



While doctors may be prepared for an infant born three months premature, parents usually are not.



ne day this past January I walked into Children's Hospiualked into Children's Hospitree months prematurely. Within the
intensive care unit, he was in a small
room that accommodated four bables
and all four were sleeping when I arrived. The two nurses charged with
their care were talking quietly; they
seemed to forget me as I slipped into a
side alcove to pump some breast milk.
It took me a moment to realize they
were airing their feelings about premature babies. One nurse, blonde,
delicate, groomed meticulously, was
saying if she ever were pregnant and
she started to go into labor early —
very early — she would simply stay
home. She didn't spell it out, but her
implication was clear: she would
choose almost certain death for her
baby rather than bringing it to the hospital, to the ministrations of people
like herself.
Like all things you're not supposed

Like all things you're not supposed to hear, her sentiments fascinated me. I couldn't help comparing her words with my actions, couldn't stop marveling at how sophisticated her thinking was compared with what mine had been. Now, in hindsight. I know what she knew; that when a baby is about to be born long before its time, the only certain way for its parents to retain control over their lives is to hide

# The Baby Came Early

By Stephanie Murphy



# Lun in the sun sidewalk sale

July 11th to 14th

Sizzling Summer values from University Towne Centre.

Hottest Legs in S n Diego Competition. Prelimirary-July 11th, 4pm. Finals-July 13th, 1pm.

Rock & Roll with the Monroes. July 13th, 1pm.

Summer safety for your children. Register with Ringling Bros. and Barnum & Baily "Safe Kids" Program-July 11th & 12th, 12 noon to 5pm.



Filth & Yellow Pages

interceded and fired three penals

Your "Dog Wars" story (Inly, 3) missed the point: when people board their pets, the pets should be properly cared for.

Christmas, 1983 we had to board our Irish setter for two days/three nights. Kelly's Pet Motel has the most amorating at in the Millow. mgsts. Kelly's Pet Moter has the most appealing ad in the Yellow Pages, and the people there sounded so nice over the phone. When I arrived there with the dog When I arrived there with the dog it was at night and two late to change, and in spite of the smell (after all, it was a kennel) the people were friendly and seemed to love dogs. I had read of Ruby Mae over the years, but this was a place called Kelly's. If I had only known, I d have kept our dog at home and called off our trip.

When I picked up our dog two and one-half days later. I discovered she had been sleeping on dirty newspapers in a small room packed with small dogs, not in a separate carpeted cage. She was covered with feces, and when I washed her the water ran yellow with urine.

#### 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.

About four days later she became ill and had a high fever. The vet said it was a lung infection. In spite of intensive care in an animal hospital, she died nine days after leaving Kelly's. It really wasn't Kelly's, it was Ruby Mae's. I found out too late

You can still find her ad in the killow Figers; it reads just great. The Killow Figers people know all this, but they don't care. They and Ruby are sort of partners in this problem. If it weren't for their ad, I'd probably still have my pet. Yes, I do believe than Ruby Mae lowes dogs. She just care! understand the pets can be killed and the still the still shouldn't be allowed to board my et or your ree. It sin't Ruby Mae vet or your ree. It sin't Ruby Mae You can still find her ad in the

shoulant be allowed to beard my ret or your pet. It isn't Ruby Mae against all those big bod duthorities, it's Ruby Mae against missinformed you and me.

And I've learned not to trust those lellow Ruses, Apparently any kind of operation can get a nice, confidence-inspiring ad. Stan Luque

### What Laurie Says

I just finished reading the article "Rocky and a Hard Spot" ("City Lights," July 3) and was appalled at the number of inaccuracies. I'll list just a few.

list just a few.

— An announcer posing as
Mark DeBoskey expressed his
disapproval over something Rocky
had said.

In fact, it was Mark DeBoskey's

voice and comment on the television ad. — Exactly what Rocky had said

— Exactly what Rockly had said was never identified. Had the person who wrote this article ever listened to the show, he would have heard the explanation.— Rockly discussed such topics as Ted Letiner's waistline and his seafo vidiet. Rockly never talked about Mr. Letiner's waistline and never used the old seafood joke on the air at any time.

any time.

— Rocky had imaginary characters such as the "Almost Righteous Brothers."

Righteous Brothers."
Maybe the writer was referring to the "Self-Righteous Broshers"?
— Dave Otto was quoted as saying. "The whole problem was that Rocky just wasn't very funn," If that is really how Mr. Otto-felt, why did he spend so much

Rocky during his radio show on KS103? Usually you only try to discredit someone who is a threat

— President Jim Smith

interceded and fired three people. Four of us were fired at K-Best 95 — Mark DeBoskey, the general manager, Garry Mitchell, the program director; and the morning tame. Rocky Marlowe and myself. Had the person who wrote this article done some read have tried most signation, he would have tried most signation, he would have tried most signation. He would have tried most signation and the person who campaign — Had the person who campaign— Had the person who campaign." Had the person who wrote this article known anything about radio he would have wondered if this was a cost-cutting wondered if this was a cost-cutting move on the part of an owner who was getting ready to sell his station. Just to give you an update, K-Best 95 (Alta Broadcasting) was sold Monday, July 1, 1985. Next tim: 1 thomas K. Arnold should think before he writes. Laurie Debing Pacific Beach

Pregnant In San Marcos

San Marcos
In regation "The losin at Issue"
in the Inne 20 Reader ("City
Lights"), if Bok Rosen is really
interested in pre-certing abortion,
how about addressing the real
problem; the one-in-five San
health is caused largely by
ignorance (nine out of ten teen
preparancias are unintentional),
drugs, and low self-esteem playing
major roles. Maybe a little support
and information for these young
women before they get pregnant
would be a better use of time than
pumpleteering. Or how about
some help for those who choose to
have their hobits and are suddenly
faced with the corrmots financial
cleutarional, and certofinancial educational, and emotional problems of the unwed teenage mother? It seems as though the

fun.

Since Right-to-Lifers are justly famous for their tendency to haras, threaten, and injure those who have the temerity to disagree with them (firebombing, tire-slashing, and obscene phone calls being a few of the most popular tactics). I won't sign this letter, not available to the most popular tactics). I won't sign this letter, not tactics.) I won't sign this letter, not wanting to put myself or my family at risk. However, Patton, Rossen, and their conties should remember of the American public (according to any and all pells taken on the subject) support Ros vs. Wade. The young women in San Marcos who choose abortion are making a decision that, in the end, must be the control of the control not someone else's.

Name Withheld by Request

#### Stuck To Its Conception

After having seen a performa of Merrily Be Roll Along at UC

Highlights of Upcoming Events A weekend fundraise for local jazz station KSDS-FM, the fifth annual Ramona rodeo, and a birthday bash for Balboa Park Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries Guide to the Theater... Music Scene Upcoming concerts, clubs, and performers Index to Specialized Display Advertising

Life in Hell Sea Village. By Matt Groening impressive wealth of the tax-exempt Catholic Church could be of some use in that regard; of course, it might not be as much Ernle Pook's Comeek This land is y'all's land. By Lynda J. Barry The Reader Puzzle Hardwhere. By Don Rubin Off the Cuff if you had only five minutes to evacuate your home, what would you take? By Lin Jakary

eatery in Tijuana ...

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ADVERTISING MANAGER

The Baby Came Early Science and humanity save and sustain a mother and her premature baby By Stephanie Murphy Letters . City Lights The mayor may or may not have a bodyguard, what's new in traffic schools, an artist files suit over a coat, Vietnamese try for unity, and more Straight from the Hip It's a long toque and a daytime turn-on for Matthew Alice this week Junkers, Clunkers, and Cash Local auto-wrecking yards get every last dime out of old cars. By Bob Owens Comedy It takes courage as well as wit to pull off improvisational comedy. By John D'Agostino..... Theater A play titled Suds has Jonathan Saville all in a lather at the Coronado Playhouse More Theater Jeff Smith on stage . Restaurants Eleanor Widmer raves about an elegant new

Quarter Notes Handel's L'Allegro ed il Penseroso in La Jolla, a baroque concert, and a musical series on KPBS-TV. By Jonathan Saville



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HAMED BRADLEY WHO DWNS Z PIT BULLS 29



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VERIFIED

# City Lights

#### Meanwhile. Back At The Ranch

Smack in the middle of the Scripps Ranch community, the 101-acre Nackey Scripps Meanley estate is an island of solitude amid the burgeoning I 15 corridor. It's also one of only a handful of parcels that rest squarely within the City of San Diego's far-flung boundaries yet rem boundaries yet remain unincorporated. So the former cattle ranch — with its sprawling Spanish-style home and a manmade lake populated with ducks and coots — isn't affected by the vagaries of the city's land-use politics.

Scripps Ranch residents who cherish the urban oasis knew that would change when Meanley, daughter of newspape publisher E.W. Scripps, died in 1981. The property was put up 1981. The property was put up at auction, and community leaders figured the Irvine-based Donald L. Bren Company would be the winning bidder at nine million dollars. Bren pledged to honor the Scripps Ranch community plan — a design for idea rowth put together by



building no more than 500 residential units on the acreage and dedicating twenty-five percent of the property to open space. Bob Dingeman, presider of the neighborhood's civic association, says Bren also concurred with residents' suggestion that Meanley's 96 vear-old widower, Thomas, be allowed to live in the estate's 700G-square-foot home for the rest of his life. But the Currie/Samuelson

development company entered the auction war and pushed the bidding to \$11.5 million. The Bren Company dropped out of the bidding.

The winning bidders have told reporters that the Meanley estate will be transformed into a commercial/industrial complex. That's a disapposition to Dissertant to Dis disappointment to Dingeman, who says residents "never considered it would be industrial." Dingeman is more

oubled by the fact that public its plans for the property. Forty residents turned out for an April 16 meeting with the developer, but questions about the Meanley

A Currie/Samu

low-rise business park, an extension of the company's Scripps Ranch Business Park will be less dense than the 500 homes proposed by Bren and that an adequate "buffer" zone will protect the privacy of residents on cul-de-sacs bordering the Meanley estate.
The take and house will stay.
Residents' clamor for more details is "very, very premature," says the spokesperson, who promises that Currie/Samuelson will

that Currie/Samuelson will unveil specific plans sometime this summer. The developer, though, has a better-defined timetable and has hired Peterson, Thelan & Price — one of San Diego's comier Jand-use law firms premier land-use law firms-to convince the city council that the land should be anner and the existing comunity plan altered to allow industri development on the estate. development on the estate. Civic association president Dingeman says residents will be watching closely. "We're an active, informed, and visible community that makes our desires known very strongly

#### Right Off The Wall

bright sun and dirtied by airborne soot. But sunlight and smog weren't artist Michael orr's only concerns when he completed two large murals in San Diego's Chicano Park. Roosting atop the concrete pillars of the Coronado-San pillars of the Coronado-San Diego Bay bridge — whose smooth sides served as Schnorr's outdoor canvas — were flocks of pigeons. The four allist also worried that angry Anglo youths might throw paint or acid on his artistic tributes to Mexican

In late 1979 Schnorr's thirty foot-tall re-creation of the Aztec earth goddess Coatlicue was marred by vandals who splattered the mural with paint-filled balloons. After cleaning up the mess, Schnorr searched for a clear coating that would protect the murals from paint and pigeon droppings. He found what appeared to be the perfect solution at Frazee's paint store: an anti-graffiti sealant that, he says, was

specifically recommended for mural-type artwork. Schnorr paid \$115 for five gallons of Vandl Guard, which he applied to the murals. A year later Schnorr learned that the mura had been defaced. The Vandl had been defaced. The Vandl Guard shielded his artwork, but on closer inspection Schnorr noticed "something wrong with the murals' surface." Both the sealant and the paint, he says, had cracked into "a web of minute fracture. His the crackle glaze on

like the crackle glaze on an ancient Chinese vase." Several other Chicano Park murals treased with Vandl Guard were similarly affected, and Schnorr, a Southwestern College art professor, drove to San Ysidro to check the mural he had painted on the community health center. "It community health center. "It was undergoing the same stress," he recalls. Yet other murals in Chicano Park, including those painted fifteen years ago by seminal artists Salvador Torres and Mario Toggo, looked fine. "The only Torero, looked fine. "The only difference was that the unaffected murals were never covered with Vandl Guard," Schnort says.

The artist complained to



# 474 1

#### Have Gun. Will Hang Around

For the last seven weeks senior police officer Larry Gosnell's near-constant presence at city hall and as orted civic functions has be a cloaked in ambiguity. Gosnell's official role, according to Assistant Police Chief Bob Burgreen, is to provide "building security" at ity hall, specifically the three oors occupied by the city council, the mayor's office, and the city n anager's office; he's also present at all meetings of the city council, as well as

those of the four main council committees. The armed, plainclothes Gosnell's city hall assignment, Burgreen adds came about at the personal request of Assistant City
Manager John Lockwood.
Lockwood himself says that
over the last few years he had been told of a growing number of thefts and other "minor incidents" around city hall, and his request for a full-time police guard — which led to Gosnell's May 20 transfer from Gosnell's May 20 transfer from a desk job at police headquarters downtown — wa simply a way of "beefing up

ecurity in general."

That's not entirely accurate True, Gosnell does earn his \$29,000-a-year salary by keeping a close watch on city council and committee meetings, but even casual observers may have noticed that his eyes, more often than not, are affixed on Mayor Roger Hedgecock, And when

doesn't bide his time walking down the hallways of city hall carefully checking doorknobs and peering into vacant offices; instead, he generally instead, he generally accompanies Hedgecock wherever the mayor might go. He's just a few steps behi'd Hedgecock on the mayor's weekly neighborhood walks. He's been seen driving the mayor to and from a weekly average of about five or six other functions. And on July 3. other functions. And on July 3 when the mayor rode the San Diego Trolley down to the border for a meeting with Tijuana Mayor Rene Trevino, Gosnell followed in his unmarked police car and then picked up the mayor, rushing (continued on page 34)

I'm Here On A Scholarship. Anyway

For years, traffic school ha time spent in a yawning time warp, a place where minutes stretch to hours, and hours bend toward eternity. Instead of paying with one's time to wipe paying with one's time to wipe one's record clean, one feet as if one were paying with one's life. But not arymore. Times have changed. Since the California Department of Motor Vehicles gained regulatory control of traffic schools in January, schools have developed exotic programs to lure customers, and boredom is over. And prices, along with the competition in the business, competition in the business, According to R. D. John, manager of the driven' safety division of the local DMY, the laws that wen into effect some

division of the local DMV, the laws that went into effect some six months ago required that all traffic schools be licensed. The schools now have to pay a \$150 registration fee with the department, submit a lesson plan of the material they pan of the material they routinely cover in their classes pay a seventy-dollar f. e for each location where they reach their classes, and submit to routine spot checks of their class's location. "We don't want them at the YMCA with a

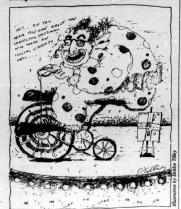
want them at the YMCA with a clog dancing demonstration going on right next to them," John says. And while these fees may be good for the DMV and its coffers, they have added to the costs of the achoosi locally. See the same of the companion of the seed of seed seed of seed seed of seed Driving School) and the average is fifteen dollars, with some schools charging as much as twenty-five. And as the price varies with each school, so does the program offered. Rick Milford, owner of United Driving School and two other

similar businesses, is perhaps of the lot. His traffic school is of the lot. His traffic school is regularly taught by a police officer who doubles as a kind of stand-up comes, and Million's patrons are guaranteed plenty of yuks tirrough the two three-and-one-half-hour courses. In addition, Million's has also appeared on the Dave Dawson talk show on KSDO and advertises regularly. Although unwilling to disclose exact figures. Million's appeared to the property of the million of the milli for some one like himself, who charges fifteen dollars for the class, to net as much as \$400 per week, per class. Milford schedules four classes per

week.

Although Milford says his business is doing well and word has gotten out that his is the funniest class in town, his good luck may not least for long. His class's success may be due, in part, to the fact that his school is the first listed in the 'traffic violator school licensing list' that the DMV has started to print datarretly and hand out to that the DMV has starred to print quarterly and hand out to those who wish to go. A school's place on the list is decided by a lottery, and Milford worries that he may end up at the bottom the next time it is printed. But Gwen Michael, owner of

But Gwen Michael, owner o the Lunch 'n' Learn School at Salmon House on the Bay, is not worried. She say, that the new listing procedure hasn't hurt her business at all (she's fifteenth on the list) and says that there are plenty of recorde ifficenth on the list) and says that there are plenty of people out there willing to pay her twenty-five-dollar fee, which includes a buffet all-you-can-set lunch. There are several other schools on the list that charge as much (Sears Roebuck Traffic School, for example) and don't even offer lunch. But people will often opt for the school because the name is well known, she says. Michael used to have as many as five schools on the list, but is now down to two. The new DMV regulations require that (continued on page 34,





Yearning To Be Organized

City Lights

Nghi, the federation-president, says one of his first priorities is persuading Do and her group to enter the fold, "In the beginning she was very active, and she contributed money [to the organizing process]," explaints Nghi, who was a high school principal and teacher in Nha Trang, 300 miles north of Saigno, before coming to the U.S. in Msy of 1975. "I don't know why Theress Do didn't join." Do has her reasons. She says It's been ten years since the first waves of Vietnamese first waves of Vietnamese refugees hit American shores, and now between forty and fifty separate Vietnamese or ganizations exist in San Diego. Last month, the longheid dream of bringing most of these organizations into an umbrella group was partially realized with the formation of the Vietnamese Rederation of Theresa Do dan t Join.

Do has her reasons. She says many of the organization are actually just commisses, with very few members. Several of the organizations are headed by realized with the formation of the Vietnamese Federation of San Diego. "Our first purpose is to overcome the spirit of division that has existed among Vietnamese since the war," explains sixty-one-year-old Nguyen Van Nghi, who was elected president of the federation two weeks ago. "The forces in Vietnam tried to divide us in order to control us. wery her members. Several of the organizations are heeded at the same person, whose close allies are now delegates in the federation's seventy-person ruling body. (Forry-two delegates were appointed wheir member organizations; twenty-eight were elected by vote of the Vetraamsee public.) "At least half the delegates have never been involved with the Vietnamese community before, and never expressed." divide us in order to control us Colonialism, capitalism, communism. We don't ur lerstand each other very will we don't trust each other very well since the war. The sprit of division still exists.

After nearly two years of organizing, the federation has proven at least one thing: it's going to take a lot more time to re-lize its goal of unifying the any concern or interest," says
Do. She was one of seven
people (and the only woman)
who were elected to the Vietnamese community. N Vietnamese organizations and Do says she insisted that potential delegates be screened for their background and reasons for wanting to serve. "But they [the steering committee] don't think that refused to join the fed One of the biggest and most powerful of the nonjoiners, Vietnamese American Women's Association, hea by Theresa Do, has about 150 members. "After ten years he e, it's time we had a separately without me, and things like that make me mad. So I quietly got out. It's operating just like in Vietnam federation," says Do, who is an unusually outspoken leader in the Vietnamese community. The seventy delegates elected the federation's officers in late June, but Do says the "I've dreamed of having something like this for years. But we need something of real value, something Americans can respect. I feel very

before, and never expres

group's leaders already had a list of the people to be elected officers. "Just like in Vietnam I could have told you three months ago who would be

and the rest. I hate to say it

about Vietnamese, my people but the truth is the truth." Do

programs. "You watch, they'll apply for grant money, refugees helping refugees, but the money will go to the friends and relatives of the people organizing the programs. Everyone will get jobs helping the refugees, but the refugees will get little help. They've will get little help. They've done that in the past, some of these same people. We have lots of refugees who need help, not those people." Federation president Nghi, who has been active in

who has been active in community affairs (particularly in government-funded organizations) for almost ten years, says one of the group's years, says one of the group's goals is to educate Viertnames children in how to read and write Vietnamese, and in Vietnamese history. "As long as you can think as a free Vietnamese, you can keep thee of a fire Vietnam alive; says Nghi." That's what we tell have also been set up to institute job training programs in association with Vietnamese businessmen. He considers the federation's membership to be a good resource for helping the Vietnamese community. This includes the Vietnamese community. made up mostly of engineers; the Vietramese Association of

also contends that the

federation's main ource of

funding will come man government refuger assis



Vietnamese Youth and Martial Arts Association; the Vietnamese Air Force

Physicians; the Vietnames Pharmacists Association; three student organizations; the Vietnamese Boy Scouts; the Vietnamese Association of Auto Mechanics; the

#### STRAIGHT FROM THE HIP By Matthew Alice

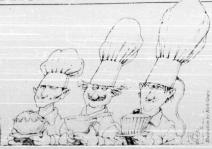
Dear Matthew Alice: I enjoy cooking. Not all of my culinary creations meet my guests expectations,

wost of my lesser accomplishments retrain in the refrigerator until they can walk eway on their own. So I've been looking for the secret that turns ordinary stomach filler into true gostronomic de-light. After visiting some of the world's finest kitchens. Eve noticed that the only thing all their chefs have in common, is that floppy white hat. Is that the secret? Is there an aura of fine food contained within? Where did this ridiculous-looking

Normal Heights

I have a theory about these hats. You won't find it in any history books, but I'll stand behind my theory because it's based on (a) historical fact. (b) human nature, and (c) the unerring Alicean instinct for truth. I think the chef's hat — known as a toque — was invented by a short chef. It is undeniably true that the hats used to be taller than they are now, sometimes reaching two or more feet in height. Even as recently as fifty years ago the height of the cently as fifty years ago the height of the topic was in fast a direct indication of the status of the chef beneath it—the higher the hat, the more important the chef. One also must remember that chefs have great egos; short chefs (short people being what with, a self-inflated short chef felt fra superior if his Gupe Gween above the heads of his minions in the kitchen. Thus the headdress.

believe me (probably short people). That's all right. This is not one of historisk s air right. This is not one of filsto-ry's most momentous topics, anyway. But history does show that the too ie came into being in Europe in the Sixteenth or Seventeenth century (history is a bit murky on precise details). France can



probably lay claim to its development, though lady, as the source of Europe's second great cusine, is in the running both the first law for the first law fo can stand the near in the kitchen), and of course the toque. The only appreciable change is that the toque used to be black, not white. The uniform varies somewhat from country to country now, but the toque itself is almost universal in distribution.

