounds

Grandstand Stage; and smarmy sax player John Klemmer to

CONCERTS

P.S. Your Cat Is Dead: Club July 3, call for time, 2236 Fern Street, Golden Hill, 284-2845.

Patti Page and the Harry James Orchestra: Del Mar Fairgrounds Grandstand Stage, tomorrow, Thursday, 2 p.m., 1-5 at Via de la Valle, Dei Mar.

Rain - A Tribute to the Beatles: Del Mar Fairgrounds Grandstand Stage, tomorrow, Thursday, 7:30 p.m., I-5 at Via de la Valle, Del

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

John Klemmer: Humphrey's, Friday, July 5, 7 and 9 p.m., 2303

The Mamas and the Papas: San Diego Wild Animal Park's Mahala Diego Wild Animai Farks Mahata Amphitheater, Friday, July 5, through Sunday, July 7, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

A Tribute to Elvis Prealey with the Belair Boys: Del Mar Fairgrounds, Calico Stage, Friday, July 5, 5-7 p.m., 1-5 at Villa de la Valle, Del Mar.

Faces of Drama: Club Cult/the Whistle Stop, Friday, July 5, call for time, 2236 Fern Street, Golden Hill. 284-2845.

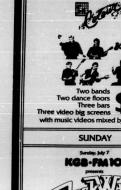
Isabel III: La Maison/Galerie 5. Priday, July 5, 7:30 and 9:30 p.m., 3681 Fifth Avenue, Hillcrest, 298-

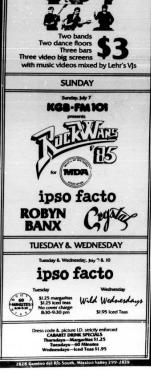
Philip Bailey: Del Mar Faingrounds Grandstand Stage, Saturday, July 6, 2 p.m., 1-5 at Via de la Valle, Del Mar.

Grandstand Stage, Saturday, July 6, 7:30 p.m., I-5 at Via de la Valle, Del

T.S.O.L., M.I.A., Insolents, and Love Canal: Wabash Hall, Saturd July 6, 8 p.m., Wabash and University, 565-9947.

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





Grover Washington, Jr: SDSU

Open-Air Theater, Tuesday, July 23 8 p.m., San Diego State University

WEDNESDAY & THURSDAY

ipso facto

ROCKIN' WEEKEND

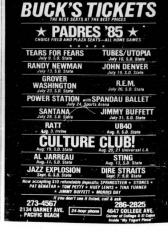
Friday & Saturday, July 5 & July 6

ipso facto



FOR INFORMATION CALL 481-9022





Adam Ant: \$18U's Open-Air Theater, Wednesday, July 24, 8 p.m., San Diego State Univers campus, 265-6947 or 232-0800

Shadowfax: Humphrey's, Wednesday, July 24, 7 and 9 p.m. 2303 Shelter Island D. ive.

Richard Thompson: Old Time Caré, Wednesday and Thursday July 24 and 25, 7 and 9 p.m. 14 North Highay 101, Leucadia

R.E.M.; SDSU's Open-Air Theater. Fridor, July 26, 8 p.m., San Diego State University campus, 232-0890 or 265-6947.

Jan and Dean: San Diego Wild

Exciter and Exodus: Pairsade Gardens, Soturday, 54y 27, 8 p.m., 2838 University Avenue, 565-9947.

Suranne Vega: Spirit, Saturday July 27, 9 p.m., 1130 Buenos, 276-3993.

Santana: SUSS & Oper Au Theater Sunday July 28, 8 p.m. San Diego, State University camp 232-4866 or 265-6947

The Pat Metheny Group: Koria Kai Club, Sunday and Mondas, July 28 and 29, 8:30 p.m., 1551 Shelter Island Drive, 283-SEAT

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

The Vangrander Marchall Wa-Wednesday July of Call for time 108 University Avenue, Hillerest 207 (2015)

Jimmy Buffett and the Coral Reefer Band: 8081 s Open Air

CLUBS

Club listings are compiled by I Armings. If you wish to be included, please cell 265-9082 Thursday afternion or Friday before 5.00 p.m. The listings

North County Barr-X Ranch House, 119 E.

Belly Up Tavern, 143 South Cedins Avenue, Solana Beach, 481 9022; Private Domain, rock, Wednesdop, July 3, The Vighty Floers, rock and blues, Thursday, July Lebonarie, rock, Fitday, the Pretensions, nostalgie rock, Saturday, Sancho Bamard, rhythm Saturday Sancho Barnard, rhyllin and blues popt and rock. Sunday, the Mar Dels, untage rock. Menday, Fe-Mo, sia and catepoor rock. Tuenday the Pathfins, rockabilly and rhythm and blues, and the Fugitives, rockability and rhythm and blues. Widnesday, July 10. Afternoon concerts. The 10 Aftermon concerts: The Chicago Fifteen, big band swing. Friday, Molly Stone and Friends, blues and boogie woogie, Monday; Stones Throw, vintage sazz, swing, and book, Wednesday.

Borrelli's Back Room, 2677 Vista Was Oceanside, 721-5400 Midnight Delight, contemporary. Tuesday through Saturday; Moment's Notice with Judy Ames. Top 40 dance music. Sunday and

The Country Side Restaurant and

country, Wednesday through Sunday, Lone Star Country, country, Menday 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, 755-673.) The Reflectors, rock, Thursday through Saturday, the Selection, rock, Sunday: Millenum

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931; Messenger, rock, Wednesday, July 3, through Saturday, July 6; live music, Wednesday, July 10.

The Flying Bridge, 1163 North Hill Street, Oceanside, 722-1904; Don Tennison, country and contemporary, Monday through Saturday

Vista Way, Oceanside, 433-2633; Sonny Daniels, contemporary, Wednesday through Sunday.

freland's Own, 656 First Street, Encinitas 944-0233. Sean McVicker, Irish and contemporar hursday through Saturday, with Paul Dunn, Friday and Saturday and Barbara McCarty and Patrick Petne, Sunday, the Paradise Street Band, Irish music, Wednesday

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Sneak Preview. contemporary. Wednesday through Saturday. Ted Winchester. nporary. Sunday.

Jolly Roger/Sciana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Barker and Orr, music and comedy Wednesday

La Costa Hotel and Spa, Costa del Mar Road, Carlsbad. 438-9111: contemporary, and Gina Eckstine and Jinx, contemporary, 'luesday through Sunday, alternating nightly

between the lounge and dining Eccondido. 746-7038: Ron Bell, country, Monday through Saturday

McCabe's, 1145 South Tremont. Occanside 439-6646: Live music, Wednesday through Saturday, call

Mille Fleurs, 6009 Pasco Delicias Ran-ho Santa Fe. 756-3085. Joel Votresday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-174: Fantasym, contemporary Wednesday through Saturday: San bosons cuntemporary Sunday

Avenue, Escondido. 741-0935: Freewill, rock, Thursday through Saturday: audition night, Wednesday Normandy Cocktail Lounge, 215

North Hill Street, Oceanside, 72: 4721: Live rock every night, call

Oakvale Lodge, 14900 Oakvale Road, Escondido 749-3193; Texas, country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614; Dirk Debonaire, rock, Wednesday, July

Lovers, blues and rhythm and blu Sunday, Holiis Gentry and Fattburger, pazz, Monday and Tuesday, Toys, rock, Wednesday, July 10.

Road, Poway. 748-H35: The Savery Brothers, country, Wednesday Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Leucada, 436-4450-Peage Sharmon folk. Wednesday July 3. Ranch Parts, bluegrass and newgrass, 7:30 p.m., Thursday. Peter Sprague, 1972, and Steve Kujala and Frenchs, Jazz, 7 and 9 p.m., Friday: Sparky Rucker country blues and folk blues, 7 and 9 p.m., Saturday; the New Expression, contemporary folk through Saturday. Palph and Eddie's, 390 Gra Avenue, Carisbad, 729-2989: Live music, Friday through Sunday call club for information.

Rancho Bernardo Inn. 17550 Bernardo Oaks Orive, Rancho Bernardo, 277-2146, Karen Cavanagh and One Plus One 9 p.m., Saturday, the New Expression, contemporary folk music, 6:30 and 8:30 p.m., Sunday, Old Time Hoot Night, Tuesday, the Whiskey-Baja Band, traditional Irish tunes and airs, 7:36 p.m., Cavanagh and One Plus One. contemporary, Tuesday through Saturday, David Watson and the Gathering, contemporary, Sunday and Monday. Wednesday, July 10. Sunday brunch concert: Catherine Espinoza, Irish harp.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos 744-8102: Bob Sasse, country and folk, Friday through Sunday. The Red Coach Inn, 135 North Pine, Escondido, 743-9796; The Agents, rock, Tuesday through Saturday, Justin Kace, rock, Sunday

Pomerado Club, 12237 Pomerado

Rodue Stills, 9850 Cornel Mr Road, Los Peñasquitos, 578-2144; Shades of Jade, Top 40 dance music, Tuesday through Saturday

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Croscendos, big band dance music. 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday: Bob Long, jazz piano, 7-11, Wednesday and

Stage Coach Inn, 1865 Vista Way. Vista, 724-9090; Uptown Pickin', country, Wednesday through

Sylks, West of L5 on Via de la Vaile Del Mar. 753-7955. J.J. Frank The Coalition Orchestra, siezz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday.

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.