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Dear Matthew Alice:
The Coronalo Bridge is an imposing structure, admittedly, and is pretry hard to ignore. That's why! was wondering why in the dickens the lights were blatting away on it the other day, in the middle of the day, Sarely it wasn't so some battle-ship wouldn't run into it. It's build enough that we have to pay \$1.20 every time we want to cross it—now they're wasting our suspayer dellars lighting the thing up during the condition of the condition

Coronado

I suppose the answer would be that it's
too expensive to pay electricians to work
at night. Or perhaps it's that they do what
they do better (or more safety) during the
daytime. Either way, the bridge was
ablaze with light the other day so that
electricians could see which bulbs needed
eralecine.

replacing.

Lighting the way across the 2.5-mile span are approximately 200 yellow so-

dium vapor lamps - bright, fancy, expen sive builts, to be sure, but light bulbs nev-ertheless. And light bulbs need to be replaced, of course, except for the one up in a fire station in northern California that's supposedly been burning since 1901. The bulls on our bridge need re-placing more often, about every two years. So periodically the lights are switched on, the electricians go out on the deck, and any burned out or feethe bulbs are replaced. Makes a much nicer post card ("Coronado Bridge by night") if all the lights work, instead of having blank spaces, don't you think? And by the way, the lights are governed by a photoelectric cell that switches them on when the light level falls below a cer-tain point in the evening (or during an that's supposedly been burning since

tain point in the evening (or during ar tain point in the evening tot uning an eclipse), and off after the sun comes up. If it gets foggy, the lights can be turned on manually from the toil plaza.

I guess I shouldn't have done it without drinking a cup of coffee. In my column of June 6, in which I explained how coffee is freeze dried, I got a little muddled (it was late at night when I wrote the thing). I noted that blocks of frozen coffee are placed in vacuum chambers, where the pressure is raised and the temperature lowered, resulting in the dehydrated product. Of course this is incorrect — the pressure is raised and the temperature. Or course this is incorrect — the pressure. Also, Censor and Phil Cushing were the only readers who caught my mental lapse, or a least were the only ones who bothered to let me know I wasn't perfect. Thanks, gays. know I wasn't perfect. Thanks, guys.

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



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# Baby

within their home. In contrast, when things started to go wrong for me and my husband and our unborn child last November, we were total innocents, and so of course we passively delivered ourselves to the experts.

Patricia and Sam Frustaci had months in which to prepare themselves for the recent premature birth of their sepulpets in Orange County. My husband and I had about fifty-four hours. This is not enough time, not when a pregnancy brings as much joy and excitement as ours brought us. In our marriage, years had passed in which a child would have intruded, unwanted. But slowly our feelings had changed. When we first began trying to conceive, a still felt ambroader. But you disappointment intensified. We constitled ferrility specialists, had test. I was scheduled to undergo surgery that we learned that I was pregnant, after two

learned that I was pregnant, after two years of trying. So the greatest pleasure of this pregnancy was our absolute certainty that we wanted it. We had lived through a vision of childlesenses and found it bleak. Another pleasure was my seeming good health; morning sickness never bothered me. Toward the end of my sixth month. I was writing in my journal about how good I felt, how thrilling labor seemed, three months away. "I'm not close enough to it to worty oo much or be physically uncomfortable," i recorded. "I feel intensely in love with Steve.



Every night, settling down to sleep, with the warmth of him next to me and the baby inside, brings me unre-countable pleasure, and waking up to snuggle for a few moments in the morning is the coziest, sweetest time

I've ever known."

Thirteen days after I wrote that, a warm fluid began to seep out from deep within me. I happened to be out on the campus of San Diego State and I rushed to the nearest bathroom. The liquid was clear and sweet-smelling, and I knew it was ammiotic fluid (the liquid in which the baby is suspended). Later that afternoon, when I finally reached my gynecologist on the phone, he tried to calm my fears, suggesting that maybe it was mucus

or urine. He told me to stay in bed, as still as possible, and to come to his office the next morning. Throughout the night, the liquid continued to leak out, a few table-

continued to leak out, a few tablespoons at a time, and my horror pooled, and grew. My gynecolocisis' confirmation the next morning that it was indeed amniotic fluid was unnecessary; I knew that my baby's sunharbor was draining out of me, and I felt wild with despair, with incredulity. My doctor, David Priver, took samples of the fluid to be sent for labroratory analysis; a test would tell us something about how far developed the baby's lungs were after only six months of gestation, a crucial question, since once out of the womb, a

haby must breathe to live; underdevelopment of the lungs is the biggest killer of premature babies. Priver also conducked, a sonogram, and from the ghostly images on the screen he guessed that the haby weighed about two pounds. Finally, a sample of my blood was drawn to see whether I showed signs of some infection, the most common culprit behind this "premature rupture of the membranes."

branes."

Priver sat behind his desk and gave us his blunt prediction: I would probably go into labor within twenty-four hours. The same question seemed to arise from both Steve and me simultaneously. If the baby survived the birth, what would be its chances of a



normal, health's life? Priver looked grim and said he would be framk with us, that with a child born that small and that early, there was significant risk it would suffer some impairment. But he hastened to add that before the brith—if there were to be one—we would speak with one of the neonatol-gists from Children's Hospital who could explain to us in detail what veiceed. A neonatologist would be with us in the delivery room, and would be repeared to make a split-second evaluation of whether the baby's life was truly viable. "The talket of all those guys and I know where they're coming from philosophically." Put said. We wouldn't have to suffer through the ordeal of a Baby Doe-type situation. In which the parents had met with resistance to their desire to sould heroic interventions to swe their sould heroic interventions to save their sould be recommended.

met with resistance to their desire to avoid heroic interventions to save their grossly handicapped infant.

Priver's words comforted us both, but somehow they seemed to grow more and more distant the next day, after our arrival at Sharp Hospital. I had spent the night at home, in bed, trying to will the placenta inside my body to heal, but by late the next morning my pulse and temperature had begun to climb, as had the baby's heartbeat (we had borrowed an electronic stethoscope from a midwife friend). At the hospital, a fetal monitor confirmed that labor had begun, but after an hour or so, Priver saw that my cervix had barely dilated. The baby's skull was probably too fragile to protect adequately against brain damage during a long and arduous vaginal delivery, so the doctors would take the baby by Caesarean section, as soon as

The appearance of neonatologist Larry Johnsgard moments before I went into the delivery room seemed to me almost an afterthought on his part. In addition, he made no mention of any split-second delivery-room decisions; instead, all he seemed to talk about was how little he could tell us about what would happen either to us or to our baby. One thing we could count on, he said, was for things not to go smoothly; tiny premature babies almost always experienced precipitous ups and downs. We should brace ourselves for the baby to remain in the hospital until about the time of its due date, three months hence.

We asked about the baby's chances

of survival and, even more urgently, which chance it would have of a normal life, and to each such question the monatologist seemed to shrug his shoulders; indeed, to me it seemed as shoulders; indeed, to me it seemed as if he were offended by our hunger for such numbers. "I really don't like to talk statistics," he demurred. "I just don't think it's fair to you or your baby." Resement and hostility flared up within me; the doctor seemed cay-adier, patronizing, almost impatient with the delays caused by our questions. I finally blurted out what had been gnawing at me: didn't my husband and I have some decisions to make in the midst of this crisis? Not really, the neonatologist told Not really, the neonatologist told Not

really, the neonatologist told us.

The hour that followed, the Caesarean section, was a vortex of fear and
pain. At some point 1 had begun to
wish, secretly, that my baby would be
a boy, and I remember a brief siab of
elation at the news of his sex. I remember the shock of hearing a tiny
voice pierce the delivery room, crying. Later, right before they rushed
him away, voices urged me to look at
my son. I was shaking violently, and
the drugs they had given me made it
hard to focus my eyes. I know I

looked where they directed, but today I have no memory of what I saw.

after I learned that my husband. Steve, had accompanied the baby on the long incomparity of the corridors that compare through the corridors that cover the corridors that the corridors that cover the corridors that the cover the corridors that cover the corridors that the cover the cover born Intensive Care Unit (NICU). The baity, already connected to a halfdozen wires and tubes, rode within a portable incurady connected back to me in the recovery room. I was surprised to hear a note of ebullience in his report of how the baby had shaken his clenched first and kicked his tmy legs. "He was bright red, and he was angry." When Steve saw this, be said, he felt that the baby wasn't about to die.

That evening Steve also was introduced to the procedures in Children's Hospital's NICU, where our son had been placed. I wasn't able to tolerate the fifteen-minute trek there until early the next afternoon, and when Steve finally wheeled me over and exserve finally wheeled me over and exceptionist, where to obtain a surgical gown, where to wash my hads. I felt like a novitiate in some frantic, underground society.

derground society.

This was a place of intense, concentrated activity, one of those places to densely crammed with sights and sounds for the newcomer to be able to perceive all of that with which he is being bombarded. It is a place busting with people in hospital gowns, up to a dozen and a half nurses and ten doctors at a time, plus technicians and receptionists and custodians and visitors. Alarms sound routinely here, every minute or two, announcing that this baby's heart rate is dropping, that

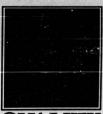
that one has stopped breating, that one of the dozens of intravenous lines has ceased to flow. Rock music churns in the background, syncopated by the buzz of phones. This is a page out of Brave New World, not a nursery.

Through this turmoil. Steve led me to our buly, a tirty red figure lying flat en his back, arms and legs spiayed wide. "What a nice face he has." I thought. Thick white tape obscured pert of it, lope that was holding some of the tubes in place. His eyes were closed. But his features looked delicate and well formed, his eyes large and deep-set, his head covered with a fuzzy haze of red-gold hair. His face sustained me.

I could look at it and imagine what a strong and handsome face it might become, and somehow that allowed me n't to see him coldly, objectively, as a three-month-premature baby, which is good, because that sight is one of the most pathetic, most heart-breaking in the world. Newborn premature babies look a lot like the babies starving in Africa, with their cutsized heads and visible in clagge — except a very premature babie so stunningly tiny. My son was one inch longer than a schoolkid's ruler, and he weighed two pounds, five ounces.

He looked, on the one hand, astonshingly human, with tim, perfect hands and toes, tim, perfect fingernails and toenails. On the other hand, the machinery made him look like an alten creature. The tage on his face held in place a tube that ran into his mouth and down into his lungs, aiding with his breathing. Another tube, entering his nose, was used to succersorcetions in his lungs. Five separate electronic probes, some wider than his hand-span, were glued to his body.





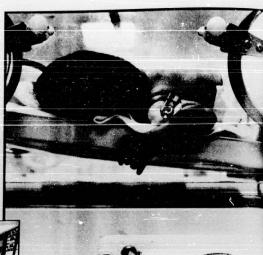
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# \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Baby
continued from page 9)

sensing his heartheat, respiration, body temperature, and blood-oxygen levels. An intravenous line had been sewed into a blood vessel in his navel to act as a high-tech umbilical cord; blood samples would come out through this line while nutrients and fresh blood would enter him through it. Most pathetic of all were the cloth restraints that pinned his wrists to the bed, preventing him from grasping at the equipment which invaded him.

Somehow all the machinery seemed to siphon attention away from the baby. The machinery was lively, flashing numbers and emitting noises; the baby, on the other hand, lay as still as something washed up from the sea, half drowned. Steve and the baby's nurse eagerly explained to me each machine's function, and not long after they had finished, it seemed time to

return to my bospital room at Sharp.
Adrenaline boyed us: I felt amazed
that both the haby and I were alive. I
also ielt warmed every time a friend
would call and congratulate us instead of offering condotences). Although Steve and I had not expected to
prise a name for another two months;
we quickly settled upon "Michael." It

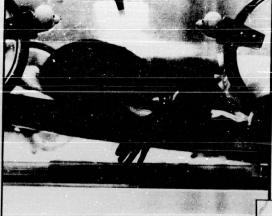
sounded strong and normal. The next morning was a Monday. Steve had to work, so an aide wheeled me over to the NICU alone. This time at Michael's bedside I found even more machinery and a cluster of people; someone explained that a cardiologist was using an ultrasound machine to examine the baby's heart. As big as a small forklift, the machine equalled and panted like some demon, while complex waves pulsed on various screens. Only the cardiologist and her assistant were paying any attention to the testing — I know that now — but at that moment it seemed as if a croad of strangers was gaping at my baby's innermost essence. No one ever should have seen this part of him, not even me, and I felt depthless sorrow.

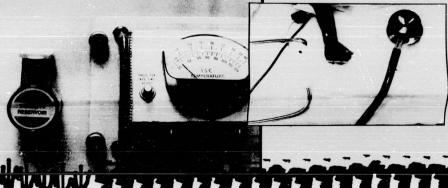
Eventually the doctor and the ultrasound machine completed their tasks, and finally I could pull up a stool and sit next to the baby. He lay on a mattress on a metal platform underneath electric coils that radiated heat. Sheets of clear plastic surrounded the leafform to contain the warmth, but I could lift the plastic to touch him genly and talk to him. I tried this, said hello to him and asked him how he was doing, and suddenly I felt as if everyone in the room was watching me, witnessing my crude, blundering attempts to act like a mother. Every time I said something to Michael, waves of something like shame flooded me and I found myself compulsively sneaking glances all around to hide, to take my baby and hide with him, and hold him, and instead it felt as if we both were naked and on display.

play.

Gradually these feelings subsided.

Within a day or two I began to learn how the doctors and nurses were talking about my baby, through the medium of the machines. Children's Hospital's NICU has a policy





whereby every parent of a child in intensive care may visit or telephone the unit at any time of the day or night, and as I began visiting and calling, the machines surrounding Michael gradually stopped being a shiny jumble of garbage and started taking on some individuality, like characters in a play.

any stopped tedge a study joins of a garbage and started taking on some individuality, like characters in a play. There were, for example, the "bili lights," banks of blue-white light aimed at Michael, so bright that he had to be blindfolded. I learned the the bili lights were there because Michael had jaundice; that is, his immature liver was failing to break down a toxic substance in his blood called bilrubin. The lights were supposed to help his body break this dwn. We could tell how well this was working from daily tests of the bilirubin levels

So when we called or visited, one of the questions we could ask was. "How is his blirtubul revel today." They could answer this question. They would say, "It use full-time." Or "It was eleven," or "It staved the same still time." We jorned that when it reached seven or each, in

I learned about the respirator that was inserted down into Michael's lungs within moments of his birth. Many premature babies need such assistance because their immature lungs lack surfactant, a fluid coating that keeps them from collapsing when they exhale; every breath then becomes a terrible struggle. Michael's major respiratory problem, however, was a tendency to forget to breathe. This condition, called apnea, also is extremely common in premature babies; the centers in their brains that control breathing are simply immature. As explanated to me, the respirator was giving Michael enough of a boost to insure that his body was get.

Tlearned that the respirator had two important components. First, the muses could adust the percentage of oxygen that the machine was puffing into his larges. Normal art is composed of twenty one percent oxygen, but for many premature abolises that set canough. They need to breathe in a higher percentage of oxygen in or a brigher percentage of oxygen in or a brigher percentage of oxygen in or a constant of the percentage of oxygen in or a constant or oxygen.

ting enough oxygen.

blood. Some need as much as a hundred percent oxygen (a very bad sixtion, since too much oxygen is poisonous to humans; one common complication of breathing this much oxygen is eye damage, even blindness). Michael never needed much more than about thirty-five percent oxygen, and from hour to hour the nurses would try to decrease that amount (checking the oxygen levels in his blood to see if he was tolerating

the weaning process).

The other variable of the respirator was the number of breaths per minute it could give to the baby — anywhere from 150 down to four. The constant goal was also to reduce this number to wean the baby off the respirator en

So we could also always ask.
"What percentage of oxygen is he
getting?" and "How many breaths a
minute?" These questions they could

answer, with case.

But it didn't take me long to figure out that there were some questions it would do no good to ask, not then Will be no blind? Deal? (We confine)

# **Baby**

years before we could make these preit leave upon someone to come into the world three months early, to have one's first experiences of the world be those of prolonged suffering and

they had no answers, the answers we did receive the first two weeks were encouraging. Although the heart sonogram showed that one of the little blood vessels outside Michael's heart failed to close properly, treatment with a drug seemed to correct the problem within a few days. Better still, head scans revealed no signs that the trauma of birth had caused bleedthe trauma of birth had caused bleed-ing in his brain, a major cause of ce-rebral palsy. Five days after he was born, he somehow yanked the respira-tor tubes out of his lungs, and he did well without the breathing assistance. Eight days after his birth, one of the nurses let me wash him (with moistened cotton balls), and for the first miniature, high-pitched squeaks. The same nurse let me hold him inside the warmer, cradling in my arms his whole assembly of heaters and wires and gauges. Steve held the oxygen tube near his face, and Michael looked at me, his eyes as large and blue as those of the fetus in 2001. He

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open warmer into an incubator (nowa-days they call them isolettes). The days they call them isolettes). The nurse' routinely began inserting a tube down into his stomach and giving him tiny amounts of the breast milk I was pumping — starting with a sixth of an ounce every three hours, and ever so gradually increasing the quan-tity. Two weeks after Michael's birth, Dr. Johnsgard told us he thought Mi-chael was doing "superbly." We tried to tell ourselves not to relax, not to start to feel confident. But at night, after a couple of glasses of wine, we also started to talk about how a gentle birth probably wasn't all that impor-tant, and how — if he survived the hospital unscathed — he might even be better off for having gotten this head start on the real world.

sufficient, she would snap her finger against the bottom of his feet. Invari-ably, this worked. You could see him take a deep breath and the pink glow

would return.

In the NICU slang, these spells were "A's and B's," for apnea (the failure to breathe), and bradycardia (the slowing of the heartbeat that usually slowing of the heartbeat that usually accompanied the apinea). And so the pattern of our daily questions changed. "How many As and B's did he have?" became the first thing out of our mouths. Some eight-hour shifts would pass with one or two, then he'd have six some pine. Med have six some pine. have six, seven, rine. We'd been warned that this might happen, warned that time and time again a tiny preemie would do splendidly for a week or two, then would seem to tire out and would once again need the machine to help him breathe. Warnmachine to help him breatne. Warn-ings cannot adequately prepare one for such a setback, and depression en-gulfed both of us. I wept failly. But af-ter a week of watching Michael's struggle, of watching him tum dusky over and over again. I felt almost re-lieved when on December II, twenty-four days after he was born, he went back on the respirator once again.

The next day he looked visibly

an eight-hour shift.
This is what it was like when it happened. If you were standing by his
side, and you knew what you were
looking for, you would see a subtle
change in his coloring. Instead of
looking pink, he would start to appear
pale, with a grayish cast around his
mouth, his eyes, his fingernails.
About this time, the electronic moni-About this time, the electronic moni-tor next to him, which gave a constant read-out of his heartbeat and respira-tions, would begin to change, the heartbeat numbers dropping from 150 or so beats a minute to 120, 100, 90. An alarm would begin to shriek, and a nurse would walk over and open the portholes of his isolette. She would gently rub her fingers over his back, pat his bottom, or if that weren't

pinker and more rested. The day after that he looked awful, with a 102degree fever, his stomach distended. The staff began to fear he might have The start began to tear ne might have contracted some hospital-bred infec-tion and so they began a grueling se-ries of tests: of his blood, his urine, his spinal fluid. The next five days he steadily improved, then at 7:30 one morning we received a call from the He told us that during the night Mi-chael's heartbeat had begun dropping

— and the nurse couldn't rouse him,

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until finally the team had taken out the until manily the team had taken out the respirator tube and replaced it with another one. Perhaps the first tube had gotten elogged with mucus (completely cutting off Michael's air supply) or perhaps some other problem was developing. We would have to wait and see. With that incident, Michael was feel or wait and see. With that incident, Michael was feel. chael went from needing six ventila-tions per minute of room air to twenty breaths per minute of air containing

breaths are seen to contain a followers, breaths are seen to you get a fifty-five percent on you give the weaning process began again. Serve we demand a prose that the process began again. Serve and I prose began the NICU. Our best present came the day after Christmas, when the staff judged that once again Michael was ready to try breathing unassisted. He weighed three pounds, two and a half ounces. Steve and I had been told that someday, before he could come home, he would probably move over to the less-intense "special care sursery" at Sharp Hospital. But he day Michael came off the respirator for the second time, we couldn't imagine his ever leaving the NICU.

tor for the second time, we couldn't imagine his ever leaving the NiCU. I often marvel at how quickly human beings adjust to their environments. In a few weeks, the NiCU had become as familiar as home, which is strange, considering that it has to rank as one of the most unnatural places in

the world. Here people, in effect, are growing babies in artificial wombs. Here there is no day or night. The bright lights shine ceaselessly, and origin tights shine ceasetessiy, and when we question whether that's good for the babies, the staff responds that they need to see whether the babies are changing color, a much better indication of distress than any machine. The noise of the telephones and the The noise of the telephones and the alarms combines with radio station B=100. I wondered if classical music might not be better for the babies, but I held my tongue; aggressive, hard-driving rock seemed so appropriate for the NICU nurses.