Tequila Flats, 3296 Missio Avenue, Oceanside, 757-7757. The Models, rock, Wednesday, July 3, through Tuesday, July 9, Messenger, rock, Wednesday, July 10.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171, Bluegrass Etc., new and traditional bluegrass, Saturdas

Them Bones, 221 East Grand, Escondido, 741-9445: Dakota, country rock, Wednesday through Saturday.

Valley Center Ima Saloon, 27555

Whiskey Creek, 14240 Poway Road, Poway, 748-7531, Stamped country, Wednesday through Sunday, Tony Dockum and Red Exc. country, Monday and Tuesday

Whiskey Flats, 1260 West Valley



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TOYS

Parkway, Escondido, 745-8640: Planet, rock, Wednesday, July 3 through Saturday, July 6: Fastlan rock, Sunday and Monday; the Heroes, rock, Tuesday and

Wooden Nickel, 13303 Poway Morin, country, Wednesday and Thursday, CW Express, country,

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: Gloria Michaels and Spring Fever, contemporary, Tuesday through

Saturday: Peter Sprague and the Dance of the Universe Orchestra with vocalist Kevyn Lettau. Sunday

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Deboarh Raye and Aria. Contemporary Teesday through Saturday: Cheathary's Jazz Quartel, 2azz, Sunday Plano har Buddy Reed, Tiesday through Saturday; Bob MecLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street Ocean Beach, 222-6822: Tranzaction, rock, Wednesday, July 3, through Saturday, July 6; the Blonde Bruce Band, blues and rhythm and blues, Wednesday, July

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

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Hollis Gentry and Fattburger. Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559 The Heroes with Johnny Almond,

sday, July, 4: the Jets, vintage rock, Friday through Tuesday; Zzaji, jazz, Wednesd; v. July 10.

Elario's, 7955 La Jol'a Shores Drive, La Jolla. 459-0541: Papa John Creach, electric violin jazz, Wednesday through Saturday: Ron Satterfield, jazz, Monday and

Hilton Hotel, Cargo Bar, 1775 Hitton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission
Bay, 276-4010: The People Movers,
contemporary, Wednesday through
Saturday; Triple Play,
contemporary, Sunday through
Thesday. Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Stone's Throw, vintage jazz swing, and rock, Wednesday through Saturday.

Hotel del Coronado, 1550 Orangi Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday three th Saturday.

rock, Thursday through Saturday.

Hotel La Jolla, 7766 Fay Avenue. La Jolla. 454-3001: Joey Chess, piano variety, Tuesday through Saturday.

Islandia Hotel, Supper ClubiLounge, 1441 Quivera Road, Mission Bay 224-3541; Bogart, contin-upperary, Wednesday Prough Saturday; Stu Shames, jazz piano, Taesday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Jose Murphy's, 4302 Mission ward, Pacific Beach, 270-1220: The Siers Brothers, rock, Nednesday through Saturday: Fou

La Jolla Broiler, 1298 Prospect Street, Coast Walk, La Jolla, 456-

0707: Moroa, jazz. Friday and

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

Le Chalet, 5046 Newport Avenue Ocean Beach. 222-5300: Voyeur. ock. Wednesday, July 3, through Saturday, July 6: Messenger, rock. Sunday thr uigh Tuesday, the Source, rock, Wednesday, July 10.

Le Sainte Maxine, 1250 Prospect Street, La Jolla. 454-2434: Pepper and Salt, Latin, salsa, Top 46, big band, swing, French, Italian, and

Greek music, Tuesday through Sunday.

Loma Portal (formerly Rodeway Inn), 2901 Nimitz Bouleverd, Loma Portal, 224-3655: The Hills Brothers, Jazz, Thursday, Spanky White Face, contemporary and rhythm and blues, Friday and Saturday.

Mary's by the Pier, 710 Garnet Avenue Pacific Beach, 483-7844. Live masic, Wednesday, July 3, call club for information; the Rick Wells Band, vintage rock, Thursdi, y through Sunday; Dan Connor, country and originals, Tuesday and Wednesday. McP's, 1107 Orange Avenue, Coronado, 435-5280: ThePep Boys, contemporary, Wednesday, July 3, and Thursday, July 4; Black Market, contemporary, Friday and Saturday; the Gires, contemporary, Monday: Joey Harris, rock, Theedby, Sohn, contemporary, Wednesday, July 10

contemporary, Wednesday, July 10 Mexican Village, 120 Grange Avenue, Coronado. 435-1822: Live music, Friday and Saturday, call club for information. Piano bar: Kevan Melion, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: RPM, rock, Wednesday, July 3 through Saturday, July 6;

Automatics, rock, Sunday and Monday; Crystal, rock, Tuesday, July 9, and Wednesday, July 10.

Mulvaney's, 1031 Orange Avenue Coronado, 435-4660; Live music Friday and Saturday, call club for information: talent night with Kitty Kieffer, Sunday

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Cathy Curtis, variety. Thursday through Saturday; talent night with Rick Cosey, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: The Five Careless Lovers, blues and rhythm and blues

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Wednesday; Ella Ruth Pügec, jazz and blues. Thursday through Saturday; Hollis Gentry and Fattburger, jazz, Sunday; Toys, rock, Monday and Tucsday.

Paradise Bay (formerly the Windrose), 1935 Quivera Road. Marina Village, Mission Bay Park 223-2335: Automatics, rock. Wednesday, July 3, throug Saturday, July 6; Dirk Debonaire

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711; Mel Goot, Sazz piano, Thesday through Saturday.

Rusty Pelican, 4340 La Jolia Village Orive, La Jolia, 587-1886. Jimmy Hooper, contemporary. Tuesday throughSaturday, live music, Sunday and Monday, call

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234: Melissa McCracken, contemporary, with Larry Evans on piano. Thursday through Saturday.



Spice Rack Restaurant, 4315

Steamer's, 1165 Garret Avenue. Pacific Beach. 274-2323. T.M.J.Q. (Dene Davidson and Bob Morss) 7.11 n.m. Tuesday Wednesday

Tablao Flamenco Nightelub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:70 = and 11:30 p.m., Friday and

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-4895. Tom "Cat" Courtney, blues. Thursday.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Luba Papova, classical, easy listening, and variety prano. Wednesday

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-

8990: David and Francesca Savage, light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Missior, Bay 274-4630: Four's Company, contemporary, Tuesday through

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstains: Paul Eastland, Top 40 variety. Friday and Saturday: Downstains, Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday; Ive musse, Sunday, call club for information.

San Diego North

The Abileae Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Bramble, country. Tuesday

lessons. Tuesday through Thursday

The Alamo, 3093 Clairemont The Alamo, 3093 Clarremont brive, Clairemont, 276-2240; Circles, nick, Wednesday, July 3 through Saturday, July 6; the Ric Wells Band, vintage nick, Wednesday, July 10.

Bacchanal, 8022 Claremont Mesa Boulevard, Kearny Mesa, 566 8022 Private Domain, rock, Wednesday through Sattrada; Bible Black, rock, Assassin, rock, and Ragged Lace, rock, Sunday, the Brother young Banal, rock, and Dark Bider, rock, Tuesday, Storm plays (azz. com 5 a m., Friday from 5-8 p.m., Friday.

Blarney Stone Pub, 5617 Balboa Blarney Stone Pub, 3017 Banosa Acemor. Charemont. 279 2033; Brian Connolly, Irish music. Wednesday through Saturday, the Jackeens, Irish music. Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965: Best of Friends, Top 40 variety, Thursday through Saturday.

Bogey's, 5353 Mission Center Road, Mission Valley, 297-8361: Hollis Gentry and Fattburger, jazz. La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South,

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Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299, 2828, Ipso Facto, rock, Tuesdry through Saturday, with it Colour, rock, Friday and Saturday, Robyn Raus, rock, Crystal, rock, and Ipso Facto, rock, Sunday Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley 296-6329, Zzaji, sazz. Thursday through Saturday. En-Foster, classical guitar, early evening, Thursday, and Saturd through Tuesday, John Lyons. Monk's, 10475 San Diego Mo classical guitar, early evening. Friday and Wednesday: Mike

Road, Mission Valley, 563-0060: The Younger Half, contemporary, Wednesday, July 3, through Zoumaras, classical guitar Friday lunch: Mark Augustin, jozz guatar 6-H p.m., Biesday and Wednesday Saturday, July 6: Brown Sugar contemporary Monday, Side Rick, contemporary Riesday, July 9, and Wednesday, July 10. Avenue, Clairemont, 278-2597: Live music, Tuesday through Saturday, call club for information. Monterey Whaling Company, 887

Cammo del Rio South, Missio Valley, 291-1638: Steve Hudson comedy and music, Wednesday through Saturday, Sally Saxton, contemporary, Sunday and Monday, the Je-Is, contemporary, Tuesday. Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley. 297-H01: Feelin', contemporary, Tuesday through Saturday; L.A., rock, Sonday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022; Nighishift, concemporary, Tuesday through Saturday, Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1720: Quest, rock, Tuesday through Saturday; the Belairs, vintage rock, Sunday and Monday.

Pal Juey's, 5147 Waring Road, Allied Gardens, 286-7873. Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Pavillion Lounge, town and Country 10otd, 500 Hotel Circle North, 291-7131: Sound Investment, contemporary, Tuesday through Saturday Dining Room Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Rosie Trio, Top 40 dance music, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291– 7170: Alan Curtis, contemporary, Friday and Soturday.

Sobriety Sam's, 824 Camino del Rio North, Mission Valley West, 299-0620; Morning Glass, rock,

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0070 Hearsay, contemporary and Top 40 dance music, Thursdaythrough

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Mojo Nixon, blues and rhythin and blues; Soldners of Fortune, rock, and the Drive lins, rock, Wednesday, July 3; Stress rock, American Steel, mrk, and Street Leight, rock, Thursday, Glos Home, ark, Canton Silver, House, rock, Captured Hearts, rock, Touchy Subjects, rock, at the Resistance, rock, Friday, The Simple Words, rock, the Charms Simple Words, rock, the Charms, rock, City on Edge, rock, Flagground Slap, rock, and Mos-Nixon, blues and rhythm and blues Saturday, fin. Frame, rock, the Drice Ins. rock, and Theomad. Shock, rock, Theoday, Relay, rock, Trintig, rock, and Nimbus Obs. rock. Wednesday, July 10.

Stardust Hotel, 950 Hotel Circle North, Mission Valley 298-0511. Coral Room: The Four of Us, swing and group vie als. Thesday through Saturday, the Dick Lopez Trio.





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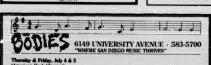
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Thanks Randy!!

On behalf of all the muscians who have worked for you at the Halcyon the past 10 years, we would like to thank you for being a great manager and keeping Rock n' Roll alive in San Diego. Good luck with your future endeavors.

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P.S. This is Randy French's last week at the Halcyon



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THE FORBIDDEN PIGS

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swing, contemporary, and vocals. Sunday and Honday, Crane Room Bert Torres, contemporary. Tuesday through Saturday.

Tio Leo's/Mira Mesa, 1078 rhythm and blues. Wednesday and



blues and theftim and blues. Friday. Apresso, cortemporary. Saturday. Jeff Williams, contemporary. Sunday and Monday. Spanky White Face, contemporary and rhythm and blues. Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary, fuesday through Thursday, Costa V contemporary, Friday and Saturday, Frank Dexter, contemporary, Sunday and Monday

Gorge Road, Mission Gorge, 280-6263: Steer Crary country Thesday through Saturday; Cimmaron country, Sunday and Monday

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillerest, 291-4779; Stu Shames, jazz piano, 6-8 p.m., Monday through Friday, Kathy Lloyd, contemporary harp, Sunday through Wednesday.

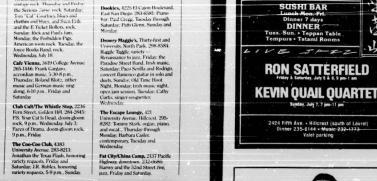
Anthony's Harborside, 1355 North Harbor Orive, downtown, 232-6358: Forward Motion, Top 40 dance music, Tuesday through Saturday, Barker and Orr, comedy and music, Sunday and Monday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3135: Encore, contemporary

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Frank Dexter, contempora-fuesday through Saturday Bodies, 6149 University Avenu

East San Diego, 583-5700; Sven-Erik and the E. Treket Rollers, rock, Wednesday, July J, the Wanderers, vintage rock. Thursday and Friday. the Serious Juise rock, Saturday, Tom "Cat" Courtney, blues and rhythm and blues, and Seen Erik and the E Ticket Rollers, rock. Sunday: Rick and Paul's Jam, Monday, the Forbidden Pigs, American roots rock, Tuesday; the

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Lourge: The Spud Brothers, rock and contedy. Biesday through Saturday; Colin and Karen, contemporary, Sunday and Monday, Retsaurant: Greg Glover, contemporary, 5:30-9:30 p.m., Tuesday, Friday, Saturday, and





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Hotel San Diego, 139 West Broadway, downtown 234 0221 Harry's Bar: Live music mghthy, call club for information

Imperial House, 505 Kahnia Street (at Park Houlevard), Hillcrest, 234 3525; Waxne Jure, Jazz, Tuesday through Satruda, with the Imperial Heuse Opera Singers, Wednesday, Wayne Juri and Hank Young, 5222, Friday and Saturday

"The Invader," at the dock, 1066 "The Invader," at the dock, 106 North Harbor Drive, downlown 298-8006. The Invaders, contemporary music for dancing linesday through Satunday. Zzan jazz, Tuesday evening.

Joily Reger, 80 West Harbor Drive, Seaport Villags, 233-4300 Mise Storie, adult rock, Wednesdas, July 3, through Saturday, July 6, Rich Faulkner, contemporars, Tuesday and Sunday, Oli Rulge, comedy and music, Wednesday, July 10.

La Maison/Galerie 5: 3681 Fifth La Maison/Galerie 5: 3681 Fifth Acenue, Bildrest 298 Ol19 Isabel III. Bamenco and salse music, 7:30 and 9:30 p.m., Friday, Miles Moynier, classical guitar Saturday, L'Esperit, new arrangements of classical pueces including Vivaidi, Mozart, and Handel, 7:30 p.m. Sunday

Lucky Lady Club, 455 Sixteenth Later And Top 40, Thursday through Surday, Los Ruff, Latin and Top 40, Monday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017, King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday, Sugar Jazz, jazz. Riesday, Inside Moves, Top 40

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

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0[33: Ror Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday

Our Plac at Mikisan's, 2424 Fifth Our Plac At Mikisans, 2423
Avenue, Hillcrest, 232-1773, Tl
Ron Satterfield Quartet, jazz,
Friday and Saturday, the Kevin
Quail Quartet, jazz, 7-11 p.m.

Patrick's II, 428 F Street. Patrick's II, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band, Disceland sazz, early evening Thursday, PM, contemporary, Friday and Saturday the Aubrey Faye Quintet, jazz, Tuesday and Wednesday.

Reel Gusto, 4105 Taylor Street, Old Town. 295-5111: Two Pieces, Sixties and Seventies hits, Thursday and Friday: DJ Jim Anthony spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music. Thursday through Saturday

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666 Eamon Carroll, Irish music, Thursday, Kitty Kieffer,

Sheraton Harbor Island. Reflections, 1380 Harbor Island. Drive, Harbor Island, 291, 2900 Democan, Top 40 datice mus-



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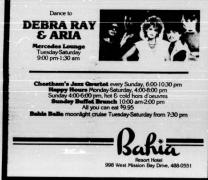
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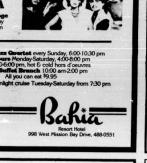


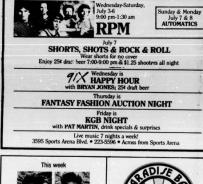




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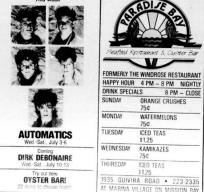




Jo

Mony Mony's







Shepherd's Restaurant: Volo McMaster, standard - and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday Gail Dietriechs, classical harp. Thosday

Sheraton Harbor Island West, 1500 Harbor Island Drive, Harbor Island, 201 of the Michael Pritchard, classical piano, Sunday the and Westersche.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-910: Dusty and Melissa, contemporary, Wednesd's through Sunday, Donna Cote, contemporary, Munday and Trojan Horse, 6179 University Avenue, East San Diego, 582-167. The Uiliz Brothers, rock. Phursd, through Saturday, five rock. Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cason Boulevard 698-6/42. Live music, Saturday, call club for information

Upstart Crow and Company, 835 West Harbo, Drive, Scaport Village 232-4855; Blake Rogers, folk and rock, Satirday, Rick Saxton, folk and nori. Sunday.

Viscount Hoter, The Bar, 1960 Harbor Island Drive, Harbor Island 291-6700, Piano Bar, Bob Corvent Tuesday through Saturday Palm

Grill Kathy Lloyd 1070: harp, II-2 p.m. Su

East County
Antonio's Hacienda, 70º North
Johnson, 14 Caord, 42.9827
Finday and Stating emptions
Contemporary, Sunday
and Monday, 14de Paraso,
Contemporary, Buesday and
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Wide and

Haxter's, 1025 Fletcher Parkway, El Cajon, 142 9271; Kicks, rock, Tuesday through Saturday.

Blarnev Stone Too, 7059 E1 Caron Boulevard, College area, 463 2263. Command Theresa Hinton, firsh music, Thursday and Sunday, the Jackewis, Irish music, We Jingday

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Reaction, contemporary. Wednesday through Saturday.

The Boondocks Restaurant, \$3(3) Inwood I
Parlona Drive, La Mesa, 105-doisio
Randy Beecher contemporary.
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Circle D Corral, 1013 Broadway El Cason, 444–7443. Country Casanova, country, Tuesday through Saturday, Ferry Baze and a Touch of Country country Sanday clogging lessons, Monday and finesday

Carlton Oaks Country Club, 9200

Coo-Coo's Nest, 12247 Woodside Avenue, Laloside, 443-2300 Dale Pearson, piano variety, Friday and Saturday

Oock's Landing, 1185 East Main Street, El Cason, 442-0258; Jerry

Burchard, piano variety, Wednesday mrough Saturday, Carol Crawford, contemporary, Sumlay through

Don's Fast, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Big Sky, country, Friday and Saturday

Don's West, 3:286 Baltimore 1979c, La Mesa, 462-93.43. The Belairs, Fiffics and Sixties rock, Wednesday through Wednesday through Sunday

El Amigo Plaza, 1340 Broadway, El Cajon, 442-0537, Linda Rae and the Gravel Canyon Band, country, Sanday Flinn Springs Inn. 15:05 Highway 80 El Casin. 443 Gines Deana and Chaser, country. Wednesday through Sanday.