Over the weeks, I met dozens upon dozens of these young women (and all were women, and most were young, just as all five of Children's staff neonatologists are middle-age men).

Michael seemed to have three new
nurses (one for each shift) every day. Some were chatty and some were im-passive. Some were aloof, though a passive. Some were aloof, though a much higher percentage were so ma-ternal and sympathetic that their warmth would bring tears to my eyes. Far more striking than their differ-ences, however, were the things they had in common. Like air traffic con-trollers, they thrived on having three things to do at any since recent it. things to do at any given moment, in

cause they have to make minute-byminute decisions, the NICU nurses work more independently of doctors than nurses in other areas of medithe lives of their tiny charges than are the babies' own parents, and I think the nurses know this, and like it.

If the nurses are the front-line troops of the NICU, hopped up and elbow-deep in the mundanities of carelbow-deep in the mundanities of car-ing for very tiny, very sick babies, the neonatologists are the generals. Once a day they and various other key medi-cal personnel would float from one isolette to the next, pondering each baby's case, making strategic deci-sions in a manner that looked calm and measured and judicious (parents were required to retreat to some dis-tance during these "rounds"). The vast majority of the time I talked not with the neonatologists but with one of the three nurse-clinicians. Donna Brandon. Brandon was more like a brandon. Brandon was more like a diplomat than a soldier. She knew what the neonatologists were plan-ning, and she could work shoulder-to-shoulder with the nurses, but she also snouloer with the nurses, but sne also was our main source of information about Michael's overall status. Almost every day I besieged her with dozens of questions, and she answered them patiently. Slowly, day by day, I began

to get an insight into the frontiers of medicine, of how imprecise it is, how dependent upon trial and error — of how, even when something "works,"

nto modern American medicine. It suddenly struck me that this experience in the NICU was the only time in my life I'd ever been in a place where everyone acted as if the cost of things were irrelevant. Almost everything, no matter how shiny and sturdy-looking, was used once and thrown away, or so it seemed. No one ever so much as mentioned the price of anything — be it alcohol wipes or brain scans — because price was never a consideration in whether to do something. Not that I wanted to know what Michael's care was costing us. Steve's private insurance covered everything except the first \$1500, but it still terrified me utterly to hear what those expenses were; the hospital bill those expenses were; the hespital bill alone—not including doctors' fees—for just the first nine days was more than \$25,000. Other babies who lacked private insurance were substantially covered by state and federal funds. Steve commented that the NICU was the most democratic place





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# **Baby**

Mexican farmworker's hahy next to a La Jolla lawyer's baby, both receiv ing the most sophisticated medical care on earth, administered by people to whom money seemed to be no ob-

We guessed that some of the other parents were farmworkers, though we never knew for sure. Throughout all know any of the other parents. I yearned to talk to some of them; it seemed as though no one could really understand what I was experiencing except for someone in the same posi But we never made the connections: we weren't there at the same times or were too shy to step up and introduce ourselves. But even though the other parents were shadowy figures, flitting in and out of the back ground, their babies were always there, and Steve and I talked about them daily, and came to care about them. The nurses and the doctors all knew what was wrong with each baby, but they didn't share the daily news with us; some unspoken code seemed to proscribe this. Still, Steve and I could read the posted names of the ba-bies located near Michael, and by eavesdropping on the nurses, we got a vague idea of which were seriously

ill, which were thriving. All the books about premature babies I was reading warned me not to compare Michael with the other babies but the comparisons were inevitable. For weeks upon weeks it seemed as if he were the tiniest baby in sight; baby after baby moved in, stayed for a few days, then moved out. while we remained. Then one day in early January I came in to find a new baby occupying the open warmer next to Michael's isolette. He was a boy twenty-six or twenty-seven weeks (gestational age), and he weighed two and a half pounds - very close to what Michael had been. Seven and a half weeks had passed since Michael's birth — and already it was hard for me to believe that Michael had ever looked so raw, so horribly fragile, like a broken baby bird. That day, weighing four pounds and two ounces, my son looked plump, even robust, and I knew that soon we would be leaving

the NICU. It actually took two more weeks, time in which Michael began learning to drink my breast milk from a bottle (instead of having the nurses pour it into his stomach through a tube). La-boriously he would suck half an ounce and fall asleep. He would choke, turn blue, set off the heart alarms. It took nine days to get him to consume his full quota: one and one-third ounces. Four days later we got permission for him to feed at my breast for the first time: and later that day Michael once again rode in a "transport incubator through the corridors that connect Children's with Sharp Hospital, where he checked into the special care

nursery.

I hated the Sharp nursery that first

day. I didn't recognize any of the nurses, didn't know to whom I could turn for information. The place seemed sterile and tomblike. Being there reminded me of what had happened when we were there two months earlier. I was forced to relive the trauma of Michael's birth.

But it took only a day or two for me to see that I had grown addicted to the maelstrom of the NICU, that the Sharp nursery — clean, quiet, orderly
— was a much better place for babies.
Here, if all went well, Michael only would need to practice drinking his meals orally to grow a little plumper.

All didn't go well. Five days after entering the Sharp nursery. Michael's skin suddenly began looking as if it had been washed with a yellow stain. Tests showed that his blood contained a very high level of bilirubin. Once again he had jaundice. But unlike the jaundice that had afflicted him immediately after birth, this jaundice was frightening. Michael's liver wasn't working properly, and this time the doctors didn't know why. Once again the neonatologists were demanding blood, urine. Once again they ordered ultrasound tests, and then they called in more doctors, specialists in baby gastrointestinal systems. The experts ordered yet more exotic tests; technicians injected radioactive particles into one of Michael's veins and watched a screen to see that the particles passed through the liver and out into his bile tracts.

The doctors finally concluded that Michael's liver probably had been irritated by some of the intravenous flu-ids he had been given in the NICU.

This happened fairly often, about fifteen percent of the time, and Michael's jaundice would probably just go away, they guessed. Since his bottle feedings were improving, suddenly everyone was talking about when to discharge him. We picked him up from the hospital February 16, two days short of his due date. He was five pounds, four ounces, and three months old.

It took twenty minutes to drive from Children's Hospital to our home, but it took months to leave the hospital be hind. Weeks passed before I could bring myself to stop keeping hourly records, like a nurse, of everything from Michael's temperature to his bowel movements. It took me even longer to stop worrying obsessively about every single milliliter of milk he failed to consume; not until we finally switched over to complete breast-feeding was I able to begin to relax, as feeding was I able to begin to relax, as Michael steadily gained weight. We came home from the hospital with a rented machine that monitored his heartbeats and respirations. Every night we connected Michael to it with a soft rubber belt which we fastened around his chest with Velero tabs. When three and a half months passed when tarte and a nair months passed with no significant apnea spells, we finally returned the monitor. Recently Michael went back to the hospital for day surgery on a hernia, another ail-ment that commonly plagues pree-mies. The scar from that is fast fad-

Other signs of his experience will take longer to recede. X rays of his lungs still show some mild damage, but unlike adults, babies can grow

new lung tissue, and we expect that Michael's should heal by the time he's two years old. Another legacy of Michael's prematurity visible to sharp observers is the shape and size of his head, large in comparison to the rest of his body and flattened on the sides (by the pressure of lying on the sides for three months, instead of being supported uniformly in the womb).
Michael also still is very small, though our pediatrician thinks he will catch up to the normal size range by the end of this year. He cried and fretted throughout most of his first months at home; preemies are notable for their early irritability.

At the same time, we've been so

At the same time, we've been so lucky. His eyesight and hearing seem to be fine, and he's been very healthy. The jaundice has disappeared. He's an alert, bright-eyed baby who smiles readily, huge delighted grins that brighten up the whole room. He's active and vigorous and he's doing most of the things done by babies his age (minus three months): reaching for and gumming thines, creening and and gumming things, creeping and rolling over, babbling. It will be years before we can defin-

itively answer whether Michael's pre-maturity has hurt his development. The scientific studies that exist aren't

much help in making predictions. For one thing, there aren't a whole lot of them; just ten years ago, most babies born three months early simply died One of the major studies that have been done indicates that only about five percent of very early, very small preemies suffer severe developmental handicaps — but many (an additional thirty-five percent) develop milder problems such as learning and behav-ioral disorders, lack of physical coorioral disorders, lack of physical coordination, or hyperactivity. To complicate things still further, a host of factors appear to influence the odds, including everything from the parents' socioeconomic levels to whether or not the baby was on a respirator.

I never asked that one nurse in the NICU why she would let her (hypothetical) premature baby die, but I assume she had to be thinking of all the sume she had to be thinking of all the things that can (and do) go wrong. I know she was aware of how nightmar-ishly, horribly wrong things become once in a while, as they had for one of the NICU's little patients. Born only two months prematurely, he had pro-gressed quite well until the had devel-poped an infection that put him back on the respirator, whereupon his lung diesaes failed to improve. For a year and a half. At eighteen months, he had spent his entire life in the NICU, and was still on a respirator. When Michael was there, this baby's family members were preparing themselves for the homecoming of the little boy and all his medical equipment, in-cluding the breathing machine.

Another nurse, whose mother was a social worker specializing in the mentally retarded told me that her mother tally retarded, told me that her mother had never forgiven her for choosing to work with the tiny preemies. "She says, "Your patients today are my clients in the future," the nurse said. When Michael was still in the hospital and I didn't know if he would be menally retarded, when I didn't know if he too would develop some infection that would lead to chronic lung disease, I seethed at the circumstances that had trangout Steve and me into

that had trapped Steve and me into facing such terrifying prospects. But what would I have done differently, even if someone had been bru-tally honest with me, had said, "Once tally honest with me, had said, "Once you enter that hospital, they're going to cut you open and take your baby away from you for a very long time, and when they finally give him back there's at least a forty percent chance he'll be damaged"? Even if I had known that, I don't see how I could have straight home and elibered Mis. have stayed home and delivered Michael alone, to die. And once I was in the hospital, how could the doctors have acted differently? Not knowing sely what the consequ their interventions might be, how could they do other than to employ their skills and hope for the best? I've been thinking about this ever since Michael was born, and I don't have any other answers. Technology has forced us to play these games with these babies' lives, yet at every turn we

have only one move.

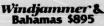
Since Michael's birth, several friends and acquaintances have called him a "miracle baby." Every time I hear the phrase, I squirm. Miracles are supposed to be instantaneous and inexplicable and free. What we lived through cost more than a quarter of a million dollars and involved three months of round-the-clock care by dozens of people who were among the most skilled, dedicated, and hardworking I've ever known. There are other times, too, however, when I'm holding Michael close to me and he looks at me with his big blue eyes and his face lights up and I am over-come with love. Then I think maybe I don't know the meaning of the word





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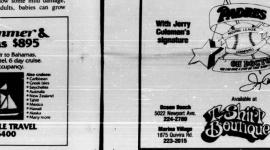
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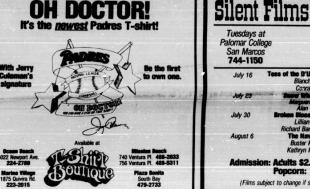
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# JUNKERS, CLUNKERS, AND CASH

In auto-wrecking yards, your junk is their treasure.





BY BOB OWENS



"Ill admit that automobile junk yards — wrecking yards—issed to depress me. The emotion was a hangover from the time some years ago when I was searching for a part (in the dim past you had to locate and remove the part younself) in a New Jersey yard and came across a 1949 gray Plymouth sedan, exactly like the first car I ever cowned, which I had sold to a private parry ten years previous. Even though I now realize that there must have been thousands of similar models of the same color produced in that year, at the time I was absolutely certain it was my car, yold Plymouth built like a tank, not like the contemporary versions with the thin, cheap metal that anyone of moderate strength can dent with a punch, without injury to the hand. I had driven that Plymout to California and back. I had

out to Cailfornia and back. I had taken it to Florida and Canada. The passenger seat had often been graced by the lovely form of the young and beauteous Doris Snyder, when we were dating (and where is she now?). And there it was — I was sure — sitting in a juhy the control of the control of

sure — sitting in a junk yard, unwanted, unloved, rusting in the

"Junk yard," I know now, is

probably a misnomer, since "junk" implies uselessness. The wrecking

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into the vehicles still flying around

the freeways, and even the husks, the

frames, and other recyclable metal parts are eventually crushed, shredded, and shipped off to become

yards aren't the end of the line for

rain. Damn.

San Diego.

Street has been in the same business for fifty-two years; he starred working in 1933 in a yard owned by his father, on Ninth and Island avenues in downtown San Diego. At that time there were only four or five yards in the entire county. "We used to buy a lot of Hudsons and Franklins, and of course some Model Tis," says Street. "But we didn't sell many parts — there weren't that many cars around then. Sometimes we'd sell an engine for five or ten dollars, and the tires, batteries, and radiators, but mostly we'd buy the cars for the aluminum that was in them. You could get maybe 175 pounds of aluminum off the old Hudsons and Franklins."

Street bought the business from his father in 1941, and during World War II the wrecked cars were sold as



scrap to City Junk Company, which in turn sold it to National Steel where it was used in the construction of warships. After twenty-five years at the Island Avenue location, Street moved his business to north Chula Vista, near the 1-5 freeway, and when that property (on Bay Boulevard) became attractive to other enterprises such as restaurants, retail stores, and warehouses, he sold out and moved to his present

When Street bought the land on paids 10,000 an earn ago, he paids 10,000 an eare; it's worth seventy or eighty thousand now, he says. "I'd seil out," he claims, 'but I wouldn't have any place to go. I love this business. It keeps me young, there's something different every day, I get up at six in the morn's go be here. What would I do if I sat around the house all day, being underfoot? My wife would

andermoor by who would shoot me."
He refers to his business as a wrecking yard. "That's what they are. The [San Diego County Auto Dismantlers] Association asked me to change my name to something they think is more acceptable, like "auto recycler" or some such, but we're not a junk yard. But we're not a junk yard. The junk business is something completely different, and it's one of the biggest industries in the United States. When the cars leave here they go to the junk yard."
When a wrecking yard has either

When a wrecking yard has either sold or removed all the valuable parts from a car, they sell the body to a "scrapper," a business that — on the West Coast — buys junk metal and ships it overseas. There are eigh or ten such businesses in California, but the only one in San Diego County is Pacific Steel, a company itself owned by a Mexican steel mill. Pacific Steel is located on

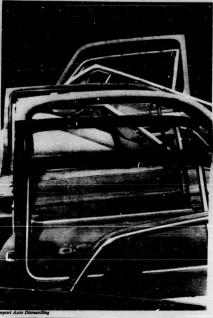
Pacific Steel is located on Cleveland Avenue near the bay in National City. The crushed cars are transported from the wrecking yards to a scale, where they are first weighted and then sent to a huge metallic pile that also contains old refrigerators, trash cans, steel griders, stress signs, and industrial sent to a shreedding machine on the premises, where the nonderrous parts such as plastic and foam rubber are removed and the usable metal is processed out as hand-size spiral mounds. Aluminum, copper, and other valuable metals are also

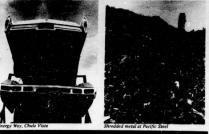
other valuable metals are also separated out in the shredder.

"We do have a little problem disposing of the nounteatile parts," says Jack Payton, a director of the company. "Because the government considers them toxic, they have to be buried, which seems to me a hellacious waste since they could bused to produce much-needed energy." Payton speaks of his business as being "the last part of the chain, where the automobile carcasses are processed and shipped overseas, mostly to Japan and Thailand, where they re put into electrical furnace mills." Some of the junk metal is also sent to the steel mill in Guadalajara that owns Pacific Steel. (The metal is exported, Payton says, because there are no steel mills on the West Coast.)

Wrecking yards are paid about (continued on page 18)







In auto-wrecking yards, your junk is their treasure.







yards — wrecking yards — used to depress me. The emotion was a hangover from the time some years ago when I was searching for a part (in the dim past you had to locate and remove the part yourself) in a New Jersey yard and came across a 1949 gray Plymouth sedan, exactly like the first car I ever owned, which I had sold to a private party ten years previous. Even though I now realize that there must have been thousands of similar models of the same color produced in that year, at the time I was absolutely certain it was my car, my old Plymouth built like a tank. not like the contemporary versions with the thin, cheap metal that anyone of moderate strength can dent with a punch, without injury to the hand. I had driven that Plymouth out to California and back. I had taken it to Florida and Canada. The passenger seat had often been graced by the lovely form of the young and beauteous Doris Snyder, when we were dating (and where is she now?). And there it was - I was sure — sitting in a junk yard, unwanted, unloved, rusting in the rain. Damn.

"Junk yard," I know now, is probably a misnomer, since "junk" mplies uselessness. The wrecking yards aren't the end of the line for the heaps and the wrecks, but a new beginning. Their various usable parts are reincarnated continuously nto the vehicles still flying around he freeways, and even the busks, the frames, and other recyclable metal parts are eventually crushed. shredded, and shipped off to become part of a brand-new baby destined for a dealer's showroom. Little wonder that most people in this business prefer to call themselves "auto dismantlers" or "recyclers." or even "auto ecologists."

The South Bay is home to between forty and fifty such yards, almost all of them located off Otay Valley Road, on Nirvana Avenue and Energy Way in Chula Vista, and on Heritage Road in South San Diego, right next to Brown Field. This last location encompasses fifteen or twenty wrecking yards, and the property on which all of these yards sit is owned by Joe Street, Sr. who also operates his own yard there — Street and Sons — and who at sixtyeight is a sort of living history of the auto wrecking business in San Diego. Street has been in the same

Franklins

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his father in 1941, and during World War II the wrecked cars were sold as

business for fifty-two years; he started working in 1933 in a yard underfoot? My wife would shoot me. owned by his father, on Ninth and He refers to his business as a Island avenues in downtown San wrecking yard. "That's what they are. The [San Diego County Auto Diego. At that time there were only four or five yards in the entire Dismantlers] Association asked me to change my name to something county. "We used to buy a lot of Hudsons and Franklins, and of they think is more acceptable, like 'auto recycler' or some such, but course some Model T's," says Street. "But we didn't sell many we'd still be a wrecking yard. But we're not a junk yard. The junk parts — there weren't that many cars around then. Sometimes we'd sell an business is something completely different, and it's one of the biggest engine for five or ten dollars, and the tires, batteries, and radiators, but industries in the United States. mostly we'd buy the cars for the When the cars leave here they go to aluminum that was in them. You the junk yard."

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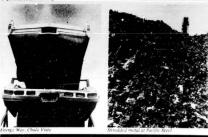
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separated out in the shredder.
"We do have a little problem disposing of the nonmetallic parts,' says Jack Payton, a director of the company. "Because the government considers them toxic, they have to be buried, which seems to me a hellacious waste since they could be used to produce much-needed energy." Payton speaks of his business as being "the last part of the chain, where the automobile carcasses are processed and shipped overseas, mostly to Japan and Thailand, where they're put into electrical furnace mills." Some of the junk metal is also sent to the steel mill in Guadalajara that owns Pacific Steel. (The metal is exported, Payton says, because there are no steel mills on the West Coast.)

Wrecking yards are paid about







BY BOB OWENS

### **JUNKERS**

twenty dollars a ton for the auto carcasses, which represents a fifteen percent drop in price in the last couple of months. "The market for new steel right now is soft, the dollar is too strong, and with the new import quotas on new steel coming in it means that there's less demand for our product overseas," Payton says. "We're market-sensitive, and we pay the yards what the metal is

Actually, the sale of the auto bodies - the "carcasses" represents little more than gravy to the wreckers, who make their money by selling off the parts, an enterprise that has boomed in the last dozen years. So great is the demand for used parts that there are now yards that specialize in European and Japanese cars, and there are even a ew that deal strictly with

Volkswagens.
"Anything negative in the economy," claims Will Roberson, who with his wife Judy owns Import Auto Dismantling on Heritage Road, "hard times, car prices skyrocketing, oil and gas prices going up, is excellent for this iness. A few years ago, when OPEC put the squeeze on, there were people in the yard fighting over parts for the small imports, paying almost retail prices. It's still a good business, but at that time it was so good it could support ignorance

almost anyone could make money in it. Now, you pretty much have to know exactly what you're doing, how much a car will yield and how fast you can turn it over."

Some people have the perception that a car may sit in a wrecking yard until every last fender is sold or until the rusty hulk collapses into the ground. However, the cars that come to the yards are seldom there for more than a few months, although some may be kept for a year or longer if the yard operators believe there will be a demand for the parts. But generally a quick turnover is the

'I make my money on the buy. not the sell," Roberson states. What I mean is that even before I buy a car, I know exactly what I can realize from it, and in approximately how much time. I got a car in here today, an MG, and a couple of hours later I had tripled my money on it, on the sale of the parts. Sometimes a car is only here for a week before all the parts are sold off, and we're able

ell the frame to the scrapper. Roberson maximizes his profits by requiring the customers to bring in the damaged or nonfunctioning part of their own car that they wisl to replace (known as the "core"). "I'm a recycler. I always get the core, send it out for rebuilding, and sell it again. Not all the yards do this, but this way I can sell the same car, in effect, two, three, even four times." He likes, he says, to make 1000 percent profit within thirty days of each buy. Roberson has several hundred cars on his two acres and he points out that some of the smaller vards make most of their money by locating parts for their customers that is, by buying from the larger yards and then selling the part at a

markup.
Others of the smaller yards also make ends meet by installing engines and other parts for the customer. Mike Calhoun of T and J Auto Dismantlers on Energy Way in Chula Vista will install any engine or transmission he sells for an additional \$150, to cover his labor. Occasionally he will also get a car with minimal damage and instead of selling it for parts will do the repair work and sell it as is. One day recently he had just bought a 1974 Volvo 142 for \$150, and thought that if he repaired the damaged ball joints he could sell it for \$1200. Some people, he states, apparently just don't want to take the time to se!! their old cars to a private party, or they might be military persor who are being transferred on short notice. There are also those who believe - often mistakenly - that the damage to their auto will cost more to repair than the car is worth. Calhoun tells of an incident where he went out to Tierrasanta to pick up a 1977 Nova. "The fella said that the car wouldn't run anymore, and he wanted \$200, fifty more than I really wanted to pay, but I finally give him the \$200 and towed the car in. My dad took a look at it and realized it was only a bad fuel pump. We repaired it, and sold the car for \$1500." A final way that the yards can serendipitously turn a nickel is

by thoroughly searching each incoming car and, sometimes, coming up with money-filled wallets, jewelry, and valuable tools

which are legally theirs once they buy the car.

Certain wrecked cars are worth more than others to a yard. Calhoun cites late-model Datsuns and Mustangs as very desirable, and says that smog devices on all cars are selling fast, ever since the new into effect last year. As an example, he says that a smog pump for a Datsun 240Z would sell for "an arm and a leg at the dealer, if they stocked them at all," but a wrecking yard usually has them for seventy-five or a hundred dollars. "Other parts are very hard to find. Take a VW Bug from the 1960s. You can find hundreds of right side doors for that car but it's extremely difficult to locate a good left side door. I don't

alhoun gets most of his cars from private parties, with an ad in the *Yellow Pages*, because, he says, it's a lot cheaper to buy them that way than from an uction. Most of the dealers. though, are obliged to buy cars at auction in order to maintain a viable stock of parts. The largest open auction of wrecked and recovered (stolen) cars in the county is County Auto Pool, owned and operated by Jim McCormack on a large site on Energy Way, in the midst of the wrecking yards. (County Auto Pool also has an auction yard in North County.) McCormack auctions off

about 250 cars every two weeks at his Chula Vista location and, he says, wreckers come from as far away as Oregon and Utah to bid on cars they've seen in the advance catalogues he regularly mails out. He acts as a middleman for the insurance companies, which consign their wrecks — and stolen cars that are recovered after the insurers have paid off the claim - and pay him a

because there's any law that specifically bars the general public, but because of what McCormack calls an "unwritten agreement" he has with the California Department of Motor Vehicles. "I guess they don't want people who steal cars coming to an auction to buy wrecks

so as to get the titles."

McCormack has been an agent for the insurance companies since 1968, but until 1976 he accepted such agencies in the nation still do He was the first in California to use the open bidding method, because, he says, "We felt it would be a better and simpler way to handle it. The sale is made immediately, and our volume has increased tremendously. A lot of our bidders are wreckers and used car dealers from Tijuana who, in many cases, can't write or understand printed English, but who know enough to understand prices and the bidding procedure, so we have a lot more of them coming up. (The South Bay wrecking yards also draw a large number of customers

from Baja; estimates by the yard owners range from twenty to forty percent of buyers who are from south of the border, making the

flat rate per car. Only wreckers and used car dealers are invited to the auction, not

only sealed bids on the cars, as most

Mexican clientele a vital part of the wrecking business in San Diego.) "The Mexicans can only take cars

back to Tijuana that are five years old or older - it's the law down there," McCormack continues. "And of course they have to pay to take them across." He explains that there is an import tax on such vehicles, but this is usually avo by paying a lesser mordida. "A lot of them, though, will take the car out on the street and fix it up to running condition just so they can drive it across, and avoid paying the mordida at the border if they had the car in tow." McCormack also says that the open bidding is favored by the insurance companies since it encourages higher prices. Even though the dealers are allowed to ect each car two days before the auction, "some people get carried away by emotion in the heat of the bidding, and pay more than they would if we still operated on a sealed-bid basis. And sometimes dealers who don't like each other will bid up against each other, trying to drop it on the other guy. When that happens, someone always ends

up getting burned."
There are nonetheless some bargains at the auctions, and some of the dealers will actually buy a car for their own personal use. Judy and Will Roberson recently bought a '68 Porsche at auction that had nothing more than a clutch problem, which

they repaired. They paid \$2000 for the Porsche, which could probably bring about \$5000 on the open market. "We actually have elever Roberson "That's the nice thing about this business — you can drive just about any car you want. You fall in love with a certain car and drive it until you get tired of it, and then get

another one."

Most of the vehicles at McCormack's auction, having been in a collision, are body damaged, but there are also some in fairly good shape, most of the latter being stolen cars that were recovered after the claim was paid off. McCormack states that he gets about twenty recovered cars a month from Mexico alone. At one of his auctions tw weeks ago the prices that the autos sold for ranged from one hundred dollars (for an '81 Malibu sheriff's vehicle without a motor) to three or four thousand (an '84 T-Bird, owned by Hertz, with right front fender damage, went for \$3400). A '73 Chevy pickup consigned by the City of San Marcos brought \$500, a '77 Honda in good shape and running condition sold for \$675, a stolen/recovered '66 Mustang — a much-desired vehicle — came down at \$1050

Despite the essential service which the wrecking yards perform, they are probably doomed to extinction in most expanding urban areas, at least in the way they operate at present. The problem is that nobody wants the wreckers in their own backyards. And if the property

they're occupying begins to look good for other kinds of usages, the wreckers are usually forced out. The few yards that remain in Logan Heights in San Diego are moving out under pressure from local residents and from the city. Joe Street's business and a number of other yards that at one time lined Bay Boulevard in Chula Vista have bee forced to move to Otay Valley. And now, as development and civilization has moved eastward, the wreckers particularly those on Energy Way and Nirvana Avenue - are once again under pressure to pick up their unsightly wrecks and go elsewhere. This has created more than a little erness among some of those who

make their living in the business In 1970 the City of Chula Vista annexed (from San Diego County) a section of land on the north side of Otay Valley Road, and about seven years later designated it as an area for "recyclers" (it's actually called the "Otay Industrial Re-Cycling Park"), giving to those wreckers who were squeezed out of Bay Boulevard a place in which to operate their businesses. To the rear of the wrecking yards is a twentyyear-old "refuse disposal area," a landfill that by law must stay put for another twenty years, since it was at one time used for dumping toxic

But after a number of yards had taken advantage of the opportunity and had relocated to Otay Valley Road, the Robinhood Point housing development was built, just to the





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### **JUNKERS**

west of the recycling park and the landfill. Two years ago the residents of Robinhood filed a lawsuit against the City of Chula Vista, allegin, that city's redevelopment plan for the area failed to address the environmental concerns caused by the dump and the yards. To further complicate matters, in the past few years Chula Vista became very

environmentally acceptable light industry and warehousing facilities on nearby parcels in Osay Valley. Although the zoning couldn't be changed, the city worked out a compromise plan with the homeowners and the wreckers, one which redesignated the area for light industry, warehouses, and high tech research facilities. As one city planner said, "It's the last great area left for development in the whole South Bay." The wreckers who were already there could stay, but any expansion of the yards was discouraged.

Jim McCormack owns the land where his County Auto Pool is located, and he says he is protected by a grandfather clause, regardless of what the city wants to do with the area. "I'll be here forever, and the only way the city can get me out is to condemn the land, and I don't think they'll go that far." He is, however, angered by the city's land-use maneuvering. "They're trying to call this a redevelopment area, and there's nothing to redevelop. Last a joke if they think a lot of classy companies are going to relocate the properties are going to relocate here. Ever see this area at night? It's

a battle zone, with the illegals coming across the border in droves. Chula Vista city officials dispute

Chula Vista city officials dispute McCormack's and other wreckers' claims that companies will not be interested in the area. They cite several light industries and warehouses that have already relocated, and say more have expressed an interest. Yet the planners admit some companies have expressed concern about

"being neighbors to a pile of junk."

Karl Turecek is another who is incensed over the city's plans for the area. He owns his own wrecking

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yard in the complex and is also landlord to most of the other dismantlers who do business there. "I made an investment of two and a half million dollars here, butting in the streets, sidewalks, and landscaping, making it right for wrecking yards. Now the city comes along and wants it for light industrial use, but it's not going to fly. Listen, we're right next to a refuse dump, and sometimes people who don't want to pay the dumping fee throw their garbage out on my property. You think some egghead, some

and do his research in this area?
They want to stry up in La Jolla or
Sorrento Valley. There's some guy
sitting in an office in the new (Lhula
Vista) city hall, figuring out all this
stuff, but they all got their heads in
the sand. They want to develop the
land on my money, with the
investment that I made to fix the area
up."

Turecek also isn't too happy with the environmental lawsuit filed against the city by the homeowners of Robinhood. "We were here before them, and they come in with a sixty or seventy-five thousand dollar house and they think suddenly they're in La Jolla, they don't like anything they see around them." Turecek claims that he "tried to work with the city, to make compromises and meet them halfway, but they haven't even accepted one, not one, of our suggestions." Joe Street's property on Heritage

Joe Street's property on Heritage Way is a few miles southeast of Turee.k's, and on higher ground, more or less out of sight; the city of San Diego issues a conditional use permit every five years. Street figures that increasing property values will force him just to pick up and move farther east, deeper into the boondocks, but a few of the wreckers are beginning to think along more innovative tines. "If If only be a few years, I think beginning to think along more innovative tines." If If only be a few years, I think beginn the years, I think beginning to says will Roberson. "We're already too far out for a lot of people. So what I'll do then is to have someone dismantle the cars in the boonies, open my own retail outlet downtown, or Mission Valley, anywhere where there's people, and bring the parts in for sale. That's the future of this business."





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# **Grin Determination**



JOHN D'AGOSTINO

There are some things in this life the mere thought of which scares me, that I nevertheless like to think I'd be willing to try. Batting against Rich "Goose" Gussage when he's angry and wild. Free fall-ing from a plane. Scuba diving at night. Then there are other things that I wouldn't do if you waved a fistful of sawbucks at me. One of these would be to stand cold in front of an audience and try to improvise tapestries of humor from the skimpi-est of suggested threads. I'm not alone; even the great Richard Proor throws up his hands at the notion of facing an audi-ence without a reheased routine. But there are those who do improvisational

comedy for a living. I rank these individuals with such as snake-handlers, test pi-lots, NFL middle-linebackers, and cops, for which professionals, transcendent skill is only one of several requisites. You skill is only one of several requisites. You also have to be a little nuts. And in the case of an improvisational comic, it helps to be an egomaniac, someone so sure of his rightful place in the spotlight and of his ability to conjure something from nothing that he accepts the possibility of failure with less replation than the rest of us feel when faced with the prospect of a failure with less replation than the rest of us feel when faced with the prospect of provisational compeloy. The failure is not provisational compeloy. The failure is so great that its potential for failure is so great that its reactioners are considered accommission. practitioners are considered accomplished if they can "hit" with fifty percent of their ad-libbed material. By those stan-dards, Margaret "Maggie" Gillette, Sheri

Glaser, and musical accompanist Lawrence Nass - known collectively and ap-propriately as the Egomaniaes - are more than accomplished, as they proved to an audience last weekend at the Grass

Roots Cultural Center. It's quite a distance — both geographically and demographically — from the chic Improv in Pacific Beach to the funky Grass Roots in Golden Hill. But an absolute gulf separates the Egomaniacs' brand of comedy from the slick, practiced patter of the other club's visiting professionals. Of course, many standup comedians incorporate a form of improv into their acts, but it's improv of a comparatively narrow stripe. Rare is the comic who doesn't at some point in his show ask a member of the audience where he's from or what he does for a living. According to form, there follows a caustic put-down of the respondent's hometown or occupation, and in some cases a dialogue ensues in which the comedian wrings from the exchange every available drop of sardonic humor. These bits can be very funny, but they're also inherently cruel and not improv in the truest sense.

Real improv feeds on the unknown. tive monologues or extemporaneous mini-dramas. Because of its associative nature, dramas. Because of its associative nature, improv demands of a performer a hairtrigger wit. And because improv requires quick reactions that don't allow a comic to edit his material or to slide protective mechanisms into place, frequently the improviser finds h'mself summoning sentiments or prejudices that would otherwise have slumbered undisturbed in his sub-conscious. For that reason, improv is perhaps the most naked, most vulnerable side of orbiblic performance, one that can define the constitution of the constitution of the constitution of the constitution of the conformance one other can. kind of public performance, one that can provide an almost cathartic, therapeutic experience for performer and audience alike, but one that also is shadowed by embarrassment at every turn. The likeli-hood of its touching on basic truths and personal feelings makes improv a natural form of comedy for a small, socially con-scious venue such as the Grass Roots,

whose folding chairs and lack of airs creare just the right sort of supportive, inti-mate atmosphere for this dicey art.

One of the first things the Egomaniacs did in the show I saw last week was to put the audience at ease with regard to its safety from pointless attacks. "Unlike other improv acts we won't use you if you other improv acts we won tays you if you make a suggestion," assured Glaser, who, like Gillette, is an alumna of the groundbreaking local, ali-female improv quartet, Hot Flashes. "We'll take your ideas and..." (Glaser makes a caressing gesture.) As if to prove their point, the Foomaniaes immediately solicited the au-Egomaniaes immediately solicited the au dience's participation. "Is there anythin you want to get off your chests?" asked Gillette. Apparently it was too early in the show for those present to have unleashed their inhibitions, so Gillette and Glaser

their inhibitions on Gillene and Glaser instead performed an original, self-referential dance tune ("Egomaniacs Are on the Loose") to Nasa's piamo, synthesized bass, and drum-machine accompaniment.

With that production-number introduction out of the way, the Egomaniacs proceeded to justify their name by way of exceration. The word egomaniac's proceeding a negomaniac' Gillette then instructed the audience members to turn to the persons next to them and boast about something at which they are really servific most intriguing to me was the admission, the person ass. or complete the of comedy, improv requires a certain amount of input from an audience. As freewheeling and hip as it can get, con-temporary improv is directly descended from the commedia dell'arte that was practiced in fifteenth-century Italy, where troupes of virtuosic comedic actors played to unruly, inattentive street crowds. Com-media dell'arte performers had to remain constantly attuned to an audience's whims or risk losing it to other diversions. So, too, must modern improvisers be con-nected to an audience's impulses. But when they tried to plug into this particular audience's collective and individual psyches, the Egomaniaes found a very low current indeed.

"Is there anything that's happened in your lives recently that could give us a place to start," Gillette almost pleaded to the reticent group. "Maybe even some-thing in the news? In the papers?" Finally a woman offered, "Contaminated

awouthan orie community was a bir reluctantly was common and the c her instructor ("Let me hear it one more time ... with feeling!"); then the two were a therapist and her patient ("You're blocking — you need to get rid of that block." prompted therapist/Gillette, whereupon patient/Glaser picked up a carpted cube on which she'd been sitting. and removed it from the stage); then they were a woman and her pet cat; then two Polish women who have trouble commu-nicating ("How's Gdansk?" "He's fine, but he's lost too much weight."). The duo worked into a funny bit in which Glaser tries to sell Gillette on the advantages of having a reincarnation plan written into

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her life insurance policy. "I don't know." concludes Gillette, "I just don't think I'm ready to 'transition.' "It's one of the first

of a dozen good-natured pokes at new-age philosophy. Although sporty, the initial improv bit had some funny moments and built to a host point of the sport of the sport of the in kind. Their reaction seemed to warm Glaser and Gillette for their first prepared piece of the night, a telling routine in which the two are grown-up twins meet-ing for lunch at a chich restaurant. The sisters talk about their lives in measured. Each orders a chef salad, but Glaser asks Each orders a chef salad, but Glaser asks that hers come without the meats, cheeses, and salad dressing, "I'm food-combining," Glaser explains to the waitress. "You're weird," says her twin, only half-joking. Soon the two are rediscovering their vast differences, and when Gillette recalls that their mother had recently seferred, to Glaser as, "newshodeness". referred to Glaser as a "psychodrama queen" the discussion boils into a full-blown shricking match that grows more childish with each volley. The women are once again little girls at odds, finally fac-ing off in a spittle-spewing war of "rasp-berries." The exchange breaks the tension between the sisters, and when the waitress returns to check out the commotion, Gil-lette demurely requests, "Yes, can we have some more ice water, please?"

have some more ice water, please?"

The women then take turns in the spotlight, Glaser first doing a monologue in
which she's a street-toughened chollo
talking in uncharacteristic poppsychology terminology ("Man, 1 been
manifesting my ass off, joo-know?"). For
her solo spot, Gillette is a woman who has only twenty minutes in which to meditate before going to work. She puts on an albefore going to work. She puts on an al-bumb y new-age planist George Winston (actually, Nass playing acoustic plano just offstage) and yells at someone outside her apartment to "knock off all that racket — I'm trying to meditate!" Regaining her composure, Gillette squats on the floor, closes her eyes, and tries to remember her mantra. Instead, she drifts into mumbling First time ever . .



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(continued from page 23)

about Laura Soudder's low-salt porato chips, "with salsa and guacamole dip and a cold Dos Equis to wash it all down." Forcing herself to concentrate on remem bering her mantra, Gillette completely spaces out, her jaw drooping and her face taking on a goofy expression. Many in the audience are giggling uncontrollably. At iast Gilletie appears to snap out of her reverie. "Wow," she says, "I think I tran-scended. Maybe I should move on to the

Again the Egomaniaes called for an idea from the audience, this time requesting a 'situation' that they could plumb. It seemed a long time before a woman offers, "How about a job exit interview" fers, "How about a job exit interview". Since no other ideas appear forthcoming, Glaser questions the woman to make sure she understands the premise. "You know, like when you're leaving a job," the woman explains. Although a regular job interview would undeubtedly have provided more fertile soil for an improv bit. Glaser and Gillette obblishings, more into Glaser and Gillette obligingly move into place, one standing behind the other. Gla-ser begins divulging to her boss the reasons she's leaving the company, and Gilclaser's real thoughts into the monologue. "I just feel that it's the right time for me to move on." Glaser says pleasfor me to move on," Glaser says pleas-antly, dusting off a line most of us have antly, dusting off a line most of us have used at one time or another. But her alter ego is more honest. "I hate this place! Oh God, my father's always telling me that I never finish anything," anguishes Gillette from over Glaser's shoulder. "What's he

After drawing that bit to a conclusion, the women become little girls reenacting the recent Beirut hostage crisis, using a Charlie Brown doll as President Reagan and assorted stuffed animals as the other in which the two - still as little girls bug an older brother (Nass) to play the pi-ano so they can sing Michael Jackson's "Beat It." When the two have difficulty

remembering the lyrics (very funny), they convince the older brother that they'd really meant to sing Madonna's "Like a Vir-gin." They don't know the words to that either, but they've captured the essentials. They gesticulate, purse their lips, toy with their own nipples, and try to move their bare tummies the way Madonna does in her videos, but with the awkward movements of kids whose motor capabilities have yet to develop. The audience eats it up. After a couple more prepared rou-tines, including a seriocomic bit in which Gillette fantasizes about finally finding a man who really loves her, only to end up telling him that she "needs more space," the two exit. The Egomaniacs have been onstage for nearly forty-five minutes, but this will only be a brief intermission.