Hanley's, 8852 Magnolia Avenue Santee, 448-8487 Tommy Ray country, light rock, and easy latering. Weshesidae through Saturday

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: The Duckfail Revue, vintage rock, Friday

da Rac and Horseshoe Tavern, 7664 L country, Broadway, Lemon Grove, 469 6344. The Smith Brothers, country and contemporary Friday Salurday at hosting a raw session, 7:30 11:30 rym, Sunday

> Kentucky Stud, 11377 Woodside Avenue, Santee 148/1402, Martin Eddy and Country Breeze, country, Thersday through Sunday

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Linda Rae and the Gravel Canyon Band, country, Friday and Saturday.

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

Legends, 2754 Alpine Boulevard.

Alpine, 443-5445 Emersori Poircairs, piano bar, Tuesday through Saturday

Linda's Di Angelis Restaurant, 1977 F.ast Main Street, El Cajon, 147-0842: Ron Morin, contemporary, Sunday and Thesday.

Live Oak Springs, Obl Highway 80 Houlevard, Jacumba, 766-4288. Live country music, Salurday, call child for information.

Lorenzo's, 596 Broadway, El Cajon 442-9696, Pitch N Woo with Gerrie Woo, contemporary, Biesday through Saturday, Fro Brigham's Preservation Band, Dixicland page, Sunday and Monday. Magnolia Mulvancy's, 8861 Magnolia Avenue, Santie, 44 8550. The Beat Club, rock, Thursday through Saturday

Mama's Mink, 533 East Mam Street, El Cajon, 442 5573. Rocky Kreutzer and the Big Oak Ranch Band, country Wednesdaythrough Statistics and to the m. Sanday

Marie Callander's, 6050 Alvarialo Road, La Mesa 465-1910 Accuste Music, popular and American folk music, Thesday

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447 4500. Dusty and Gary, country and oldies, Wednesday and Thursday.

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For more information please call.

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Carol Crawford, variety and contemporary, Felday and Saturday,

Nite Owl East, 667 North Mollison Nite Owl East, 667 North Moliss Asenue, El Cajon. 447-3854: The Baja Strings. Top 40 dance music. Tuesday through Saturday; Sergeant Slaughter, variety rock. Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240. Linda Sherwood and Surefire, country, Friday and Saturday.

country, Thursday and Wednesday Country Justice, country, Friday and Saturday.

The Ox Bow Inn, 9816 Camp Road, Spring Valley, 469-9616 Andy and Donna, contempora-

Park Place, 1280 Fletcher Parloway, El Cajon, 448-4111 Toys, rock, Wednesday, July 3, through Saturday, July 6, the Boat Club, Sauday, July 9, and Monday, Scarlet, rock, Sunday and Monday, Scarlet, rock, Tuesday, July 9, and Wednesday, July 10, Dr. James Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300: The Swept Wing Chicken Thieves Band, bluegrass.

Friday: the Catillacs, vintage rock,

Rodeo Room, 8300 Broadway. Lemon Grove, 469-5137: Ron Morin, country, Friday and Saturday; Chad Hart, country. Tuesday and Wednesday.

1NT Lounge, 63231 Imperial rhyth n and blues, Friday through Sund o

Tur uoise Lounge, 5975 Severin Lave, La Mesa, 465-1525: Three-D. rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorg. Road. Santee. 449-0060 Crossaire, 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 at Saturday

South Bay

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

China Five Restaurant, 569 H Street, Chula Vista. 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161 hall Lee and Go for Broke, country Wednesday through Saturday Deans and Chaser country Sunday and Monday

Dance Machine, 1862 Palm Avenue, Imperial Beach, 428-1331 Crostal, rock, Wednesday, July 3, through Saturday, July 6, Kicks, rock, Sunday and Monday, RPM rock, Tuesday, July 9, and Wednesday July 10.

Da Vinci's 626 F Street Chula

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

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953: Ed Conningham, contemporary, Thursday through

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

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. ontemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City 475-7313: Four Star Country. country, Friday and Saturday,

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Live music. Friday and Saturday, call club for Little Las Vegas, 1770 Palo Avenue, Imperial Beach, 424-3754: The King's Men, ballroom dance

music, Friday Street), Chulo Vista, 429-8045; Colour, Latino, Thursday through aturday, with Los Lupes, Mexican webov music mortefiol, Thursday, Mosaico, salsa and Cumbia mus Sunday, with Los Lupes, early

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Crow, country, Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-

3537: L.A., rock. Thursday through

PERFORMERS

Performer listings are compiled by Ron Jermings. If you wish to be Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Agents: Red Coach

Assassin: Racchanul Automatics: Paradisc Ren (formerly the Wendrise), Mony

sho Harmards Belle Le Turre The Beat Club: Ma The Belair Boys: Calico Stage(Del

Mar Fairgrounds
The Belairs: Don's West, Navajo

Inn
Bible Black: Bacchamal
The Blitz Brothers: Ingian Horse
Brother Young Band: Bacchanal
California Aero Drive: Bunouny's

The Catillacs: Pizza Plus/El Cajon Charms: Spirit Circles: Alamo City on Edge: Spirit Crystal: Dance Machine, L-hr's

Creationse
Dark Rider: Bacchanal
Dirk Debonaire: Old Del Mar Cafe,
Belly Up Tavem, Paradise Bay
(formerly the Windrose)

Ducktail Revue: Happy Days Car Faces of Drama: Club Cultithe

Faces of Drama. Club Cultitle Whistle Stop Fastlane: Whiskey Flats The Forbidden Pigs: Calypso Lounge, Bodies Four Eyes: Jose Murphy's Four Eyes: how Marphy's The Frame: Spirit Freewill: Multaney's Pseardido The Fugitives: Belly Up Tavern Gory House: Spirit Joey Harris: McP's The Heroes: Whiskey Plats The Heroes with Johnny Almond: Hakyon In Colour: Lehr's Greenhouse

Ipso Facto: Lehr's Greenhouse The Jets: Sheraton Harbor Islan Catamaran Hotel Justin Kace: Red Coach

hm/Escondido Kicks: Baxter's/El Cajon, Dance

L.A.: Old Bonita Store Restaurar Islands Lourge
The Mar Dels: Belly Lip Tavern
Messenger: Le Chalet, Tequila
Flats, Fireside Lourge
Mighty Flyers: Belly Lip Tavern
Millenium, Distillery Mightclub
The Models: Requila Flats
Morning Glass: Sobriety Sam's
The National Ramblers: Club

Cafe
The Paladins: Belly Up Tavern,
Club Friday a Go-Go
Planet: Whiskey Flats Playground Slap: Spirit The Pretensions: Belly Up Tavem Private Domain: Bacchanal, Belly The Procrastinators: Tio Leo's/Mira Mesa P.S. Your Cat Is Dead: Club

Quest: Navajo Inn Ragged Lace: Bacchanal The Reflectors: Distillery Nightclub Relay: Spirit
The Resistance: Spirit
Robyn Banx: Lehr's Greenhous
The Investment Roads

The InvestBooks Band, Booking RPM: Many Mony's, Dance Machine Scarlett Park Place Sergeant Slaughter: Nile Owl East Serious Guise: Bookies The Siers Brothers: Jose Marphy's Ray and Lainie Correa with Bert Miller: The Wellhouse Rick Cosey: Mulvancy's/Pacific ers of Fortune: Sparit Costa V: Tio Leo's/Mission Corg. The Source: Le Chalet
The Spud Brothers: Doc Musiers

Street Liegel: Spirit Stress: Spirit Sven-Erik and the E Ticket Rollers: Bodies Carol Crawford: Dock's Landing. Mr. Bill's Backroom Salo Ed Cunningham: Hungry Hunter/Rancho Bernarde Thermal Shock: Spirit Three-D: Turquoise Lounge, Pari

Place
Touchy Subjects: Spirit
Toys: Old Pacific Beach Cata; Old
del Mar cafe, Park Place
Tranzaction: Beach Club
Trinity: Spiri
Two Tones: Carlos Marphy's Costa Hotel and Spa Sonny Daniels: Hungry Hunter/Oceanside

Hanter/Occanside Jesse Davis, La Hacienda Cantana Delene: Pea Suga Anderson's Devocean: Sheaton Harbor Island Frank Dester: Too Levis/Mission Gong, Bannacle Bill's Double Trouble: Hotel Escondato Dusty and Melissa: Tom Han's Linthuse. Voyeur: Le Chalet The Wanderers: Bodies The Rick Wells Band: Mary's by

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Restaurant Best of Friends: Blue Bayou Fri. & Sat. nites 9 pm-1 am 1298 Prospect St. Lounge Black Market: McP's Bop Tones: Rosie O'Grady's Bogart: Islandic Hotel (in front of La Jolla Cove) 456-0707

Brown Sugar, Monk's
Jerry Burchard, Dock's Landing
Jose Caraba: Holef San Diego
Karen Cavangh and One Plus
One: Rancho Bernardo Im
Chain Reaction. Bull and Bear
Joey Chess: Jimes's
Norman Clifford and Frankie
Ferlin: Victor's

Hotel and Spa
The Elements: Hotel del Coronado
Ed Ellis and Tapestry: Sandtrap
Lounge Lounge Encore: Aztec Bowl Fantasym: Monterey Bay Canners Rich Faulkner: Jolly Boger/Seator Colin and Karen: Carlton Oaks Feelin': Islands Lounge The Finest City Band: TNT Dan Connor: Crazy Burns, Mary's

Lounge Forced Entry: Win Cody's Saloor Fortune: Reuben E. Lee's Forward Motion: Anthony's