When the audience filters back in about ten minutes later, they find Gillette and Glaser kneeling onstage, wearing outfits that look as though they'd been pilfered from a rummage sale or a junior high drama class wardrobe closet. Gillette has drama class wardrobe closet. Gillette has on a lacy, pearl-specked, versize, off-white gown; Glaser has a red beret on her head and a sort of leopard-skin doublet cisched at the waist, over a long, un-tucked tuxedo shirt. Together hely look like a seedy Ferdinand and Isabelia and, appropriately, they open by folding their on a Gregorian chunt ("Oh my God, I"m on a Gregorian chunt" ("Oh my God, I"m on borton") in so hot for vous know what"). on a Gregorian chant ("Oh my God, I m so horny/I" no hot for you know what"). The singing continues, but works its way into an operatic melodrama in which Gil-lette, a soprano, sings about her life as a faithful, happily married housewife who has sex three times a month. Gillette is visited by Glaser, an alto, a libertine who sings of heighting on at least those times. visited by Glaser, an also, a libertine who sings of having sex at least three times daily with a variety of lovers. Gillette tuncfully reproaches the wanton Glaser, singing of "disease, sluttines, and what people might think." The two gradually trade attitudes, Glaser feeling increasingly guilty about her loose ways. Gillette eventually admitting that she's got the "heart of a whore under her chaste facade. The "operetta" each with a suitable corny reschution. Gillette and Glaser corny reschution. Gillette and Glaser

clasping hands and singing a silly duet that gets a loud round of applause and laughs from the audience.

laughs from the audience.
Following another solo spot by Glaser, in which she plays her procrastinating self and her conscience arguing about some work that has to be done, the women are far has primarily been as keyovarists. Gillette dons a blonde wig and nerdy glasses and asks the crowd for an idea that they can turn into a song. "Give us something that's happened to you that really sticks in your mind," prods Gillette. There is seinece for a minute until a young man in the front row offers. "How bout when you expend out to graph something." when you reach out to grab something, and when you turn around someone's there?" The Egomaniacs stare blankly at the man, and the audience titters, apparthe man, and the audience titers, appar-ently joining the performers in wondering what the hell the guy's talking about. Gil-lette repeas the 'situation, 'tying to un-derstand the premise and save the guy some embarrassment. "We men like when you're in line?" probes Gillete pa-iently, "Yeah." responds the man, seem-ing a little relieved, "like in line." Still not quite sure about this, Gillette takes her ing a little relieved, "like in line." Still mot quite sure about this, Gill-tic takes her place in front of Glaser and Nass, but be-fore the trio begins singing, Gillette looks at the young man agair. For the first time she displays a little of the frustration the Egomaniacs must have been feeling try-tee to see some deems suspections, from Egomaniacs must have been feeling trying to get some decent suggestions from
this audience. "This really sticks in your
mind, huh?" puzzles Gillette, and this
gets one of the biggest laughs of the show.
With the audience still chorting, the trio
sings a Fitties-style doo-wop tune, with
Gillette gamble, ad libbing lyrich based on
the suggested premise.
For their last improv bit of the night.
Glaser and Gillette assume the roles of clverieth women recking and tabling outside an old folks home. The two begin by
improvising with each other, and their
characterizations and observations on
contemporary life from the perspective of

contemporary life from the perspective of old age produce some of the evening's funniest moments. At one point, Glaser

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mentions that she's been doing aerobics to Joan Armardaing records (this gets a big laugh from the predominantly female as-dence). Gillette picks up the cue. "When I do aerobics," she says, "I have to wear a special brassier," cause the bosons fall, y'know." "Yes," chimes Glaser, "I known that what you mean." Glaser looks sadly at he nown chest. "I do not be the company of the etse but is interrupted by Graser, who reaches over to wipe something from Gil-ictte's face. "Oh dear, you've got some lipstick smeared," says Glaser. "Well, when you don't have much lip," counters when you don't have much lip. coolaided in Collette, "where are you supposed to put it?" Glaser ponders that one for a moment. "Maybe," she suggests at last, you should carry some White-Out."

Eventually, the women turn to the audi-

Eventually, the women turn to the audi-ence. "Is there anything we can help you out with?" asks Gillette. "We've been around a long, long time." After a few beats a woman wonders aloud how to deal with a fear of death. "Fear of death, huth?" says Gillette. "Just do what I do— go to bed early." Glaser has a better idea. "Just go all the way with your fear (pronounced "fee-uh"), honey," she advises.
"Just scream and scream and pretend

you're dying."
"Oh, I see," says Gillette. "Then when
you're finished screaming and you realize
you're not dead, you'll feel better."

you're not dead, you'll feel better."
"Exactly," says Glaser.

After a few more minutes of this, the Egomaniacs close the show with a gospel-style song (complete with tambourines) that espouses the free expression of one's feelings. It's an "up" way to finish and the audience gives the Egomaniacs a well-deserved oration. As I drive off, I notice Roots. It dawns on me that after two pre-sumably draining hours onstage, the Ego-maniacs still have another show to do that night, as well as two the following night (they'll be at the Grass Roots this Friday and Sunday, too). There's gotta be at easier way to make a living.





JONATHAN SAVILLE

As I sat in the Coronado Playhouse watching Suds last weekend, I had to keep pinching myself as a signal that I was really undergoing this bizarre experience and not dreaming it. I had better tell you at once that this is "or meant to be a negative review. Suds is in many ways indescribably awful; yet it has a sweetness, a charm and an increaseness." charm, and an innocence so great that one cannot help loving it. That is precisely the sort of contradictory experience that calls for pinches.

for pinches. Habent sua fata libelli. Many many years ago, a San Diego author named Mary Laswell wrote a novel about some eccentric San Diegans in the early 1940s. Under the title Studs in War Fy (the Jubitual expression of its beer-swilling herionic), it became a comic play which ran for sixteen consecutive summers at the Coronado Playhouse. A few years ago, Miss Laswell, now well into her cighth decade, wrote a new version of the play order a new version of the play (titled Suds), with her own music, and the new version is now in its second season at the Coronado, going as strong as before By this time, the show is less a theatrical event than a fact of nature. Its tradition and its popularity have the solidity and almost the sacredness of the Oberammer-gau Passion Play. Before it, criticism must

throw down (or up) is surns.

Dur I summarize the plot? It is 1942, and in wartime, navy-dominated San Diego, the elderly, kindly, beer-lowing, batly Mrs. Fecley lives downsown, somewhere near Market Street. A batly, penailess, vagrant, former school-teaching songwriter named Miss Tinkhum shows up, and the generous Mrs. Fecley at once invites her to move in. She also takes in a neighbor, batty Mrs. Rasmussen, who has a batty daughter and son-in-law (whom she dislikes), and an infant grandchild not yet old enough to demonstrate its battiness. The ladies, while cooking, drinking beer, growing flowers, and writing songs. ness. The ladies, while cooking, drinking beer, growing flowers, and writing songs, are visited periodically by a group of singers named the Spielers, led by a zany, zanily named Israel Shapiro. Mrs. Feeley has a handsome nephew in the navy, who, on a visit home, falls in low with a young friend of Miss Tinkham's. There is also a ricend of Miss Linkhams. There is also a neighbor named Ol' Timer. So much for the main characters. Now for the plot. Mrs. Feeley owes six years in back taxes. If she cannot find \$600 she will lose the house. What to do? Miss Tinkham writes house. What to do? Miss Tinkham writes a smarmy religious song which she sells to a corrupt evangelist named Rev. Verbal P. Withers. But the check bounces. What to do? Well, O! Timer decides to — but why go on? It is all a combination of the most old-fashioned kind of musical correctly (love at first sight, eccentric but lovable old aunts, a world of simple values,

could write it yourself, at any length. Frobably, knower, you could not write it in quite the style of Mary Lasswell. Miss Lasswell has camposed a thor-oughly sentimental comedy, but the tex-ture of her mind is anything but sentimen-tal. In fact, she has a pungent, acerbic, irreverent, and even bawdy with She has her elderly ladies say some shocking hings. The very first song of the show. "Take Down Your Drawers Again. Mother" (its time to pay the rent), sug-gested the search of dealing here with good to be a search of the same of the sars. I am more tender-minded than Miss Lasswell, and I would blush to quote her more daring lines. Suffice it to say that Lasswell, and I would blush to quote her more daring lines. Suffice it to say that they are often very funny. I hate to say it, but Suds is — in its own

rimitable, atrocious way — a lovable script. I hate even more to admit that the Coronado production, which is miserably amateurish, is equally lovable. Hal Alexander has directed. He could have — he ander has directed. He could have — he ought to have — made things go about wice as fast. He ought to have eliminated those numerous moments when the pace sags, when no one is doing anything, when an actor is fumbling with a knot or a pencil while the audience humbly waits for the action to start up again. Yet the ambiing pace, the general looseness, the

lack of professional polish — these some-how seem just right for the world of Mrs. Feeley, with her Fibber McGee closet, her fence made of beer cans, her exuberantly sloppy life; it all seems just right for San Diego in 1942; it all seems just right for an old-fashioned, utterly unsophistifor an obt-tashioneu, unerry unsophili-cated (yet at the same time sharply witty) musical comedy; and it all seems just right for Coronado on a baimy evening.

right for Coronado on a balmy evening.

As to the actors, as to the actors.

Actor Paul Landry plays Israel Shapiro with a Mexican accent, since that is apdo — but the character of Israel Shaptro is so preposterous anyway (why, why, Miss Lasswell, Israel Shaptro?) that anything that makes it even more preposterous seems — what expression can I use? — just right! The Spielers, several of them painfully young, are so inexperienced that they tend to lock out at the audience in-stead of at the other actors, and one exthey terr to tock out at the autoence issued of at the other actors, and one exposes that the other actors, and one exposes that the other actors and one exposes that the other actors are the exposes of the exposes o mor, a super-professional sense of timing (you must hear it to believe it), a gloriously warm, funny, and character-ful voice, a drolly expressive face and body, and a way of delivering a song in Sprech-engesang that might be the envy of Sophie Tucker or Rex Harrison. With a firm director and a bit more discipline in

firm director and a bit more discipline in memorizing ber lines, this lady — I am fully convinced — could do anything.

Oughis vot up to to Sade? 50 a shead, but don't blame me if you do. Don't go, bet don't blame me if you do, Don't go, bet don't blame me if you miss something you'll never forget. This unequivocally positive, ferociously negative recommendation is the result of all my self-pinching, and is all you will get out of me.





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# The New Old West



DUNCAN SHEPHERD

failure to encounter in the real world adeuate occasions on which to vent the rave quate occasions on which to vent the rave reviews in his heart. The great shame of the film critic is to go ahead and vent them anyway. Nobody, I think it is safe to say, except perhaps for animal trainers trick riders, and others with a vested in terest, can have been rooting more fer-vently than I have for the announced re-

yet been abandoned. A last, latest inven-tory, together with long-range prognostics on the future of the genre, would wisely be put off until after the arrival this week of Silverado. By then, the box-office pic-ture on Pale Rider should have come ture on Pale Rider should have come clear, and, more importantly, the "straight" Westerns of 1985 will at last have pulled even with the spoofs: Lust in the Dust and Rustlers' Rhapsody: Any talk of a trend had best confine itself to the "straight" pair. Two more shovefflus of dirt on the half-filled grave of the genre will not be counted by me as part of any trend to revive it. That they have been counted by anyone as part of such a trend, rather than as opposition to it, could be in optimistically as an earnest desire for one. But the numerical standoff would indicate that gratification is still a ways

The kindest that can be said for Pale The kindest that can be said for *The Rider* is that Clint Eastwood has been able to pick up the genre right where he left it, nine years ago with *The Outlaw Josey Wales*. Where he left it, though, was on its sickhed, and what comes entirely natural to Clint Eastwood might well have seemed teeth-gnashingly self-conscious and pretentious to one such as John and pretentious to one such as John Myne, alongside whom Eastwood, with not yet a dozen Westerns notched on his gun, is still in the position of a tender flow? To have so closely copied the story pattern of Shane may have seemed a guarantee of mythical "correctness." But it would be well to remember that a Western comoisseur of the day, Robert Murshow, found in Shane a lamentable example of the "aestheticizing tendency" of the genre, too stripped to the seentials for its own good. He was probably right at the time, but he might not have been so hard orn it if he could have dreamed how far that tendency would go.

and especially with any specimen of it as spare as Pule Rider, it is the minor modifications, not the bedrock essentials, that will catch the eye of the connoisseur. To alter the Stone content of the connoisseur. alter the Shane pattern so that the persecuted ones are not farmers, but gold prospectors, and so that their persecutors are not cattlemen, but simply more prospernot cattlemen, but simply more prosperious prospectors, might seem no worse than an attempt to cater to the contemporary public, assuming that that public is a immersed as we hear in the get-rich-quick, something-for-nothing, state-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery, Publishers-Clearing-House-lottery-lot the concept of "roots," but the fly-by-night mining camp and nearby jerry-built town do not support him in this vision. And before long he is talking about clear-ing out as soon as he strikes it rich. I

didn't quite get it.

The long-time Western watcher, the one, I mean, who has tuned into Shane on television more times than he can count on his fingers, will at least be kept busy noting the variations and figuring up the losses. A rock in a stream takes the place losses. A rock in a stream takes the place of the symbolic tree stump in the front yard, and this is got rid of with one tap of the sledgehammer by that preposterous giant from the Bond films, Richard Kiel. The latter appries to take the place of Ben Johnson, and is led away moments later conically cuttoning had been defined to the place of has been replaced by a rather older, and rather curvier, here-temptress, and by some brutally embarrassing dialogue into the bargain. There is nothing lost in sub-stituting the square-faced Doug McGrath for Elisha Cook, Ir., nor a fine prowder of snow for, a mud puddle as his deathbed. But John Russell, hardly a significant enough figure from ine. Western past to justify his casting in the Jack Palance role, looks far teo decrept to be a worri-some adversary for Eastwood, even with e adversary for Eastwood, even with six identically duster-dressed

Not that anyone (or any seven) would have given Eastwood a good fight here. More a mystical than mythical character, he seems to emerge (if superimpositions still mean what they used to) in direct anstill mean what they could be in direct answer to group and the six still the disc in sever to group and the six still the disc in sever to group and the six still the sever to group and the say from heaven. The turn-around collar, in case we might have thought he had been dispatched from That Other Hace, suggests perhaps a refreshing new use for Eastwood's sikten whisper: the hushed breathless piety of a TV vangelist in the face of the ineffable. Some other time, maybe. The collar here never seems more than a disguise, and the absence of a sidearm, as in the "classic" case of Destry, serves only to tax our paefficiency of a samurai sword (possibly a tip of the hat to Bijmbo, which served as the model for Eastwood's first big Western. A Futfui of Dollars, and which itself lowed something to Shane) will have to tide us over. Rather later than sooner, the collar goes into a safe-deposit box, and out of that same box, precisely at the point in the story where Alan Ladd had broken to be backstas, comes a gun and the backstas, comes a gun and though the backstas, comes a gun and broken the backstas (which is the backstas) and the backstas of the comes the backstas of the backstas It used to.

Eastwood the director, as distinct from

Eastwood the actor, still communicates a sense of fun in his work, starting immediately with the exhaustive selection of camera angles on an angry-looking gr-up of riders, and continuing through the standard allotment of Fastwood's trademark shot, the monumentalizing low-angle. But the fun is somewhat dimmed by the contribution of cinematographer fruce Surfees, who around the time of The Outlaw Josey Wales and The Shootist who has lately seemed to be getting worse and worse. The darkness of the nocturnal and worse. The darkness of the necturnal urban world of Tightrope was at least un-derstandable in its intentions, but I can't help but feel that in a movie taking place out of doors and in broad daylight you

ought to be able to see people's faces. People's hats and horses are enough, I reopies hats and horses are enough. I suppose, to convince you that you are watching a Western, even if one as skimpy or action as on character and plot (the traditional separation between the kiddle Western and the adult). But memory is not so short that we need give it special dispensation simply because of the surrounding Western wastelands, that we need, in other words, elevate a bamp in the road into a majestic butte. Many a run-of-the-m. Western of twenty years ago, a Rio Conchos or Rough Night in Jericho, plunked down intact in the present context, would deserve just such special treatment, would loom as some special treatment, would loom as some thing miraculously rare, reactionary, classical. Palle Rider, big and hollow, with only a few unassembled spare parts of old movies ratthing around in it, is perevery department but clothing. The pre-showdown image of Eastwood's beaver hat in the middle of the dusty street sums things up pretty well.

Science fiction—to update the topic under discussion here recently—has taken a turn for the better with Robert Ze-meckis's Back to the Fituere. (Not "Steven Spielberg's," please! Whatever that man has done to raise public consciousness of The Director now threatens to be undone in his role as rubber-stamp Executive

Producer.) The task of tailoring the time travel theme to the teenage market has led to, besides such concrete accessories as kateboards and electric guitars, an i dinate dwelling on anachronisms, with a contemporary teenager plunged (much like an addict of TV's Pappy Days, only deeper) into the Fifties. It's as though the genealogical time-line has collapsed into itself like a retractable aerial, or better. has been bent back on itself in a U-shape so that the generation gap may be mea ured as the distance between parallel lines and without any unflattering reference to age. The interest in anachronisms never, predictably enough, rises above the parlor gamesterism into which the time machine theme so frequently, and comfortably, settles Take, for instance, the problem of trying to order a Tab or a Pepsi Free from a 1955 soda jerk: How can a customer be given a tab before he orders something? He can have a Pepsi, but he'll have to pay for it.

At this frivolous, almost vaudeville level, with a very wide latitude for carica-ture, the movie is quite consistently amus-ing, and even when not, is too fast moving ever to be really annoying. The speed of the thing helps get it over the worst pitfall of time-travel stories, that of failing to stay ahead of the viewer, of fail ing to head off his questions. The possi-bility, for example, of a time-traveler be-

nagging problems of logic with any such mobile time machine as our remodeled DeLorean here, custom-fitted with somebetavely confronted, albeit only from a distance and only for a moment.

The tremendous speed, in any case, ought not to obscure how scrupulously

Zemeckis has set up the time motif (start-ing with the Rube Goldberg array of alarm clocks during the credits), nor how thoroughly he has sketched in the smalltown locale, soon to be jerked back through thirty years of undevelopment (or ought that to be de-development?). The plot that unfolds thereafter is a sort of juggling-act of hot potatoes, including such things as the hero playing Cupid to his own parents, playing hard to get to his own mother, and playing second-hand mentor to Chuck Berry. But the movie's brightest idea — its twice-baked potato as it were - does not come until the final fulfillment of the title. The weary timepresent with a different past from every-one else. That idea, with its infinite possi-bilities for nostalgia and alienation, ap-pealed to me greatly. It is passed over, of course, as rapidly and unreflectingly as every other idea in the movie, but coming as it does at the very end, or the virtual end, excepting one final frivolity, it tends

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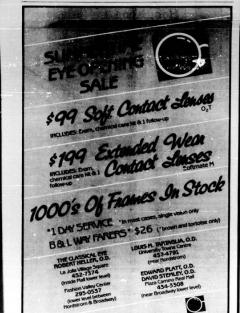
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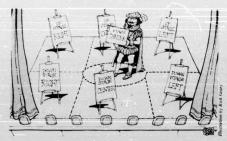
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# Upstage, Downstage



#### JEFF SMITH

San Diego theater is in the midst of what may be its most exciting summer season. Houses are sold out, shows are having extended runs, and more people than ever before are discovering the joy of live theater. Amid this plentitude of qual-ity offerings. I thought it might be useful to pause for a bit and take a look at some thing so obvious that it often goes unseen among the myriad elements that make up

Imagine a bare stage, without actors, costumes, props, furniture, lights, and a play. Let's assume that it's a conventional

proscenium stage that extends from the raised curtain back to a blank wall in the rear. From our front low seats, the space seems flat and empty — and also a little cerie, since we are accustomed to watching the song and claimor of life parading upon its boards. But according to theorists throughout the ages, the bare stage itself is actually alive and imbued with a verita-ble geography of strengths, moods, and

From our vantage point, looking at the space from a seat in the theater, we can make two simple divisions. The rear half of the area is called *upstage*, and the front of the area is called upstage, and the front half is the downstage. The rear half got its name originally because stages were raked; they rose in elevation from front (down) to back. Thus actors playing scenes in the rear area stood higher than those in the front.

The pejorative term "upstaging" comes

from this higher positioning in the rear. To increase their visibility actors would creep back up the rake and force the other actors to turn their backs to the audience actors to turn their backs to be autorned when speaking to the "upstag-ing has been replaced by the phrase "stealing focus." Into happens when an actor, anywhere on the stage, calls other tion away from the central thrust of a scene and toward his or her own distrup-red-dominant.

tive shearingans.

The second division we shall make requires a minor adjustment in our orientation. No one can say with certainty when the distinction was first drawn, but actors traditionally reverse the audience's view-point. Thus the left and right sides of the stage are designated not as the audience sees them but as the actor does, looking out from the stage. Stage right is that area to the actor's right, left to the actor's left. to the actor's right, tett to the actor's tert. This shorthand, cartographers of the stage believe, came into use as a means to facilitate the rehearsals of a play. Actors told to move right or left of center could do so without having to transpose the plan of the director—or of the playwright/dramaturge in previous centuries—into their nearward bearings.

dramatinge in previous centuries—into their own reversed bearings. Let's keep in mind, since other divi-sions are coming, that left means right and right, left, and that rear is up and front is down. So if someone is standing downstage left, for example, that person stands, from the audience's point of view, at the front of the stane, on ur right side.

at the front of the stage, on our right side.