> Four's Company: Vacation Villag Friendship: Gilben's Cocktail

East Coast: La Maze Paul Eastiand: Victor's Gina Elestine and Jinx: La Costa

The Gires: McP's
Kevin Green: Hole Excondido
H. arsay: The Speakersy
Jimmy Hooper: Rusty Pelican
Inside Moves: Mandolm Ward
The Invaders: "The Invader"
Doc James, Mr. C., and Company:
Bettic Houser Cardine Hos Sun-

J.C. and Company: Joey's The Jeds: Monterey Whaling

Company Kitty Kieffer: Mulvancy's Commado, Poste

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Fever: Atlantis
Midnight Delight: Borrelli's Back
Boom

Moment's Notice with Judy Ame

Music Magie: Blue Bayou Lounge Nightshift: Moonglow Gil Palacios and Linda Parra:

Gilbey's Cocktail Lounge People Movers: Fillon Hotel The Pep Boys: McF's Pitch N' Woo with Gerrie Woo

P.M.: Patrick's II Deborah Rave and Aria: Bahic

Hotel Bruce Hobbins: Isomdocks

Restaurant La Maze Juan Robles: China Five

The Rosic Trio: Peter D's The Sacramento Trio

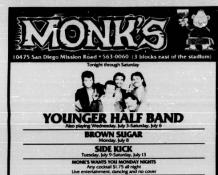
Stermeheeler Showboot Sally Saxton: Monterey Whaling

Company Shades of Jade: Roque Stills Shades of Jade: Fogue Stills Side Kick: Monk's Dave Smith: Hungry Hunter/Kanche Bernardo Sneak Preview: Jolly Foger/Ocea.side

REWARDIII

\$10.00 to anyone who attended the salsa/soul concert featuring the band "War" at the San Diego City College on September 6, 1981. \$50.00 for pictures of the crowd at that

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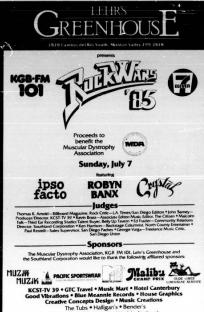
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Mike Stone: Jolly Roger/Scaport

Village Take Two: Hungry Hunter/Rancho Bernardo Don Tennison: The Fluing Bridge

Don Tennison: The Flying Bridge Tito and Augustine: The Vinci's Bert Torres: Stardust Hotel Triple Play: Hilton Hotel Two Pieces: Revé Gusto David Watson and the Gathering: Karncho Ekmando Inn. Ron Wheeler: O'Hungni's Old Them. Lounge Aubrey Faye Quintet: Patrick's II J.J. Frank and the Coalition Orchestra: Sylk's Harvey and the 52nd Street Jive: Gazebo/Scaport Village, Fat City/China Camp Hollis Gentry and Fattburger:

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Bookworks/Pannikin

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Mel Goot: Pax Bar and Grill, Your Palace The Hills Brothers: Loma Portal Doc James, Mr. C and Company: Pea Soup Anderson's, Betty's Burger Carden Steve Kujala and Friends: Old

Coffeehouse
Fro Brigham's Preservation
Band: Pal Joeg's, Lorenso's,
Patrick's II
Bruce Camaeron Quartet: Sem
Diego Harbor Excursion
The Bob Campbell Trio with
Marley Days: Quamby's
Cheatham's Jazz Quartet: Bahia
Hotel Time Cale
Bob Long: Sint Luis Ney Dourns
Galf Course Country Club
Joe Marillo: Joes Marphys
Moron: Le John Fronte:
Ella Ruth Priggee: Old Pacific
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Revin Quail Quartet: Our Place at
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Mikisan's Ron Satterfield: Elario's Ron Satterfield Quartet: Our Place at Mikisan's Hotel
The Chicago Fifteen: Bellu Up

Discont Milesont Library of the Milesont Milesont Library of the Milesont Library of the Milesont Library of the University of the University Officer Orderstrawith Keyra Lettau Allantis Laura Springer: Worden Village Laura Springer: Worden Village Mily Stone and Friends: Italy Up Turen.
Stones Throws Helly Up Turen.
Chack's Stock House Jimmy Corsaro, Sharon Andrews, and Andy Riley: Casey's Lounge Papa John Creach: Elano's Ed Ellis and Tapestry: Sandtrap

Storm: Bacchanal Sugar Jazz: Mandolin Wind T.M.J.Q. (Dene Davidson and Bob Morss): Stermer's Zzajj: Cafe in the Valley Restourant the "Invader," Catamaran Hotel

Blues/R&B/ Reggae

Sancho Barnard: Belly Up Towern Tom "Cat" Courtney: Texas Teahouse: Bodies Ed Ellis and Tapestry: Sandtrap

Lounge
The Five Careless Lovers: Old Pacific Beach Cafe, Old Dei Mar Cafe, To Leo's Mira Mesa
Fo-Mos Belly Up Tavern
Robin Henkel: Rosse O'Grady's
Mighty Flyers: Belly Up Tavern
Molo Niewa. Spirit Mojo Nixon: Spirit Ella Ruth Piggee: Old Pucific Beach Cafe, Tio Leo's/Mira Mesa Sparky Rucker: Old Time Cafe

Folk/Ethnic

Acoustic Music: Marie Callender's La Mesa Bluegrass Ete.: That Pizza Place Eamonn Carroll: Plasie O'Grady's Brian Consoily: Blarney Stone Pub Jim and Theresa Hinton: Blarney Stone: The

Bob Sassz: Rancho Vera Cruz Rick Saxton: Upstart Crow and Company/Seaport Village Siglo: Lucky Lady Club The Swept Wing Chicken This

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. 10

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OUR

Bluegrass Band: Pizza Plus/EI

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Country/ **Country Rock**

Alaska: Moonglow

Bobby Allen and the Boys with
Hammers: Barr-X Barch Hou.
Allow and the Ox Bow Country
Lads: Ox Bow Inn

Jerry Baze and a Touch of Country: Circle D Corrai Ron Bell: Lu's

Ron Bell: Lass Big Skyr, Don's Bramble: Abiden: Country Saloon Deans and Chaser: Flim Springs Inn. Country Bampkin Clumtraens: Wrangler's Rosel Country Lassanova: Circle D Cornal Country Justice: Outpost Copote: Loss Little Bit of Country, La Possale del Solla Mesa Cornellow: Bit Bibles

Crossfire: Van Winkle's Crow: Oasis Bar Crow: Oasis Bar CW Express: Wooden Nicke! Dakota: Them Bones Jesse Daniels Band: Leo's Little Bit

Jesse Daniels Bandt. Lov. Lille 18 of Country
Brow Dockum and Red Eye:
10 Yorky Crest
Martin Eddy and Country Breeze:
Four Star Country. Lendmark
Cockatt Lenage
Craud Central Station: Harch's
Chad Hartin Fabor Shaton: Harch's
Chad Hartin Fabor Shaton:
Redy Newster and the Big Oals
Call Len and Go for Broke:
Country Barmark

Gall Lee and Go for Broke:
Country Ehe Country
Side Restaumt and Lounge
Rom Morin: Backer Room, Lindo's
D'Angelis Restaurant, Wooden
Nickel
Wrangfer: Porter: Bodies
Linda Rae and the Gravel Canyon
Band: El Angio Phasa
Band Lee Band Control
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Bob Sasse: Rancho Vera Cruz The Savery Brothers: Pomerado Club

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Our Favorite Place
The Smith Brothers: Horseshoe
Tavern
Stampedie: Whichey Creek
Steep Crays: Winngler's Bood
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Death Steephir! Out: Volley Center in
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mostaje blue, und
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Catherine Espinosa; hist harp.
Old Time C.-de
Erie Foster: classical guidar, Cafe in
the Villey Mestament
The Four of Use suring and group
eveals, Standart Hood
Frank Graffaro: accordium music,

Cale Vienna

Frank Gragares accordant mass.
Cale 4 range
Cale 4 range
extract pions, Deck 2 Cocktails
Part General pions, Deck 2 Cocktails
Part General pions but Poolses
Guy and Jackles with Gil Warmer
central, pop to open, Manu Liu
Steve Hudson, cornell, and music
Montevey Whilmsy Company
Label III: Humer and sales
music. Le Maisson
Frank Geller General
Red Line (Maria Cale 1)
Red Line (Maria Cale 1

Maison Joel Nash: piano show tunes, Mille

Fleurs
Oh! Ridge: comedy and music,
Jolly Roy r/Seaport Village
Luba Papons classical, easy
listening, and variety piano. Top
of the Croe

on in Coc.

Dale Pearsons piano variety, CooCoo's Nest, Boondocks
Aestawant
Pepper and Salt: Latin, solsa, Top
40, hij band, swing, French,
Indhan, and Greek music, Le
Sainte Macrine
Emerson Polireaws: piano variety,
Legends

Emerson Polyrouser, piano variety, Logmodi Bagdie Tugdies variety — Prostitionore in jazz, Drowsy Pall and Carla Roberts music from crossed the world, San Diego Wild Animal Park Durid and Francess. Storagei, light classical music, Upstart Cross Description of the Control Parts Servilla and Radrigue, concert flamence quita in solo and dusts, Drowsy Mogacis Jo Treasur piano but, Sympifield Higgs Histor, Carlo del Ray, New Wilke Zoumaras classical quitar Carlo in the Valley Restaurant

OUR

PATIO IS JUST ABOUT

OMPLETED

CURRENT MOVIES

Ad reviews are by Diuncan Shemherd Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

(Nothing pushes the conflict further toward oversimplication than the sort of Mekey Plooning creat 1993; complete with burnyard laugh). And it is only of the sort of Mekey Plooning creat 1993; complete with burnyard laugh). And it is obliging convessions of his own medicority and of the absolute genus of his roal; as it allows the soliting convessions of his own medicority and of the absolute genus of his roal; as it allows the soliting convessions of his own medicority and of the absolute genus of his roal; as it above him. With F. Murray, Abraham, Etzabeth Berridge, and Jeffrey Jones 1984. "Conversing"

Annie Meil – Woody Allen's approximately autobiographical movie tales of the short wide of mancre between a New York Jewish or insectical (Allen Inmett) accountered insection (Allen Inmett) accountered insection (Allen Inmett) accountered insection (Allen Inmett) accountered in the Allen's accountere

ETHNIC...