At some point late in the Nineteenth
Century, the stars of the theater learned to
avoid playing their scenes in the stage left
areas. It is said that James O'Neill, father areas. It is said that James O'Neill, father of playwright Eugene, stood either in the center or downstage right when he performed The Count of Monte Cristo more than a thousand times. Other name attractions, like the "golden-voiced" Sath Bernhardt and the magical Eleonora Dose, did the same. They knew the audi ence had come to see them, and they used every trick in their repertoire to make sure it happened. Years of experience, and a training for every eye, taught them that performing up- or downstage center, or slightly to the audience's left, put them in

stightly to the audience's tert, put them the strongest positions on the stage. The reasons that stage right is visually stronger than stage left are both crystal clear and shrouded in speculation. The most obvious is that we read from left to right, and those our eves are conditioned to look first to the left (stage right) to scan have small like the certificiate of a type. across, and, like the carriage of a type-writer, to jump back to the left again. We do this not only when we read, students of aesthetics tell us, but also when we approach a painting. The eye begins its jour-ney just left of center. And since the pro-

ney just left of center. And since the pro-senium stage was meant to look like a painting in the Nineteenth Century, the actors became attuned to the labbits of the eye and used them to their advantage. The more imaginative of speculators roam far and deep for other possible ori-gins of this phenomenon. Both ancient Egyptian and medieval relig ous pain-tings, they tell us, stress a fundamental di-vision between good and evil. Each has a definite spatial area on the carwas. In the-atrical terms, Heaven is traditionally to-cated upstage right, and Hell is down-stage left. Thus the world is divided in these paintings by a diagonal line, slicing these paintings by a diagonal line, slicing down from the rear to the front, with good on our left and evil on our right. The good is distant, and requires a climb, while evil is close at hand.

Regardless of whether its origins were aesthetic or moral or something else altoaesthetic or moral or something eise alto-gether, the stage has acquired a maplike grid, which charts its relatively strong and weak areas (the other media have similar maps: stars of film and television often demand that they play their scenes in the stronger areas, keeping the other actors on their left, in weaker positions simple. The section of the same dided; visually). This coding of the areas didn't come into being until the Twentieth Cen-tury, when the importance of the director

ose in status - and, as we shall see, it is by no means universally accepted to this day. What follows, then, are six basic dions of the stage, out of a possible fifteen or thirty, an assessment of their rela-tive strengths, and brief lists of the scenes ditionally played in these areas.

The six areas, from strongest to weak-est, are: down center, up center, down right, down left, up right, and up left. The person most responsible for these evaluations is Alexander Dean, for years the chairman of the department of drama at Yale University and author of the book Fundamentals of Play Directing. Dean Fundamentals of Play Directing, Dean did not invent the map, however. He borrowed heavily from the work of such pioneer directors as Adolphe Appia, Gordon Craig, David Belasco, and Konstantin Stanislavsky. But Dean and Konstantin Stanislavsky. But Dean and contact of Carra, who has revised editions of the book since Dean's death in 1941, have for-

malized it

1. Down center — a place of chaos, conflicts, and showdowns. Traditionally believed to be the strongest area of the stage, down center is also where the strengths of the characters are tested. He-trees confront villains — be they real or mather access of the harvest confront villains. another aspect of the hero's personality for this uncentrolled turf. Like the middle squares of a chessboard, down center is the friction area, upon which the forces of the play meet and do battle.

2. Up center — the most formal area

of the stage, a place of control and domin-ion. This is where the king sits — be he Richard II or Hoss, the roke and roll champ in Sam Shepards Tooth of Crime — light on his throne. The battles waged below, down center, are fought for this po-below, down center, are fought for this po-table. The stage of the stage of the con-traction of th

3. Down right — a place of shared confessions. The third strongest point on the stage, down right is a warm, intimate area, less formal than the others. This is where characters generally open up and reveal vulnerabilities to each other in private - and where we get to know them

better.

4. Down left — a place of both introspection and conspiracy. Soliloquies occru here, but so do evil doings. This area
— on the right front side of the stage,
from the audience's point of view—
seems jealous of the others. It wants
were believe the place of the stage is
not only the positive Forces in the play but
also those stronger areas of the stage is.

also those stronger areas of the stage it-self. Things fester here.

5. Up right — the area of romance and lyricism. Visually distant, and usually elevated, up right is where our dreams unfold. The margin between reality and mysticism blurs in this corner of the stage. Love and poetry reign, and the as-

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pirations of youth promise to endure in this ultimately fragile s we Juliet's bal-comy was said to be here. 6. Up left — the graveyard of depres-sion and defeat. Considered to be the

sion and defeat. Considered to be the weakest dramatic area, up left opens out to an end point, beyond existence. Albert Johnson, author of a bizarre book one need not read called Drama: Technique and Philosophy, calls up left, "the donein, aii tuckered out area, a good place to quit or die." There's an irony in all of this that chills me to my bones. Before it was ripped to shreds, the old Lyccum Theatre was said to be haunted. The ghost, those who saw it claimed, lurked under a torndown stairway, just behind the up left area of the stage.

Thus far, we have looked at these divisions in isolation, on an empty prose-nium stage. And we have not taken sev-eral important factors into account. The eral important factors into account. The first, and most glaring, is what the other elements of a production can do to strengthen or weaken an area. Today's masters of stage lighting, for example, can reshape our view, booting tradition out the door and creating surprisingly new playing spaces. Senic designers, using different elevations, can shake up the conventional picture. And so can actors, by making strong dramatic movements or by softening their presence — merely sitting down.

A second phenomenon, which indicates the ways contemporary artists can rankle at tradition, is evident all over San Diego. Many of our newer theaters, especially the smaller, more intimate playing houses, have either some form of a thrust stage - one that juts out toward the audi ence - or, like the Cassius Carter and the Lamb's Players Theatre, an arena stage where scenes are played in the round. On these theaterscapes, the old rules of geography rarely apply. Contemporary stage architects have abandoned the domineerrefuncts have abundoned me domineer-ing, one-point perspective of the prosee-nium stage in favor of spaces that require much more fluidity.

Codes, charts, and maps are being de-

vised for these stages even as we speak. And you can bet that, as they are doing with the traditional playing areas, inven-tive directors and designers will swerve away from them as soon as these formal grids reach the dark of print. The convengrids reach the dark of print. The conven-tional geography of the stage functions like a grammar that says, like a bully, "This is the way it is done." An inten-tional deviation from a hallowed law can often have an arresting effect. Like a sen-tence fragment. The aim, and it's going on this summer in Sun Dewick theories, is on this summer in San Diego's theaters, resources of the stage, of its unseen hills and valleys, with an eye toward making an old scene sing a bright new song.

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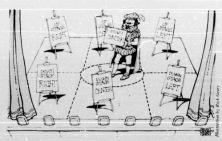
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# Upstage, Downstage



#### JEFF SMITH

San Diego theater is in the midst of what may be its most exciting summer season. Houses are sold out, shows are having extended runs, and more people than ever before are discovering the joy of live theater. Amid this plentitude of quality offerings. I thought it might be useful o pause for a bit and take a look at something so obvious that it often goes unseen among the myriad elements that make up

a production.

Imagine a bare stage, without actors, costuries, props, furniture, lights, and a play. Let's assume that it's a conventional

proscenium stage that extends from the raised curtain back to a blank wall in the rear. From our front row seats, the space seems flat and empty — and also a little eerie, since we are accustomed to watch-ing the song and clamor of life parading upon its boards. But according to theorists throughout the ages, the bare stage itself is actually alive and imbued with a verita-ble geography of strengths, moods, and

rom our vantage point, looking at the space from a seat in the theater, we can make two simple divisions. The rear half of the area is called *upstage*, and the front half is the *downstage*. The rear half got its name originally because stages were raked; they rose in elevation from front

(down) to back. Thus actors playing scenes in the rear area stood higher than those in the front.

The pejorative term "upstaging" comes from this higher positioning in the rear. To increase their visibility, actors would creep back up the rake and force the other actors to turn their backs to the audience when speaking to the "upstaging" actor in today's terminology, the word upstag-ing has been replaced by the phrase stealing focus. This happens when an actor, anywhere on the stage, calls attention away from the central thrust of a scene and toward his or her own disrup

tive shenanigans.

The second division we shall make requires a minor adjustment in our orienta-tion. No one can say with certainty when the distinction was first drawn, but a tors traditionally reverse the audience's view-point. Thus the left and right sides of the stage are designated not as the audience sees them but as the actor does, looking out from the stage. Stage right is that area to the actor's right, left to the actor's left. This shorthand, cartographers of the stage believe, came into use as a means to facilitate the rehearsals of a play. Actors noil to move right or left of center could do so without having to transpose the plan of the director — or of the playwright dramaturge in previous centuries — into

their own reversed bearings.

Let's keep in mind, since other divisions are coming, that left means right
and right, left, and that rear is up and front is down. So if someone is standing downstage left, for example, that person stands, from the audience's point of view.

at the front of the stage, on our right side.
At some point late in the Nineteenth
Century, the stars of the theater learned to avoid playing their scenes in the stage left areas. It is said that James O'Neill, father ereas. It is said that James O'Neill, father of playwright Eugene, stood either in the center or downstage right when he performed The Count of Monte Cristo more than a thousand times. Other name attractions, like the "golden-voiced" Sarah Bernhardt and the magical Eleonora

Duse, did the same. They knew the audi ence had come to see them, and they used every trick in their repertoire to make sure t happened. Years of experience, and a craving for every eye, taught them that performing up- or downstage center, or slightly to the audience's left, put them in

The reasons that stage right is visually clear and shrouded in speculation. The most obvious is that we read from left to right, and thus our eyes are conditioned to look first to the left (stage right) to scan across, and, like the carriage of a type-writer, to jump back to the left again. We do this not only when we read, students of aesthetics tell us, but also when we ap-proach a painting. The eye begins its jour-ncy just left of center. And since the proscenium stage was meant to look like a painting in the Nineteenth Century, the actors became attuned to the habits of the eve and used them to their advantage.

eye and used them to their advantage.

The more imaginative of speculators roam far and deep for other possible origins of this phenomenon. Bash ancient Egyptian and medieval religious paintings, they tell us, stress a fundamental division between good and evil. Each has a definite spatial area on the canvas. In themselved to the property of the pr arrical terms. Heaven is traditionally lo-cated upstage right, and Hell is down-stage left. Thus the world is divided in stage left. Thus the world is divided in these paintings by a diagonal line, slicing down from the rear to the front, with good on our left and evil on our right. The good is distant, and requires a climb, while evil is close at hand. Regardless of whether its origins were

aesthetic or moral or something else alto-gether, the stage has acquired a maplike grid, which charts its relatively strong and weak areas (the other media have similar maps: stars of film and television often demand that they play their scenes in the stronger areas, keeping the other actors on their left, in weaker positions visually). This coding of the areas didn't come into being until the Twentieth Century, when the importance of the director

rose in status - and, as we shall see, it is by no means universally accepted to this day. What follows, then, are six basic divisions of the stage, out of a possible fif-teen or thirty, an assessment of their rela-tive strengths, and brief lists of the scenes traditionally played in these areas.

The six areas, from strongest to weak-est, are: down center, up center, down right, down left, up right, and up left. evaluations is Alexander Dean, for years evaluations is Alexander Dean, for years the chairman of the department of dram at Yale University and author of the book infundamentals of Play Directing, Dean did not invent the inap, however. He berrowed heavily from the work of such pinnered directors as Adolphe Appia, Gordon Craig, David Belasco, and Konstantin Stanislavsky. But Dean and Lawrence Carra, who has revised editions of the book since Dean's death in 1941, have formalized it.

1. Down center - a place of chaos, believed to be the strongest area of the stage, down center is also where the strengths of the characters are tested. Heroes confront villains - be they real or another aspect of the hero's personality – for this uncontrolled turf. Like the middle squares of a chessboard, down center is the friction area, upon which the forces of the play meet and do battle.

2. Up center — the most formal area

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of the stage, a piace of control and domin-ion. This is where the king sits — be he Richard II or Hoss, the rock and roll champ in Sam Shepard's Tooth of Crime — high on his throne. The battles waged below, down center, are fought for this po-sition of visual and dramatic prominence. Those in power scan the fray, from above,

and trace the slow determination of their

tates.

5. Down right — a place of shared confessions. The third strongest point on the stage. down right is a warm, intimate area, less formal than the others. This is where characters generally open up and reveal vulnerabilities to each other in prireveal vulnerabilities to each other in pri-vate — and where we get to know them 4. Down left - a place of both intro-

spection and conspiracy. Soliloquies oc-cur here, but so do evil doings. This area — on the right front side of the stage, from the audience's point of view — seems jealous of the others. It wants more. Thus it welcomes plots, plans, and weasseled schemes designed to overthrow not only the positive forces in the play but also those stronger areas of the stage self. Things fester here.

5. Up right — the area of romance and lyricism. Visually distant, and usually elevated, up right is where our dreams unfold. The margin between reality and mysticism blurs in this corner of the stage. Love and poetry reign, and the as-

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pirations of youth promise to endure in this ultimately fragile space. Juliet's bal-cony was said to be here.

 Up left — the graveyard of depression and defeat. Considered to be the weakest dramatic area, up left opens out to an end point, beyond existence. Albert Johnson, author of a bizarre book one need not read called *Drama: Technique* and *Philosophy* calls un left, "the dom-in, all tuckered out area, a good place to quit or die." There's an irony in all of this that chills me to my bones. Before it was ripped to shre ls, the old Lyceum Theatre was said to be haunted. The ghost, those who saw it claimed, lurked under a torndown stairway, just behind the up left area of the stage.

Thus far, we have looked at these divi-sions in isolation, on an empty prosce-nium stage. And we have not taken several important factors into account. The first, and most glaring, is what the other elements of a production can do to strengthen or weaken an area Today's masters of stage lighting, for example, can reshape our view, booting tradition out the door and creating surprisingly new playing spaces. Scenic designers, us-ing different elevations, can shake up the conventional picture. And so can actors, by making strong dramatic movements or by softening their presence - merely sit-

A second phenomenon, which indicate the ways contemporary artists can rankle at tradition, is evident all over San Diego Many of our newer theaters, especially the smaller, more intimate playing houses, have either some form of a thrust stage - one that juts out toward the audi cnce — or, like the Cassius Carter and the Lamb's Players Theatre, an arena stage. where scenes are played in the round. On these theaterscapes, the old rules of geography rarely apply. Contemporary stage architects have abandoned the domineering, one point perspective of the prosce-nium stage in favor of spaces that require much more fluidity.

Codes, charts, and maps are being de-

vised for these stages even as we speak.

And you can bet that, as they are doing with the traditional playing areas, inventive directors and designers will swerve away from them as soon as these formal grids reach the dark of print. The conven-tional geography of the stage functions like a grammar that says, like a bully, "This is the way it is done." An inten-tional deviation from a hallowed law can often have an arresting effect. Like a sentence fragment. The aim, and it's going on this summer in San Diego's theaters, is more than mere disruption, though. It constitutes an ongoing exploration of the resources of the stage, of its unseen hills and valleys, with an eye toward making an old scene sing a bright new song.

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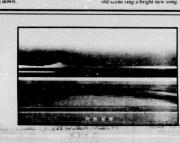
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# A Rio Bravo



ELEANOR WIDMER

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Hours: Open daily. Sunday, noon to 10:00 p.m.; Monday through Saturday.

In the decade I have been dining in Tinana, I've rarely experienced a more nemorable evening than I did the other

night at Alcazar del Rio, a new rest night al Accusar oct (No. 6 new teasmann situated, as its name implies, in the Rio section of Tijuana — an area that more and more comes to resemble Mexico City. Come at Plaze OH! and directly next door to an interesting new art gallery. Al-cazar del Rio creates a sense of cosmo-politanism that seems to be a harbinger of the future for parts of Tijuana. Splendid in its proportion and design, the restau-rant's large room is done in earth tones and is made interesting by the presence of a second-story gallery. The colorful paintings that grace the walls are the work of the owner, José Fernander del Valle, who is also responsible for the interior de-sign. A big window at the entrance resituated, as its name implies, in the Rio

visually stimulating. The full bar achieves a colorful façade because of the panels of stained glass that encase it at its top. The stained glass that chease it at its operation cloths, silverware, and china are impeccable, and at approximately 8:30 p.m. the piano player renders tunes that you might hear in New York, Paris, or London. Senor del Valle has provided an ambiance that is not only sophisticated but that would do justice to any major city in the

Señor del Valle is himself a charmer handsome, gallant, courtly, the woduct of both Guadalajara, where he was raised, and Spain, where he lived and worked for and Spain, where he lived and worked for many years. He spoke to us in Spanish and when I complimented him on the ex-traordinary meal, he brought out Ramon Lomas Lau, his highly gifted chef, who was raised in Mexicali but is of Chinese

extraction.

Ramon Lau not only chatted with us in perfect English but explained the origin of his obsession with haute custien. Though he's only thirty years old, he's been cooking for seventeen years. He started out in a Chinese restaurant, but was soon producing French plants, but was soon producing the produced by the production of the production o French master of nouvelle cuisine, but rather learned from his cookbooks. "I was always reading different cookbooks and trying these recipies and doing some of my own." Ramon Lau admitted, as he explained the circumstances under which he had learned his craft. At present he may seem far removed from the main-stream, but one of these years Ramon Liw will be discovered and quickly transported to an expensive Los Angeles More and the cook of the cook of

Since my escort, the gentleman I call my "Tijuana connection," had already eaten at Alcazar del Rio for three nights running. I had the benefit of his advice, as well as that of his colleague; both of them are determined to eat their way through the menu, which offers ninety items! All dishes are à la carte with prices listed in pesos. Since the peso was about 290 to the dollar that night and is purported to be 300 at this writing, the currency conversion arithmetic is fairly easy — you simply divide the number of pesos by three and add a decimal point before the last two digits to get the dollar amount. The two digits to get the dollar amount. Inc top price for any entrée is 3300 pesos, or eleven dollars: filet mignon is under eight dollars, chicken is about \$4.80, and fish entrées range in price from six dollars to about \$7.90. In other words, you may have an elegant meal here for about half of whose geomemble not would cost you. of what a comparable one would cost you in San Diego.

We began our dinner with a compli

we regan our dinner with a compar-mentary appetizer of tongue prepared with pinientos and marinated in a vinai-grette. The free appetizer varies every night and this one was excellent. The tongue proved tender, the dressing perfec-tion. But the appetizer that we ordered from the menu, spinach baked in clam from the menu, spinach baked in claim sauce (number seven, approximately \$2.85), was three times the size of the complimentary one, and a marvel. It con-sisted of fresh spinach baked with chopped claims and wine, and topped with cheese. Those who favor vegetables but sometimes eat fish should not hesitate to severe the enough them is not a shall.

sometimes cat his should not nestate to order this spinach dish — it and a salad are all you need for a complete meal. Our appetizers were followed by two spectacular soups; the first was a garlie soup with a consommel-like broth that is topped by a raw egg that cooks by itself in the near heal liquid (amphore them testing). topped by a raw egg that cooks by itself in the very hot liquid fumber twenty-eight, two dollars), and the other was a scafood consomier filled with pieces of lobster and finely julienned vegetables, and cov-ered with pastry (number twenty-seven, \$3.33). While the garlis coup is delightful and light, the lobster soup with the pastry placed over the top of the bowl is a knock-out. It compares favorably with any soup I've had at Dobson's or Mille Fleurs. We then had two salads, neither one of

We then had two salads, neither one of which I've ever had in San Diego. Num-ber seventeen (about \$1.65) consists of a mound of fresh, raw, perfectly washed and tender green beans, plus avocado, to-

dressing is served on the side. I've rarely encountered so refreshing a salad made with fresh green beans. The second salad, number sixteen, consists of lettuce, watercress, mushrooms, liver pâté, and fresh shrimp dressed in wine vinegar and three shrimp dressed in wine vinegar and three kinds of oils: walnut, peanut, and oilve. The shrimp are not listed as part of this salad on the menu, but ours came with large shrimp, and the platé was covered with pastry. The number-sistens salad together with lobster soup would make a stunning dimner. This salad costs about \$2.65, so the soup and salad weuld add up

\$2.65, so the soup and salad would add up to about six dollars.

And now we come to the entries. Alexard led Rio offers shrimp, lobster, fish, beef, and chicken prepared international-style. But we decided to try the Spanish specialities, two of which were designated or originating in old Cartillo. We ordered out the style of th

baked lamb (number thirty-eight, \$6.15), bacalao, or dried codfish, cooked in a sauce of pimientos, chilis, olives, and wine (number fifty-six, \$7.60), and a halfwine (number fitty-six, \$7.60), and a half-order of paella (number thirty-six, \$6.40 for a full order). All of these were de-lightful but the piglet was outstanding. No one at our table had ever had that dish be-fore. The piglet is milk fed, is literally three weeks old, and is baked for three hours at slow heat. The flesh is whitish in hours at slow heat. The flesh is whitish in color, the texture akin to that of very tender rabbit, and the taste a cross between flow! and weal, it's quite speciacular, though I had a bad moment thinking of this baby pig going so early to its demise, an argument that I would also have to make for lamb and weal. If you can put these scruples aside, don't overlook this agartonion, treat—to my knowledge it's not an exercity with I have been a served with II, they of the context of the color of the

on the outside and well done on the in-side. I happen to enjoy well-cooked lamb, though my family prefers it French-style, slightly pink inside. You get a huge serv-ing of lamb plus one or two riblets, which are extremely tasty.