And by Do

Rincon Andino

IMPORTS

personality: he is kibitzer, por

practitioner of upmanship and lastwordism, and a slave to the convenient wisecrack. His visual style is rather sedentary and strangely indebted to the type of upperficial. Amadeus —Through the overlush incletted to the tone of unexpectation of the Connection of the Co ion (by Milos Forman), you can checion (by wince, "ornan,", ou can still see the makings of a potent historical fiction: potent enough, that s, to stir up currosity about how much of it is true and to put down profests about how much of it isn't. The rivalry between the traditionalist court composed Actions Stein and the feed ance innovation Mozalf— a to an estable development of the control of Mozalf— a to an estable development of the control of Mozalf— a to a second and a second attention and a personal temperament, into the mozalf medicating the control of Chackage — has author Piters Shaffer meals in to have medicately a very write. and its beautiful to have been described the control of the case that of the control of the contro

might be up to, is to pass off Eddle Murphy as a black Clint Eastwood. The Dirty Harry series comes first to mind, properlied there by the The Dirty harry series comes far to movel presented that to the far ward presented that to the far ward presented that the far the far the far that the far that the far that

Back to the Future — Tennager Michael J. Fox travels back in time and mosts his parents sheet youth. Granded by Rhosel Zemey John. Granded by Rhosel Zemey Grand 6. Colleger, Festion Valley, La Joha Valley S. Santee Drive In: Santee Village 8, Sweetmater 6; UA Gausticuse 5: Weigand Plaze 9.

The Beastmaster — Synthetic foliation, dieven to arrived of specifications a largy's soft reprivated of specifications as largy's soft reprivated of specifications are soft specifications as a specification of specification and specifications are specifications as a specification of specification of specifications are specifications as transferred from human womb to cow's, which seems to account for he later ability to animate, to see through their eyes, and or recruit a fighting team made up of animals, to see through their eyes, and to recruit a fighting learn made up of an eagle, a black liger, and a couple of weasels. Some resourceful production work, with (thanks to that seeing-through animal-eyes gimmick) some exciting and justifiable aerial shots and subjective tracking shots. With Marc Singer. Barya Roberts, and Rip Torn, directed by Don Coscarelli. 1982. "* (Casino; South Bay Drive In)

LA PD. Murphy finds pierty of straight mery or strength mery or strength mery or strength mery acts remain to play against B. Burnishe Esstwood sa telemone her benefit of the play acts and the play acts and the play acts and act

The Breakfast Club - Improbably The Breakfast Club — Improbably heterogeneous group of high-school students at an improbable all-day (Saturday) detention hall, improbably unsupervised. A detention hall, without all the improbabilities, would not seem to have much chance at

Theater 3: PLIS Hotel Circle North (291-2121)
Return to Cr
leshion Natley 4, 110 Fashion Valley (291-440Theater 1: Rendo: Fast Blood Part II
Theater 2: Pale Ride; from 6/20
Theater 3: Universe
Theater 4: Flotch

STATE UNIVERSITY

a, 4081 Adams Ave. (283-5909) Animate Are Beautiful People, 6/4 throu Gorre with the Wind, 77 Phantom India, Paris 1 through 4, 7/8 Annie Hall and Love and Death, 7/9 Bay and Dodles Ya-den, 7/10

EL CAJON-LA MESA

The Goornal rosemont Mail Theatres, Grossmont Shopping Center, La Mosa (465-3040) Theater 1: Lifetyre and The Breakfast Club Theater 2: The Ernerald Forest Theater 3: A View to a Kill

intered in the Indiana Area (1990) Woodside Ave., Santee (446-747)
Thaster 1: Rambo: First Blood Part II and Mick and Macke Theater 2: Back to the Future and The Last Strefgin.

Santee Village 5, 9625 Mission Gorge Road (562-7910) Theater 1: Beverly Hills Cop

Parkwey Theatres, 1286 Fletc (449-7800) Theater 1: St. Erno's Fire Theater 2: Return to Oz Theater 3: Pale Rider

Ace Drive In, 8000 Broadway, Lemon Grove (469-5326) Back to the Future and The Last Sterlighter

chinese movies

entury Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: Brewster's Millions and D.A.R. Y.L. Irons 775 Theater 2: Beverly Hills Cop and Perfect

is does not have much chance at Abbee escue group theraby, either And in point of fact writer directory under high expensive provides the second section of the s

*Cutosinos hailes — A remake and update of the 1945 facts complete with commentate infairon, where with commentate infairon, where himself of a million dollars in two months, if he was to collect the bigger wherefaces, the curren figures are plor problem — how to spend the money without acquiring any assets, or destroying anything of value, or dollaring more short of thing to engage the viewer's imagnitude participation. conseing more train the second to charty— is the size of the global composition of the plant of 1985
* (Century Twin, from 7/5; Cinema Plaza 5; Clairemont; Mira Mesa Cinemas, Santee Village 8; Sports Arena 6; Sweetwater 6)

Camilla - True story mid-19t Camile — True story mod 19th-century, about an upper-class Argentine debutante who runs of with a priest. After the lough talking historical prologue, the misty soft locus photography might be seen as irone, but this is an interpretation hardesto maintain when things get around to the remarkably smooth around to the remarkably smooth passon consumeration in a plurionary passon characteristic in a plurionary passon consumeration in a plurionary reflect a difficult to see as anything but a form of absorbers from characters. The moteration in a consumeration of the passon to pan or both in releasing the state of passon or both in a plurionary passon or passon or both in a plurionary passon or passon or both in a plurionary passon or passon or



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Theater 1: Red Sonja and Gymisate
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sed the Society
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Powey Theater, 12945 Powey Rd., Powey (748-71 Ghostbusters and D.A.R. YL., from 7/5

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CURRENT MOVIES

City Heat - It may be helpful, for those who find such companies of those who find such companies of the such companies of the such control o Cara, orested by Richard Bernam 1384 1 (Bartica: Frontier Drive In: Harbor Drive In: New Valley Drive In)

The Clockmaker of St. Paul Bernard Tay where's obbut move is heary scenarior Tay where's obbut move is heary scenarior abust this, after any company of author than the control of the con arrest and frial — but it allows these elements to unbid out of sight, it chooses instead to stay at home with the murderer's flabbergasted tabler and the compassionate cop in charge of the case (beautuly) acted tabler and the compassionate cop in charge of the case (beautuly) acted to the case (beautuly) acted to the case (beautuly) acted Philippe Novret and Jean Rochelor, respectively, as fire two of them in their separate ways, try to puzzle out the molive for the carrier [95].

Cocoon — Science fiction, but only by the technicalty of containing by the technicalty of containing several characters who are said to be allens. They could as easily have been somebody's fairly godoarents or genies from a bottle or the sort of

> **'BACK TO THE FUTURE' IS A MOVIE** FOR ALL AGES.

I spent the entire movie grinning,

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laughing out loud

The Return of the Soldier

unannie, man nei Smehr schelles the connection. But a still doser preuds would be Steven Spielberg — closer not just in time, but in participy sentimental from With Steven Spielberg — Steven Spielberg — Connective Steven

* (Carousel Cinema 6: Center 3 Cinemas; Cinema Plaza 5: La Jolla Village: Rancho Bernardo 6: Sweetwater 6: UA Cinema 3: UA Giasshouse 6: Wiegand Plaza 6)

D.A.R.Y.L. - If you had not alread heard that the eponymous hero is an android, or that the rather Analysing Robot Youth Lifetorm, you would have to war a long time for this move to assert itself as science fiction. Because the hero is a child, and because his heritor you can differ the premish have no clue under the origins. The whole business brings to origin is the whole business through the property of the pro

experiences among other experiences, teach him the useful adult fesson that fallbildy in human affairs sometimes at fallbildy in human affairs sometimes more efficient than perfection, and the idea that emotion can be picked up by a computer brain as readily as infriended is a useful as a fallbild in the proposed of the properties of parents' — That is, the scendeds and created than under correlated to those handly villains at the Pertagon — the move switches gears for a mechanical consideration of the participation of the parti

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Theater from 7/5: Santee Village 8: Sports Arena 6)

Dersu Uzala — Alongside Akira Dersu Uzala — Anongsice Awa Kurosawa's customarily unle athletic work, this slow, contemplative move is apt to be seen all the more clearly as an old man's movie, a movie made with a reduced pulse rate and a tenacious, almost desperate afternot avor every passing moment. At om, it is a My Most Unforgettable Character tale set around the turn or the century and having to do with a Russian army captain who, while inexpertly leading a geological expection through the uncharted forests of Eastern Russia meets a stoop-backed, shaggy-coated hunter and trapper (he is at first mistaken for a and trapper (he is at first mistaken for a bear) and pressudes the reclusive woodsman to join the expedition as ig use furnoswing gets an eight maggal sense of landscape onto widescreen (the movie was shot, with Russian financing, in 70mm). He study resists the compositional rules of Romantic landscape painting that have governed to shifted reclusion. have governed outdoor footborn subcomp since the beginning of comma — that is, the never already to comma — that is, the never already to the properties of the command of devices of training or persective. Rather, the less the terrain run perfectly, flexible to the section size, and subcompanies of the section size, which the command of a structure to each tooker — and call and individualized studies that is less a wall mentioned to the section of the perfect of the section of the participant of the section training and the section of the perfect of the section of the command of the section of the command of the section of the perfect of the perf

Dodes ka-den — Kurosawa, working for the first time in policy find to counting the single dash of prik in the otherwise black and write HIGH AND LOW), constructs an audaciously colored mosaic of a Japanese champtown — a b

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Characteristics—Tyres paraphologyasts having had her academic grant received and their research experience confeculed, go into privilege paraphologyasts, having had her research experience confeculed, go into privilege paracteristics, and the privilege paracteristics are determinated in their boot is seems that an Art Disco skycorage on Certral Park West has been designed as an anteriora to pull in associated demonst of several to be a compensation of directed by han discovery to be a general part of the compensation of the sectoration should be expensationally the compensation of the sectoration should be expensationally the sectoration of the sectoration should be expensationally developed the compensation of the sectoration should be a sectorated and the sectoration should be applied to the sectoration should be a sectorated and the sectoration should be a se

The Emersial Forest — An American enginee (Powers Boothe) searches for his lots son the Amazon jungle: directed by John Booman (Bj.ou. Camho Chema 4. Center 3. Chemas Frontier Drive In: Grossmon, Mali, La Jolla Village, La Palona, Mira Mesa Chemas, New Valley Drive In: Rancho Bernardo Santer Village 8. Spring Valley; Swentwater 6: UA Glaschouse 6.

GHUST BREAKENS, is periodity and No "...he stars. Dan Aykoyd and Harold Ramis, also wrote the script, which may explain why both of them click into character and stay there, while the more prominent star. Bill Murray, bounces around as the very embodiment of the movie's amiable embodiment of the movie's amable siloppines. "You know." he is told at one point. "you don't act like a caestist. "Nou're more like a game show host." With Sigourney Westver and Rick Movans. 1984. " (Cammo Cinema 4. Mira Mesa Cinemas, Raza Winn; Poway Theater from 75. Sports Arena 6. Sweetwalter 6)

Fig. The Gods Blast Be Crazy — A model charmer from South Arc models charmed from South Arc Management of the South Arc Management of th " (Fine Arts)

Gone with the Wind — The most beloved move ever made from a book yallowed move ever made from a book yallowed Michell covering the false days to post below made, BRTH OF A ANTION is a not Southern belies fir with their beaut, a pregnant lady tumbles down a fight of stars. Allorida back to the plantation, etc. To borrow an apt remark from the nuty ign of Scarlet O Hara. "Fodde dee dee" With Viven Legh, Clark Gablet, Leide

Fleming, 1939.

The Goonles — "A Richard Donner Film", but "a Steven Spielberg Presentation." The second fellow wrote the original story and was one-third of the team of executive producers and the Insisted product is chock-full of Spielbergian ingredient's skeetons, bugs, bast, boulders. There is even in the dupticulous appare of E. Tis, selections bugs basis boulders. There is even in the durishcus april of E. The collection and the collection april of E. The collection and the collection a

1985

• (Aero Drive In: Grossmont, Loma, Cocanside 8: Piaza Bonita; South Bay Drive In: University Towne Centre, Virieyard Twin; Wiegand Plaza 6)

Ikiru — Akra Kurosawa's lengthily spun-out anecdote, telling of a dying man's solo crusade to leave his mark and to accomplish something worthwhile in his lifetime, balances its

philosophic appeal, diplomatically, between heroic individualism and service affixing hashing service affixing hashing strage mass, of greede humility becomes wearoner at this length, but the director's facility as a scene-builder frequently retries things, 1952.

(Ken, 7/10)

The Karata Kid. — Dr. 1945 A.
TESHARIS AND — Dr. 1945 A.
TESHARIS HICKY John G. Avidson the detect of the organa BLOCKY.
Tests to who us some of the same to some of the same to some of the same to south the organization. The some of the same to south the organization of the organizatio

(Mris head circentas)

Ledyhawke — The basic pramise has some real Medieval romance about it a par of head olivers — a man by day and hask by day — doorned oneer to have been a part of head of his hask by day — doorned oneer held to fleet. (If hy have apparedly not explored the predicament — A night without day, a day without night? What's that a supposed to mean? — becomes a bit supposed to the supposed to t



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relief" from young Matthew Broderic (who acts, s. td aimost looks like a sor of Jerry Lews), and terrifically unexching action scenes which more resemble a first, slow, tentative rehearsal than an actual "take" and "ornt". Rutger Hauer Michael Petrie Leo McKern: directed by Richard Donner. 1988.

* (Cinema Plaza 5: Mira Mesa Cinema Plaza 5: Mira Mesa Cinema»).

Lifeforce — There is nothing essentially new about an alliance of allens and vampires (see Mano Bava) PLANET OF THE VAMPIRES, among t of the ensuing contagion, comes om THE SPACE VAMPIRES by Colin from the SPACE WAMPIRES by Colin Wilson, British revellet, pop philosopher and quali-seer. Most of the metaphysical beggage or metaphysical verbage anyway, which made the original novel such a heady read, has been jettisoned for the

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screen, and one of the prime drawbacks of this lightened load is that the move seems in too big a hurry simply to get through its story, too big a hurry, that is, to be bothered to scale up any gradual slopes of suspense or to catch its breath on the way back down. Another drawback, closely connected to the first is the diministration of Frank Finlay's role as space. bent on turning itself into another NIGHT OF THE LIVING DEAD IT WAS nevtable that the hero's shoes would have to be filled by a flatfoot. But it is nonetheless a high compliment to say that the nubber laced Peter First. aumortative is quiet up to the task of saving London and (not far behind) all manified. "You don't want to go in there: "the military man cautions him when he commandeers a car to enter the area of quarantine." No, he answers slowly, and with more careful consideration than that perfunctory and off-spoken line has ever before Steve Harsback Orected by lode Hooper 1985 * (Cinema Plaza S. Grossmont Mall, Mira Mesa Cinemas, New Valley Driv In. South Bay Drive In. Sweetwater 6

Pale Rider — The Irrs Western since THE OUTLAW JOSEY MALES for the director and sard Clint Eastwood (Battos Camino Cinema + Carousel Chemina & Colleger Fashion Walley, Frontee Dine in Harbot Drive In New Yaley Dhee In Parkway, Rancho Bernardo & Sports Arena & UA Chula Vata & University Jone Centre: Wegand Plaze 5)

Just one - minest (ine praktably once a transpared good need to Danne keaton and she has accurred to Danne keaton and she has accurred to considerable who who do do not be considerable who will be considerable with the ce

Micki and Maude — Hey, why not make a comedy on bigam? Well, why not make he adomedy on bigam? Well, why not make the pide mechanics less mechanical while you are at it? Why not make bigam? believable instead of just a given? Some of the verball will so accussly guide filled within it is to successful guide filled within it is not successful guide. Belief within it is not successful guide. Belief within it is not successful guide. The pide within it is not s

settle for the occasional thin smile e.g. a locker-roomful of sensitive soft-spoken professional westers, scaled as if a separate species from the wast-high Dudley Moore. With Amy Irving and Ann Benking. 1984. * (Fronter Drive In: Santee Drive In) Love and Death — Woody Allen

nut to suggest that Edwards wouldn't have preferred a few more laughs. He, or rather the spectator, will have to

Wegand Plazo 6)

Preset—I too nevel colla move

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* (Camino Cinema 4; Century Twin; Plaza Bonita)

Pinochio — Some say the best of the Darwy cartoon features. Though the story a sittle posemised and the story as sittle posemised and the second seatures. The story as sittle posemised and the second seatures are settle seatures and seatures are seatures with the acustoo doctoble and mature Say as flectional descends from the fleatures of selected by the seature of several seatures. The seature of seatures are seatured where seatures are seatured where seatured where a returned where seatured where a returned where seatured where a returned where seatured morass. teaves you win the mpression they got just what they duserve; and finally Monstro, a vile tempered whale who makes Moby Dick look like a minnow — these things give it a strong claim. 1940. """ (Plaza Bonita)

Prizzi's Honor - Richard Condon's Prizzi's Honor — Richard Condon's comic novel of love and "Emily" loyalty inside the Mafia has a long and orthouse pich, taken at z. every slow walk by John Huston (and., even so, with some very wide and wobbly burns). The pace allows you plenty of time to admire the deep of the thing, and if gives the humor a dryness bordering on everyoration. For all the policines.

here is too little development of the overmatch between a Brooklyn hit nan and out-of-town hit woman, need most of the character interest Indeed most of the character interest in this film of forced and flaunted eccentrictly residue in externals, the wheezing pipes and papyrus skin of William Hickey as the patrarchal Dor (why didn't Huston himself play this role?), the vamprish and additioidal ip sets the standard in this department a sort of cross tetween Humphrey Bogart and But Young Kathleen Eurier conventionally cast as the conventional ferrime fatale seems to belong in another move 1985.