The bacalao is a standard Spanish dish

The bacalao is a standard Spanish dish codfish done in a spicy red sauce. This was nicely prepared, though not as inter-esting as either the piglet or the lamb. My half-order of paella was good, full of shrimp, mussels, and clams, as well as chicken and squid. Even if we hadn't ordered as much food as we did, a half-order of paella would have sufficed by it-self or as a dish to be shared with

everyone at the table.

Everything about this evening was festive: the onusual and artistically prepared food, our conversations with both José del Valle and chef Ramon Lau, the wonderful and attentive service — I even enjoyed the piano playing. For its high quality, soothing atmosphere, and intrinsic elegance. juana. Neither can its unusual offerings and its low cost be duplicated in San and its low cost be duplicated in San Diego. We spent seventeen dollars each with wine (liqueur was sent over at the end of the meal free of charge), and with tip it was slightly urder twenty dollars. We ordered much more than was neces-sary but we did have an enchanting time. I hugged the owner as I left and he replied, "Pero, regrese" (please return). I plan to

into Mexico, bear right and follow the signs for Paseo de los Héroes. This will take you to the Rio section of Tijuana. Stay on this broad road for five blocks be you this broad road for the checks be-yond the Tijuana Cultural Center (with the spherical theater in front). The restau-rant will be on your right, located in Plaza Oh!, which also contains the nightclub called Oh! If you enter the traffic circle with the statue of Abraham Lincoln, you've gone one block too far.

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### **OUARTER NOTES**

contains one of Handel's most

L'ALLEGRO ED IL Penseroso

Handel's L'Allegro ed il Penseroso, which was performed recently at Mary Star-of-the-Sea Catholic Church in La Jolla, is not an easy work to classify. To call it an oratorio would not be precisely wrong: it is a lengthy work for soloists, chorus, and orchestra, divided into numbers, and intended to be performed without staging action, or theatrical characterization. Handel's own Messiah and Judas Maccabeus fit the definition perfectly. But as those titles suggest, the usual subject of an oratorio is religious, and, indeed. Biblical. L'Allegro ed il Penseroso, in contrast, is base on Milton's poem (or poems) of the same name - secular nonliturgical, non-Biblical, and nonnarrative descriptions of two humors or character types, the sanguine man and the melancholy man. Charles Jennens, who was to be Handel's librettist for Messia was particularly good at excerpting the writings of others with an eye to their musical potential, and in this case he selected some of the most colorful and suggestive

passages from Milton's L'Allegro and Il Penseroso interwove them, and so cre an "oratorio" text of most unusual structure. The emphasis is on illustration of mood, with sections of cheerfulness alternating with centerrulness alternating with sections of pensive contemplation; in the nature of things, there is no significant forward movement, no story to be told, no drama to be

infolded. Such a libretto gave the Such a libratio gave the composer endines painting, the practice — perfected during the haroque period — of finding musical equivalents for verbal images. It also posed a real challenge, for the wit, range, and inventiveness on two moods had to be great enough to compensate for the facts of the discount of the properties of the facts of the compensate for the facts of the facts of the compensate for the facts of the an oratorio text. Handel, of course, rose brilliantly to the challenge — not only in the cheerful and melancholy numbers, but also in the relatively short appendage written by Jennens, sittled It Moderato, in which the Enlightenment virtue of moderation is praised. (This section is often omitted in performance — as at Mary. performance — as at Mary Star-of-the-Sea — though i

ravishing duets, "As steals the morn upon the night"). The music's illustrative power makes it one of the composer' greatest works in its kind; its the mood of ecstatic contemplation, is virtually inparalleled in his extensive Handel made great use of orchestral color. There are two "bird" arias, one on the lark and one to the nightingale, the latter featuring an obbligato flute part imitating the sounds of the bird, often in duet with the soprano voice. An aria depicting the pleasures of the hunt features appropriate cepicting the pleasures of the hunt features appropriate phrases on the horn. An allusion to "high triumphs" is accompanied with an outburst on trumpets and drums. The melancholy man's pleasure in church services calls forth the church services calls forth the sonorities of the organ. If Milton calls for the "merry bells" to "ring round," Handel supplies him with cascading scales on a carillon. And, throughout, we are meant to hear the pungent sounds of the baroque orchestra, the equivalent in sound of the neat, milton's verse. What, also, happens to all

What, alas, happens to all this when in place of the orchestra and all its obbligato instruments the score is performed on a grand piano — and one with mushy felts, and the lid down? Even with so practiced a Handelian as Michael Parker at the keyboard, the performance must inevitably resemble an out-of-focus, black-and-white print of a movie meant for lavish Technicolor. What we lavish Technicolor. What we experienced at Mary Star-of-the-Sea — at least on the first half of the program, which was all I could stay for — was a conscientious reminder of the existence and excellence of L'Allegro ed il Penseroso, rather then a vivid and fully. rather than a vivid and fully fleshed musical event. Or, to put it more fairly, what we heard was a preliminary stage



Last week, KPBS-TV began a new sixteen-part series titled Music in Time, hosted by

Music in Time, hosted by flautist James Galway, Presumably, later installments will feature complete works of music from various periods and with various artists; the first program was apparently something in the nature of a preview or table of contents, offering fragments of which only one or two were longer than a minute or so. Starting with a piece of awant-garde contemporary music, the

with a piece of awant-garde contemporary music, the program moved backward in time, giving bits and snatches of all the major composers and styles, decade by decade and century by century, back to the Middle Ages, with each brief except accompanied with a brief cliché-ridden

commentary. The whole procedure was extremely irritating at first, but gradually

it began to have a more positive effect. When do we ever hear such radically diverse means of

musical expression juxtaposed in this way? The fragmentary nature of this potpourri, and its mishmash of styles, made the listener (and viewer) realize in

or what might be a truly exciting performance of the work, if budgetary restraints could be overcome and a full baroque orchestra with harpsichord continuo could be substituted for the dull, colorless, fiberless sounds of the plane. Mr. Parker knows his Handel: his rhym was spirited and supple. The small chorus was exceptionally well trained and produced sounds of lucid power. Soloists Martha Hamilton, Constance Lawler, Gerald Whitney, and Ronald Banks demonstrated a remarkable command of Handel's ford style (though a training and the standards) and the full standards of the full standar they need and deserve.

strange it is that a music-lover of catholic tastes in the Twentieth Century can get so much pleasure from music of such extremely different forms and materials, understanding and responding to all these languages at once. This is a perception that we, with our wide range of concerts and recordings, experience much more potently than any previous generation in the history of the world. Music in capitalize on our modern ability to go strolling in an aural "museum without walls," as André Malraux called it, and in its first program it made its point quite indelibly.

mmediate experience how much Western music has changed over the centuries, as

it also demonstrated how

# MOISSEUR'S

Constitution Michael Parker presented a concert of baroque word music at St. Paul's Episcopal Church. Mr. Parker is an excellent musician. a keyboard artist of note, and a specialist in the baroque; his understanding of baroque style is particularly admirable. The present concert consisted of songs and arias by a number of baroque consisted of songs and arias by a number of baroque componers (true disched cach by Paisiello and Rossini, who are posts-barrone), with balf the Paisiello and Rossini, who an post-baroque), with half the program devoted to excerpts from operas and oratorios by Handel. The vocalists were soprano Virginia Sublett and tenor David Rudat.

tenor David Rudat.

One of the problems in such performances is the accompaniment, for the baroque vocal line, with its specific articulation, phrase shapes, and ornamentation, demands a special sound in the accompanying forces, and for a small, low-budget concert like this one a complete baroque orchestra would of course be orchestra would of course be out of the question. Mr. Parker solved this dilemma in an ingenious way. For the orchestra he substituted the harpsichord, which thus played

keyboard reduction of the whole orchestra score, along However, in both singers this expressiveness was undermined by a systematic suppression or softening of with a single violin, which played the crucial violin line of the orchestration. Behold, such is the flexibility and resilience onants and of the of baroque music that these two instruments sufficed in large measure to reproduce the tone. smooth vocal line (something greatly to be desired), they atmosphere, and musical quality of the baroque ould often make the words unintelligible (something orchestra, in spite of all the greatly not to be desired). Plosives did not explode, fricatives were barely touched upon, sibilants virtually orenestra, in spite of all the timbre; that necessarily were left out. Mr. Parker's own energetic, nuanced, and stylish playing of the harpsichord, with his expressive and pungent ornamentation, was ably seconded by the graceful disappeared, and the "ee" and
"oo" vowels fused in an
undifferentiated "uh." Who
could not admire Miss Sublett's ably seconded by the graceful and emotionally committed violin playing of Andrew Stubbs, whose rapid, shallow vibrato often gave his instrument a timbre close to that of the baroque violin played in the authentic manner of the Seventeenth and Eighteenth centuries. The success of these two instrumental sits in taking the place of a whole orchestra was miraculous. fireworks in "Morrai, si" and "Mio caro bene" from Rodelinda? But even a na Italian would have had great difficulty in telling what she difficulty in telling what she was so furious or so ardent about. A native English-speaker would have had great difficulty in telling what language Mr. Rudat was singing in when he performed "Where'er you walk" from Semele. place of a whole orchestra was miraculous. Equally impressive was the vocalism of Miss Sublett and Mr. Rudat. Curiously, I find that everything I have to say about either singer applies equally well to the other; they

were astonishingly matched in both the quality and the style of their singing. Both have rich voices of pleasing timbre,

smoothly produced from bottom to top, and placed so as to produce thrillingly ringing tones above the staff. In the case of Mr. Rudat, I at first

case of Mr. Rudat, 1 at first thought he was an accomplished tenorino, with a small, sweet, light voice well suited to the unpretentious

smarr, sweet, ign voice was suited to the unpretentious Italian songs of the period; but in Rossni's pastiche of Stradell; the Spassined, Stradell; the Spassined, Rudar saddesly revealed the larger, deeper clarion call of the true lyric tenor — a Rodolfo or a Riccardo. Both singers, too, made much of the emotions in the music they same, recognizing this essential

sang, recognizing this essentia element of baroque song and (especially) opera, and

vocal resources to embody the requisite entitions with great

commanding the expressive

communicative power, yet without distortion of the

music's formal structure

Semele.
Admittedly, these same objections have been made to the singing of Joan Sutherland whose glorious vocalism has for decades succeeded in transcending her dramatic weaknesses. But it is of course possible to sing baroque music beautifully, expressively, and intelligibly, all at the same intelligibly, an at the same time; young singers of such outstanding natural endowments and musical talents as Miss Sublett and Mr. Rudat would really do better to follow the examples of Janet Baker, Marilyn Horne, Luigi Alva, or Robert Tear. For the essence of baroque vocal musi

— and of Handel's, above allis the fusion of words and music, with the music music, with the music expressing the words and the words giving dramatic point and direction to the music. Pure vocalism, however beautiful and even thrilling in itself (as so frequently in Miss Sublett's and Mr. Rudat's performances), cannot do performances), cannot do justice to music that intends to express human feelings, at a dramatic high point, in a specific situation, and as experienced by a particular character; for that, one must hear and understand the words

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#### City Lights

#### Have Gun

him over to the Normal Heights fire scene for a quick rendezvous with Governor George Deukmejian.
"No one's trying to be

secretive or anything," says one source with the mayor's office. "It's just that nobody wants to come out and call him a quoteunquote bodyguard." Assistant City Manager Lockwood still maintains "providing building security" is Gosnell's official function, but concedes that



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Gosnell "does devote most of his time outside council meetings to the mayor." Lockwood says that until the late Sixties, a full-time bodyguard/chauffeur had been assigned to the mayor "for years and years," but the practice was discontinued during the term of former Mayor Frank Curran "because Mayor Frank Curran "because Frank felt there was just not enough activity to warrant it." Pete Wilson, who replaced Curran as mayor in 1972, felt likewise, Lockwood says, and the mayor went about his daily rack, unproceeded, until just tasks, unprotected, until just recently. "Now, we're going back to more of what we had under Charles Dail [Curran's under Charles Dail (Currans predecessor), just instead of having a security officer in the mayor's office, he covers all public meetings as well."
Lockwood says. "He's been with Roger every time the mayor's gone out, and somebody may be sensitive. somebody may be sensitive about that, so I want to make it clear that he's not the mayor's personal bodyguard or driver. He's a police officer assigned to provide security, and he's available to every elected city

At first the mayor's own

press aide. Mel Buxbaum. denied Gosnell's role as Hedgecock's bodyguard/driver, but when told of Lockwood's comment he changed his story. "I don't want to be the next James Brady," Buxbaum says. "That's why I'm delighted to have

Off The Wall

(continued from page 4) executives of Rainguard Products, one of the firms from which he'd purchased Vandl Guard. The firm's president visited Chicano Park to inspect the murals, which he said were not damaged by the sealer. So in 1982 Schnorr retained local attorney Peter Karlen, who sued Rainguard and Frazee, sued Rainguard and Frazee, claiming it was Vand! Guard that caused Schnorr's murals to crackle.

Both companies argue that Schnorr applied both the paint and the Vandi Guard coating incorrectly and maintain that the graffiti shield didn't ruin the murals. "We've got reports from people who've seen [Schnorr's] other murals in Chicano Park and say they're just as bad," says Kathleen

McCormick, attorney for Frazee. (Rainguard's attorney wasn't available for comment Schnorr admits the murals not covered with Vandl Guard have faded from exposure, but argues they haven't cracked or peeled.

As the litigation drags on,

the artworks in question continue to deteriorate; today chips of paint can be flaked off with a scrape of a fingernail. Schnorr says the murals have become a professional embarrassment. "In a gallery you can put paintings you don't like in the closet, but there's no way to hide a 400-square-foot mural," he reflects.

In downtown San Diego, the wall-size mural of a bright red trolley car painted three years ago by Art Cole is also disintegrating. Cole savs he disintegrating. Cole says he coated the C Street and Kettner Boulevard art work with Vandl Guard, and has retained attorney Karlen to file a suit on his behalf. Karlen also plans to advertise in national advertise in national magazines, such as ARTWORLD, seeking artists who claim they've had similar problems with the anti-gratifiti

product.

Despite his contention that

Vandl Guard damaged the Chicano Park murals, Schnorr hasn't soured on the idea of protecting his work with a graffiti shield. After consult with other muralists and with experts at the Balboa Art Conservation Center, he decided to try another product

decided to try another product, Soluvar, which had been used with good results for two years. Eight months ago he applied a coat of Soluvar to Chicano Park's tailest mural, a fifty-sixfoot homage to Mexican radical Pedro J. Gonzales which was sponsored by the Centro Cultural de la Raza in cooperation with the Chicano Park Arts Council. Schnorr says the mural shows no signs of stress or cracking. - P.K.

#### Scholarship

(continued from page 5)
each school listed have its own bank account, phone number, and license. Michael's three other schools all offered the same program, but had different names, and their mere presence on the list increased the odds that a prospective client would pick Michael instead of one of her

competitors. The fee increases have made such marketing unprofitable. "We even have to buy the completion certificate om the DMV. That's at thre bucks each, and for someone running a small business, an outlay of \$600 for certificates is considerable," she says. "I think that these new rules may drive some of the smaller guys out of business." -4.0

#### Organized

ntinued from page 5) Association; the Vietnamese Legal Aid Association; and the Vietnamese Action Committee,

the only member group interested solely in politics. "We realize we still represent a minority of the Vietnamese community," Nghi explains. Of the approximately 20,000 Vietnamese in the San Diego area, only 235 turned out to elect the federation's out to elect the federation's delegates. "Some religious groups, like the Protestants, have stayed out. [Several Catholic organizations are members.] And the women's association. But I believe that

them as members. We should prove that we're capable of working for everybody."

-Paul Krueger, Neal Matthews, Thomas K. Arnoid, and Abe Opincar

- N.M.

#### LETTERS

(continued form see 1)

(conti

worked, and both songs were tied together by "Now You Know" The high school students questioning the authenticity of Franklin's graduation speech provided a motivation for going back in time. Without this opening, the first scene is flat, existing in a vacuum. The contrast between Franklin's restautions of the provided as the second of the contrast between Franklin's restaution. The contrast between Franklin's graduation lyric, the optimistic "Hills of Tomorrow," and the clanking cliché-risiden "Rich and Happy" sets the stage for the major battle to come. Searing in it criticism of a particular milieu, the song actively involves Franklin in some gratuitous self-satisfaction.

some gratuitous self-satisfaction.
As a result of the harsh satire,
Mary's song, which follows, has
real pathos.
The play's allegorical nature will
not appeal to all, but it is a major
component of the show. To strip it
away is to destroy the fundamental
drama of the book. And it is the drams of the book. And it is the height of from that a show which is about the dangers of scilling out should, in fact, do just that. For the La Jolfa version is nothing more than a wastered-down version of the original. And some of the offensive have been easily proud away and replaced by more "acceptable" ones. To add to the "don't rock-the-boat" matter of the production, the orchestra played each lyric at the same slow poce, with most of the crispease or poce, with most of the crispease or poce, with most of the crispease or poce, with anote to the crispease or the production. The I am fed to lyrice production. The I am fed to produce of the crispease or metally:

How did you get there from here. Mr. Sondheim? What did you have to go through? How did you get there from here,

Mr. Sondheim? Boy, did they do it to you. Robert Weiss La Jolla

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Section 2

# **Events, Theater, Music, Film**

#### Park & Fly

When I toured Spain's public parks last month, I was amazed to discover that Spanish Colonial is as popular a style there, especially in the South, as it is in San Diego, and I was immediately struck by the bailou l'ark, vectore l'ark's genti-paths, leafy woods, and formal tose gardens gave respite from Madrid's traffic, and Barcelona's Ciutadella's 200 (home to the world's only white gorilla, if anyone's interested), fountains. amyones interested), huntains, and tauseums offered sanctuary from the Catalonian capital's frenetic pickpockers. But I barel had time to peruse Maria Luisa Park's Spanish Renaissance Parks Spanish Renaissance buildings, its Moarish archways and gardens, and its general Cafe del Ret. Mort flower when a welf-ted flock of Andalusian pigeons convened and mercilesly splattered my head and shoulders, driving me out in shoulders, driving me out in the strong the control of the properties of the properties. That signalize trauma-ended forever my exploration of Seville's parks and I was forced to spend the emainder of my visit spend the remainder of my visit spend the remainder of my visit drinking fifteen-cent glasses of Spanish sherry in the numerous tapus bars where I pondered the hundreds of afternoons I'd spent in Balboa Park without ever

having been so victimized. Next Saturday, July 13, Balboa Park's Committee of 180 is throwing a benefit in honor the 117th birthday of our nation's sixth largest city park. We're all nvited to Spreckels Organ

the occasion. In addition to th

Bob Crosby's Big Band on the Prado, operatic highlights at the House of Hospitality, a Starlight Open is shown as a first part of the American and rours of the Starlight Bool and the Old Globe. The Committee of 100 is arranging clowns and free balloons for the kids who'll have a chance to see Marie Hit, loss by papers perform at the Purpert Theorer, and the San Diego Care North the parts of the Care Dell Prado where the San Diego Immo Theater will perform scenes and mime. The House of Pacific Relations will be dishing up ethnic food along with entertainment, some of the miseums will ofter reduced admission, and the Natural

History Museum will have walking tours of the park. This is an opportunity to peek at the new Museum of San Diego History still under construction, where visitors will receive a full-color reproduction of a poster used to promote the 1915 Panama-California Exposition in Balliso Park.

Not to worry about parking.
The Committee of 100 is
sponsoring free San Diego
Transit shuttle buses running
continuously from 10:00 a.m. to Commonsty from In Cocci a.m. to 6-50 p.m., from the Country Administration Building (1600-1700 P.a.fit. Highway). For more information and for the times of each of the events, please call 447-3534 or 286-9559. And don't fret about pigeons.



immigrants, who worked as fishermen or in outdated factories operated by dying industries. High culture was Red Sox baseball on the black-andwhite TV. But every night at ten Wednesday through Sunday, a disc jockey named Fred Grady would come on the dial at would come on the data at around 55 and spin jazz until two in the morning. He had a soft-edged, bass voice that would flow out of the speaker like warm oil. Id get him in the car on the way home from a night job I had, or on the clock radio before going to sleep, and hed fill up the dark with that honey-smooth voice and then scatter the jazz like stardust.