"Center 5 Chemas Chema 1985.
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Rambo: First Blood Part II — This sequel advances to territory already coccupied and overloopulated the country of the part of minded there we may be the minded there we may be the minded there we may be the minded there were may be the move beginned there were the move beginned to the move the move the move that the

Rashomon — A pregnant parable or truth and the eye of the beholder. The truth and the eye of the beholder. The construction is neat, tight, and schematic (four conflicting points of view on a mysterious forest killing), whereas Kurosawa's treatment is full-blown (forrential rains, hysterical performances) and long drawn-out. Toshiro Mifune, Machillo Kyo, Takashi. Shimura 1952 *** (Ken. 7/3)

Red Sonja — Swc d-and-screery epic with Arnold Schwarzenegger Brighte Nielsen, and Sandahl Bergman.

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acted by Richard Fleischer, grousel Cinema 6. Casino: Cinemiza 5. New Valley Drive In: Santee-age 8. Scuth Bay Drive In: UA sula Vista 6; UA Glasshouse 6; enversity Towne Centre, Wiegand

The Return of the Soldier — Alam States is brought lack from the Fernol marches to his barroni editate, unable to remembe anything of the past of the soldier of the soldie

Return to Oz — Fairuza Balk takes over the role of Dorothy, in this Disney sequel to the MGM classic; directed by Walter Murch. (Cinema 21; Fiower Hill Cinemas; Oceanside 8; Parkway; Plaza Bonita)

Stamman — Imagine the shock a young Waconser widow. Seleping off an overdose of wine and his ne moves, vales up to find the living or toom at aglow, and a rasked infairst or toom at aglow, and a rasked infairst or toom at the living of the

transformation," using a lock of hair in the family photo album, to change himself from a Trikerbell-like freely into Resh-and-blood. That the herune soon talls in love with this lookalike may denote a theory about the physicality of what we call love; or it may denote northing more than the second that the control of the control and the control of the main thrust of the cross as a solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the solution of the control of the control of the control of the control of the solution of the control of the control of the control of the control of the solution of the control of the control of scene in FROM HERE TO ETERNITY), and ristemmently hopfly. Leff Education and ristemmently hopfly Leff Education, in a penformance that ... agests sinker a burderine meron or an unclude automation. can be very turny when here to the court of the court o

** (Carnus Chema 4)

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Supergirf — Superman's cousin gets off the dime faster than her does — or anyway her first movie adventure gets off if aster than his did. The Omegu Hedron, power source of Argo City, falls to Earth in the manner of a meteor, and into the hands of an evil sorceress. (Elm connectivence not his class than a contractive than the contractive than falls to Earth in the manner of a metod and riso the hands of a new is received in the comment of the comment o

The Terminator — Unpretentious and fast-moving science fiction, not at all swelled up or slowed down by the Biblical overtones of its plot. A half-human, half-hoot assassin (Amold Schwarzenegger, well within his acting range) has been sent black through time from 2029 A.D. to the present day under Harror lister orders to hill the time from 2029 A.D. to the present day under herod-like orders to kill the woman destined to give birth to a "delivere" who will lead the rebellior against the genocidal mechanicars, so to call it that acceded to gower after nuclear holocaust. Fortunately, one of the rebel solders has got through on the tima machine, too, jur-

3 5

have been a repetitive situation (you can't keep a good cyborg down) has been worked out with some clever variations; and the paradoxes that come with all time states stories are, in this one squarely faced up to 'Or as the problem is succincity expressed for us.' 'God, a person could go crazy precipited of such stories; this one is as precipit of such stories; this one is as results let such stories. unbrinces depends on the one could ask. And in the turn of events whereby the solder from the funire becomes retroactively much more than just a loyal disciple of humanity's savior, it is also as romantic a use of the en this soil is staple as anywhere outside of SOMEWHERE IN TIME. With Linda Hamilton and Michael Blehn directed by James Cameron. 1984. "" (UA Glasshouse 6, 7/5 and 6

A View to a Kill — The umpleenth or so 007 adventure — but who's counting? Whoever is, will probably

The title here, scraped up like those o OCTOPUSSY and FOR YOUR EYES ghtens its gnp. The only notable Inglitters its grip. The only notable changes (receively) from movie to move would seem to be Roger Moore's age and the stendy of the guest virant. Insurance has the later guest virant. Insurance has the lateral properties and Grace Jones. Christopher Walson and Grace Jones. The conflict appears to have evolved from East vs. Wets into Touth vs. Age. Moore, at any rate, secret aparts more feals for his standard secret aparts more feals for his standard secret aparts more feals for his standard.



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Section 3/Classifieds

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Space is limited.

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E Carne Asada for just 910.95 Includes ½ Pacific lobster ε came asada served family-style with all you can eat beans, rice, tortillas, salsa ε drawn butter. Expires 7/10/85.



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FREE DINNER

2253 Sunset Cliffs Blvd. 222-0533

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Special good through 7/18/85

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DINNER \$10.95

Dinner includes salad, rice, beans & tortillas. Complimentary lime margarita for 4th of July weekend with this ad through 7/11/85.

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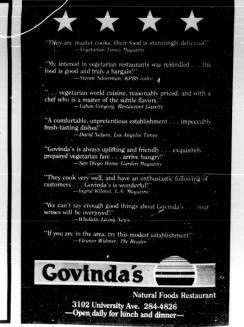
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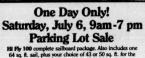
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This is the exact location of our first fishing conquest, a heroic battle with a 14- (OK, nine-) pound fighting bluefish (Pomatomus saltatrix).

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Puzzle will be two free passes to

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

4. Employees of the Reader at their immediate families are not their immediate families.

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

winners we'll have a lottery.

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

Winners of and Answers to Reader Puzzle #362, Co-stars 6) Bob & Carol & Ted &

5) Smokey & the Bandit 22) Bonnie & Clyde 19) Pete & Tillie 18) Micki & Maude

18) Micki & Maude
11) McCabe & Mrs. Miller
27) The Ghost & Mrs. Muir
15) Pat & Mike
29) Melvin & Howard
4) Freebie & the Bean
2) The Devil & Miss Jones
10) Pat Garrett & Billy the Kid
8) Butch Cosside & the

8) Butch Cassidy & the Sundance Kid
23) The Falcon & the

Snowman 24) Nicholas & Alexandra

Little Fauss & Big Halsey
 Mother, Jugs & Speed
 Cutter & Bone

1) The Good, the Bad & the

Ugly
20) Fanny & Alexander
30) A Boy and His Dog
7) Frankie & Johnny

7) Frankie & Johnn 14) John & Mary 28) David & Lisa 12) Jules & Jim 25) The Egg & I 13) Willie & Phil 16) Guys & Dolls 21) Harry & Tonto 26) Harold & Maude



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OFF THE CUFF Why do we celebrate the Fourth of July?



rks from the sky to

Good started it. He sem freeworks from the sky to celebrate July. It goes like this: Christman, Walentine's Day, Christman, Walentine's Day, Christman Sagain. You get but day off so you can look at the fireworks and see a parade, Tou know, a parade is where they have cheerleaders and band muster and staff. They can only do it in July Casse if is more warmer to the staff of the st



Brandon Twyford Age 7 Puture Astronaut It's our country's birthday. We're something like a hundred years old. We got started when somebody came over by boat, I think it was Christopher Columbus. We were fighting the British. They won some battles but we won more. We battles but we won more. We gained independence, which means freedom. George Washington was the general o means freedom. George Washington was the general on our side. He had red hair and part of his teeth were false, they were made from a hippopotams tusk. I find that interesting. Then he was the first president. Back then they didn't have fireworks I think they probably threw a big bill, you know, like a big costume narty where the men wore



Alison Bock
Age 5½

A long long time ago, at least
a thousand years, people were
tired of working. They were
tired of working. They were
tired of working mons. One
day someone just said. "I red
day some he count of fully.
Some guy in Les Angeles said,
"I'm going to make fireworks
today." I think he must come
from Les Angeles, but it's had
to tell. They're far away, I
know that. They shoot them off
like rockets — one, two, three,
four, five, boom! like the
spinners. You think they're
going to touch you but they
don't. You can only see them
over our eighborhood, no
other neighborhoods. My
morniny has the same name as
ny street. They ramed the
street like her, think may be
street like her, think may be
street like her, think may be street after her. I think maybe that has something to do with it, but I'm not sure.



Age 8 Future Doctor

Future Doctor
I know it goes back at least a
hundred years. I think George
Washington declared it a
holiday. I think someone came
to this country to set people
free or something but I don't
remember the guy's name. We
celebrate freedom, which
means living in the United
States where it's not so strict
and you can do more things and you can do more things and it's sunnier here. A hundred years ago they didn't have fireworks yet. They had parties mostly, you know, they drank a lot of beer and stuff or they had picnies. Fireworks came along about fifty years ago. It makes the Fourth of July a little more fun. I like the ones that spin really fast and change color. change colors

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slaves go more than a hundred staves go more than a hundred years ago. Oh, wait a minute, it's not when they found California, is it? I don't know. I don't really remember. It gets kind of confusing. Like at Christmas you know all about it when you're a kid' cause you can consense. get presents and Santa Claus comes. And like, Valentine's Day my last name is on all the cards. My favorite history stories have to do with Texas. My mom knows a lot about Texas and my dad was there once. When it comes to Texas, I always get good grades on my reports. But I'm not positive about the fourth of July. All I know is that on a holiday you're supposed to be happy and if fireworks can't make you happy then you might as well go to Lin lokary

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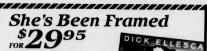
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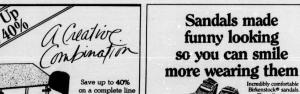
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