"There were no recorded There were no recorded commercials and no news, just a few spots he'd do himself for the regular sponsors. And he was never in a hurry. There was no need. He was untouchable, high up in a magic place in the airwaves, and he'd draw the

believers up every night with that sweet jazz music." The perpetual and largely unsuccessful struggle of jazz to gain mass popularity is accurately reflected in the accurately reflected in Yang scarcity of Jazz programming on the radio. All-Jazz stations are as rare as California condors, and only slightly more commonplace are progressive radio stations that devote some portions of airtime exclusively to jazz

compact-disk capability, preserve the tape library that has evolved from the live jazz program, upgrade the stage on which the live jazz is performed, and expand programming to twer

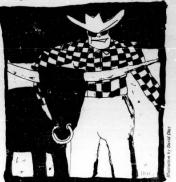
four hours.
The fundraiser will consist of two days of both on-air and live music programming. From noon on Saturday, July 13, until 2:00 a.m. Sunday, July 14, and midnight, the KSDS airwaves will buzz with recorded jazz and plugs for donations. Listeners will be able to call in requesting tunes by pledging one dollar for Donors of twenty-five dollars or more will qualify for a jazz cruise aboard the Monterey, featuring the Bruce Cameron Ensemble.

Outside the station, in the Cutside the starton, in the grassy bowl at the foot of C.
Building on the City College campus, dozens of local jazz artists will play on both Saturday and Sunday from 1:00 p.m. until 6:00 p.m. At 7:00 p.m. each day the live music will recommence indoors in the City College Theatre. The indoor program on Saturday will include a blues jam beginning at 10:00 p.m. and

Stephen Heffner

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The rural life — slapping a dusty hat against a chap-encase thigh, cheap whisky, riding the range, loose but goodhearted



thug who crosses our path.
Today, even the first lady carries
a (small) gun. High noon main street showdowns were once a found in our nation's cities source of drama and found in our nations cities. Subway vigilance has heraided a new era and, if Clint Eastwood as a national institution means anything at all, it would seem that lots of us are just itching to

source of dama and entertainment; today such scene sare played once every sixteem minutes, and the grim statistics are shrugged off as yet another sign that the world is to end too soon. But there are still those who have found solden in the emblems and trituals of America's quaint and natively savage past. They still call themselves condens and it is doubtful that there has eye them, a more cowpoys and it is doubtful that there has ever been a more earnestly romantic crew. Somewhat akin to madrigal singers in their blind devotion to anachtonism, cowboys belong to anachronism, cowboys belong a larger, broader category of human behavior that has come to be called "country." "Country," or "being country," has become a world view. It is generally expressed by those who so identify themselves in the driving of large American truck-with gun tacks mounted in the rear window, the wearing of baseball or cowboys hats, sympathy, if not a downright conie-kicking enthusiasm for

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Dance.

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"Summer Lo-Tec Serics," Three's Company and Dancers presents its "Young People's Workshop Concert," Saturday, July 13 and Sunday, July 14, 8:30 p.m., at the

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The San Diego Dance Club meets every Sunday, beginners classes start at 3 pm., and dancing to live music starts at 4 pm., Lebe's Greenhouse, 2828 Camino Del Rio South, Mission Valley, 274-3235.

More Scottish Dancing takes place every Monday, aftered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balbou Park. 276-7064 or 488-2617.

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

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

Concert," Stage Seven's dance concert will take place next Wednesday, July 17, at City College Theatre, San Diego City College, downtown. For show time and details phone 234-4647.

#### Music

The San Diego Concert Band entertains tonight, Thunday, July II, from 6:30 to 7:30, at Spreckels Onan Pavilion, Balboa Park, Free 236-5471.

"The Disembodied Word," a program of low and electronic music and peets, featuring performances of John Cage, 'Arus, a poem absur Cage, layor Kornechouk's Jabbrusceky, Laurie Kox' The Compain of Sounds by Mon, and more, is presented tomplet, Thurdsky, lay III and tomorrow, Friday, July 12, 8 p.m., Multicultural Krit and Humanties Center, 423 Market Street, doardnown, 233-6092.

Summer Pops, the San Diego Symphony summer concert series continues with showtunes by Lerner and Loewe — selections from Oigi, Brigadom, Camelot, and

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Folk Singer/Musician Sam Hinton performs Saturday, July 13, 8 p.m.. Words and Music, 3806 Fourth Avenue, Hillcrest. 298-"Pops under the Stars," the Jewish Community Center Symphony Orchestra performs Saturday, July 13, 8 p.m. at the center, located at 4079 Fifty-fourth Street, East San Diego. For information phone 583-3300.

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Hendenbort, harppinichod and
piano, Sunday, July 14, from 1 to 3
m., La Jolia Drive, La Jolia, Free,
455-7550.

My Fair Lady, today, Thursday, July 11 through Saturday, July 13, 7:30 p.m., at Hospitality Point in Mission Bay, 699-4200.

Salsa and Flamenco Works will be performed by the ensemble Isabel III, with vocalist Isabel Terro, flamenco guitarist Rodrigo, Jeff Segal on drums, and Kevin Delgada on congus and electric gorar, Fridan, July 12, 7-30 and 9-30 p.m., Galerre S., La Maison, 3681 Frifit Avenue, Fullcrest. 298-019.

Jazz, the Bryant Allard Jazz Troo, with trumper, bass, and drums, performs, Frsday, July 12, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar. 755-3735.

Jazz, Robert Williams (flute, clariner, and sox), Fred Benederti (gurtar), and Jeffres McFarland-Johnson (base) will perform for two frouts, Satunday, July 13, 1 p.m., in the Old Town Gallerta, Old Town. Free, 292-0059.

Jazz Jam, the North Coast Jazz Society plays a jam session Saturday, July 13, 7 p.m., The Book Works, 2670 Via de la Valle, Del Mar. 755-3735.

Lawn Program, in honor of Bastille Du, the House of France houst a program of French music, including Jacqueline Kendall's presentation of songs of Edith Plui and piano works from the Thirties and Rottres, Sandas, July 14, 2 p.m., in the cottage complex of the House of Pacific Relations, Ballous Park, Free, 469-0763.

Organ Concert, civic organist Robert Plimpton performs works of Bach, Debussy, Mulet, Gershwin, and others, Sunday, July 14, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Guitar/Cello Recital, classical guitarist Fred Benedetti and cellist Jeffrey McFarland-Johnson perform chamber music and jazz standards, Sunday, July 14, 8 p.m., Dowssy Maggie's Care, at 3089 University Avenue, North Fark. 298-8584.

"Concerts at Dusk," the San Diego Brass Consort, members of the San Diego Symphony brass section, will perform, Monday, July 15, 7:30 pm., sponsored by Westminster Chunch, at the chunch amphitheterer, 1598 Talbot Street, Point Lona. Free. 440: 7079.

"Twilight in the Park," the evening concerts in Balloca Park continue with the Sar. "Jego Concert Band, Tiesday, July 16; the San Diego Crity College Night the San Diego Crity College Night snother San Diego Concert Band snother San Diego Concert Band performance, next Thursday, July 18. All hour-long concerts begin at 6:30 pm., Spreckels Organ Pavilion. Bring a picnic. For details phone 210-6474.

Contemporary Patriotic Numbers will be performed by the United States Marine Band, Tiesday, July 16, 6:30 p.m., at the Rio Seco Ourdoor Theater, Santee, For directions and further information on this free concert, phone 225-3354.

Summer Symphony, the MiraCosta College San Dieguit: Symphony performs a varied program, with works ranging from classical to pop. The orchestra performs every Tuesday night this summer, from T to 9 Jun., at the college's Del Mar Shores center, at Ninth Street and Strafford Court in Del Mar. 755-3486.

Dixieland Jazz will be performed every Wednesday from 6 to 8 p.m., in the gazebo area of East Plaza, Scaport Village, Free, 235-6569.

More Pops, to celebrate
Disneyland's thirtieth anniversary,
the San Diego Pops with
conductor Marthew Garbatt
presents an all-Pisney program,
with such hits as "When You Wish
upon a Star," "Who's Afraid of the

Big Bad Wolf," "Mickey Mouse March," and excerpts from Fintas next Wednesday, July 17 through Saturday, July 20, 7:30 p.m., Hospitality Point, Mission Bay, 699-4200.

TO LOCAL EVENTS

#### Film.

David Bowie Fans, two films, The Mon Who Fell to Earth and Zago V Sandust, will be shown Fridor, July 12, the former, at 5 and 9:20 ptm., and the latter, at 7:15 p.m., Ken Cinema, 4061 Adams Avenue, Kensington, 283-5909.

"Reel to Real Film Series;" The

Alan Arkin, will be shown, followed by discussions of family values, Frtday, July 12, 7 p.m., noon G-112, San Diego Mesa College, 7250 Mesa College Driva San Diego, For more information phone 560-2768. Free.

Monster Feature, Golzilla Versus Megalon, featuring that scaled behemoth on the rampage against Seatopic's guardian, will be shown followed by the short spool, Bambo Morts Godrilla, Starnday, July 14, 10-10 a.m., and 12-30 mad 2-30 p.m., Natural Fistory Museum, Ballson Park. 232-8821.

"Monday Night Film Series," the July series continues with the contriversial 1954 film, Salt of the Earth, made entirely by blacklisted

artists. The film will screen Monday, July 15, 7 p.m., rhind-floor auditorium, San Diego Public Library, 840 E Street, downtown. Free, 236-5849.

"Pygmalion," Henry Higgins and Colonel Pickering transform Eliz Deolittle into a duchess, Tucsday, July 16, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 522-7390.

Commade Prec. 2(21-790).
"Tess of the D'Urbervilles," this
1924 silent film, starting Cornal
Nagel and Blanche Sweet, is the
second in the series of "Summer
sound in the series of summer
sound in the series of summer
locality, but 16 at 8 ycm., Faloria
Clerkey, 140 West Missan Road,
Salvege, 140 West Missan Road,
San Marcos. The film will be
shown again near Timisda, July
Same time, at the Mirat-Osta

Library Films, two films, Wildlife Library Films, two Hins, Widilfe Adventures of Alaska and Mt. Ramer National Park, will be shown next Wednesday, July 17, 1 p.m., National City Public Library, 2CO East Twelfth Street, National City, Free, 474-8211.

The Judge and the Assassin,"
the month long series of Farich
director Betrund Tavemer's films
continues with the 1975 story of a
murderer and the judge who
becomes fascinated with his story.
The films recens Wednesday, for
It is 19 pm., Shernesd
Auditorum, L. Jelid Masseum of
Auditorum, L. Jelid Morospect
Street, La Jolla, 454-0267.

"Chronos," Ronald Fricke's new

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Free Community Concert Sunday, July 14, 7:30 p.m.

Seaport Village, The San Diego Unified Port District to Seaport Matthew Garbutt conducts a Lerner and

eaport Willage, The San Diego United Port District

10 seaport Matthew Garbutt conducts a terner and
and Lowenbrau present our Annual Summer Pops

10 Seaport Village by enjoying the San Diego Pops

10 Seaport Village by enjoying the San Diego Pops

10 Seaport Village by enjoying the San Diego Pops

11 Seaport Village with and spectacular frieworks due

12 pillage with Harbor Dr at

13 pillage the Embarcadero Marina Park adjacent

14 Kerter Bird 235-4014

15 Pops

16 Pops

17 Pops

18 Pops

18

Seaport Village LÖWENBRÄU



film, a "celebration of human intelligence" that takes us through many of the world's architectural and urban worders, so short completely in time-lapse squence; completely in time-lapse squence; COMINIAAX screen of the Reuber, H. Fleet Space Theater and Science Center in Ballson Park throughout the summer, For show throughout the summer, For show phone 2 18 1168.

"Discover San Diego," through September 30, the public may view this twenty-five-minute multimedia slide presentation (thirty projectors are used to show more than 2000 slides) on the good life in San Diego. The show

**IMPROV** COMEDY MODERN TIMES IS BACK! La Maison Fifth Avenue

Cornedy run starts July 19

tuns every half hour at Old Tow Galleria, at Juan and Harvey Streets, in Old Town. For show times and information phone J

The Galapages Tortoise, Susa Schafer, senior tortoise keeper Schafer, senior tortoise keeper at the San Diego Zoo, will present a slide-flustrated fecture at the next open meeting of the San Diego furtle and Tortoise Society, Friday, July 12, 7:30 p.m., rosm 101, Casa

WORDS & MUSIC

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**HINTON** 

Sam will sing & play music saluting our independence & our heritage.

How to Promote Your Book, the local chapter of Romanic Writers of America sportsors this talk by author Figgy Glynn, Saturday, July 13, 1 pm., in the conference noon of University City Public Library, 4155 Governor Drive, University City, Free, 475-4510. Lectures .

Author Michael McKeever will talk on little-known historical facts about Centre City, sponsored by CCDC, Sunday, July 14, 2 pm., Downtown Information Center, Downtown Information Center, 119 West F Street, downtown. Free For reservations phone 696-3215.

Del Prado, Balboa Park, Free, 460 9308

"Avoiding Probate and Reducing Estate Taxes," local attorney Robert Armstrong will speak Incesday, July 16, at the Lomas Santa Fe Country Club, Lomas Santa Fe for information on the free talk, phone 297-5556.

Producer/Director Frank Producer/Director Frank.
Thest-opher will discuss his film, the Academy Award nommere in the Name of the People, next Wednesday, July 17, 7 pm., in the continuing SI SU series.

"Television and Motion Picture Marketing," in the Little Theatre, Heppier Hall, SDSU. Free. 265-5152.

Diving in Antarctica, marine botanist for Scripps Institution of Oceanography, James Stewart, will

on a recent dive, Westnesday, Jan. 17, 7:30 p.m., Carlsbad City Library, 1250 Elm Street, Carlsbad. Free, 438-5614

#### Special

Barbecue, Starlight Center, a local chapter of the Assissation of Retarded Citaters, hosts its annual benefit harbecue (700 pounds of beef, salads, wine, and beer are some of the items on the menu) and crafts sale, Saturdas, July 13, from moon to 7 pm., 1289 Noslan Avenue, Chula Veta, 427,7524

Nature Walks in the northern Tipiams River estuary are conducted every Satuday, 1-30 p.in., spensored by the Southwest Westands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach, 237-6768.

Walking Tours through the historic Gastamp Quarrer are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gastamp Quarrer Council office at 233-5227.

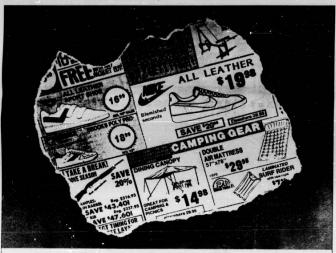
Second Annual Trivial Pursuit

with each game listing ninety minutes only. Sunday, July 14. starting at 10 a.m., in the re Cajon. To reserve a time slot, phone 448-5673. The event benefits the Santee Community Theater.

Summer Picnic, the Slowak Heritage Association of San Diego hors: its fifth annual picnic, replete with erbnic foods, Sunday, July 14, from neon to 5 p.m., Morley Field, Balboa Park, For

Beach Walk, Scripps Aquarium sponsors this naturalist-led walk along Ocean Beach, Sunday, July 14, from 12:30 p.m. to 2:30 p.m., meeting at the parking lot at the end of Newport Avenue in O.B. For reservations and information phone 452-4578.

Nature Tours through the Silverwood Wildlife Sunctuary are offered by the San Diego Audubon Society every Sunday; the sanctuary is open to the public sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcar Campon Road. For details or information on group tours call 443-2998.



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n San Diego and nationwide. Write: Second Sole Franchises, 8262 Clairemont Mesa Blvd., San Diego, CA 92111.

Over-the-Line Championship the thirty-second annual OTL softball games take place this weekend, with more than 600 teams in the competition.

Preliminary games start at 7:30
a.ra., Saturday, July 13 and Sunda July 14, and continue until dusk. Finals take place next weekend, Fiesta Island, Mission Bay. 297-8480.

Sports

Races continue at the El Cajon Speedway, Saturday, July 13, stock cars and a destruction derby are featured, 7:30 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon. 448-8900.

Autport in El Cajon. 448-89AU. Ultralight Pl-In, from fifty to one hundred Ultralight atteraft are expected to participate in this daylong fest, which includes demonstrations, sport-landing, sport and the daylong fest, which includes demonstrations, sport-landing, but and Sunday, July 14, beginning at 8 a.m., at the San Diego Ultraligh Park, located five mules south of Ramona on Wildsch Canyon Road, Free, 789-9474.

Orienteering, the public is invited to participate in this sporting event, which is defined by its event, which is defined by its organizers as "the art of navigating through unknown tertain using a map and compass." This Sunday, July 14, at 10 a.m., the groups will gather at Filare Flat at Mt. Lag. na. For details and directions phone 286-7958.

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

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

#### In Person

Mack and Jamie, this comedic duo

# TO LOCAL EVENTS

Saturday. The Improv is located at 832 Garnet Avenue, Pacific Beach. For reservations phone 274-5300

Comedians Rouny Kenny, Finis Henderson, Jeff Wayne, and Lois Bromfield headline this week at the Comedy Stone. Show times are are 9 p.m., tonght, Thursday, July 11 and Sunday, July 14, and 8 and 17 and Sunday, Just 14, and 8 and 10-30 pm., Friday and Saturday, July 12 and 13. The Comedy Store is located at 916 Pearl Street, La Jolla. For reservations phone 454, 9176 or 634-1330.

"Summer Sushi/A Performance Series," Carla Kirkwood's monologue, Your Manna and Your Sister and Your Colfrond, which recently played at Sushi Gallery, now will be presented Saturday. July 13, 8 p.m., Del Mar Communications Center, 240 Tenth Street, Del Mar. No reservations are accepted; rickets will be sold at the door only, 235 Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

Three Comics, Jimmy Aleck, David Wood, and Fred Wolf take over the boards at The Improv, opening Tiesday, July 16 and opening basida, July 16 and continuing through next Sundan July 21. Show times at 8-30 p.m. ort week nights and 8 and 10-30 p.m., weekends. The Improv is located at 832 Gatnet Avenue, Pacific Beach, 274-5302.

·Radio/TV

Jazz, from recor on Saturday, July 13, until 2 a.m., Sunday, July 14, KSDS-FM (88-3) will air a benefit

"Aguas Negrass Black Water Time Bomb," the highly acclaimed KPBS documentary about Figuana's untreated sewage returns to the screen Sunday, July 14, 130 pm., over KPBS-TV, Channel 15.

"Evening at Pops," the popular Boston Pops 1985 season opens with a gala celebration of the Pops's one hundiedth birthda, Sunday, July 14, 8 p.m., KPBS-IV, Channel 15.

Live Coverage of the United Nations 1985 World Women's Conference, held through July 26 in Natioly, continues on KPBS FM (99-19, Monday, July 15 and next Friala), July 19, 243 p.m. The reports will be followed by discussion of related issues affecting San Diego women.

"The End," Burt Reynolds, Sally Field, and Dom Deluise star in this comedy, Tuesday, July 16, 9 p.m., KCST, Channel 39.

For Kids

"Tide Pool Life," roung people u the fifth through several grades will explore head tidal psods in the class, which includes the sessions. The course begins Friday, July 12, 12,30 pm. Seripe Institution of Oceanography, La Jolla. For details and regestration internation phone. §52,4887. graders will experimer lights, batteries, common this hair raising pro-session, Friday, Jul. Reutsen H. Fleet Space unts, and more I p.m., Theater Ibou Park and Science Center 238-1233 x213

"Egg Drops and Other Interesting Brain Teasers," young people in the seventh, eighth, and ninth grades will be faced with such





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Sunday, July 14 6-9 pm Ote As & Grapes 1601 6th Ave., Hillcrest \$10 per person

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categories; stories must be fictio and may not exceed 2000 words. For information on the contest, which has as its entry deadline

### LA MAISON / Galerie 5

#### Sunday Champagne Brunch Live Entertainment 10:00 am-2:00 pm Serving lunch Mon.-Fri. & dinner Mon.-Sat.

### Galerie 5 Isabel III

Tropical Flamenco featuring guitarist Rodrigo Friday, July 12, two shows 7:30 & 9:30 pm

"Urban Phenomenology" Exhibition of mixed media photographic Reception 7:00-9:00 pm

Sunday, July 14 L'esprit

Woodwind & violoncello ensemble perform international compositions Concert 7:30 pm

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

tomorrow, Friday July 12, phone 265-4015.

"The Comet Is Coming!" kids in in preparation for the automial sweep of Halley's Comet. The class is held Saturday, July 13 and the following Saturday, July 22, 9 a.m., Discovery Comer, Realbert H. Heet Space Theatter and Science Center, Ballsya Park, For registration information phone 238-1233 x213.

"Why Mosquitos Buzz in People's Ears," storyteller Martha Holloway entertains children with this African tale and other stories, Saturday, July 13, 10-30 a.m., The Book Works in the Vinecard, 1523 East Valley Parkway, Escondido.

Film, three films — Congar and Her Cubs, Pelican, and Lon — will be shown Saturday, July 13, 2 p.m., third-floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"Katoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, I p.m., near the Tile Shop in Seaport Village, downtown, Free, 235-6569.

"Penguins and Puffins," children in the fourth through sixth gradewill learn about the care, feeding and breeding.

pottins in this week long class.

Monday, July 15 through Friday
July 19, 8:30 a.m., Sea World.

12:20 South Shores Read, Missi

phane 49: 40/87.
"From Snails to Whales," children
in the second and third grades will
learn about multivarious nature
life forms and participate in critic
activities. The course meets for Mandas, July 15 through Friday,
July 19, 17 m., Sec World, 1720.
Seath Shores Read, Mission Bay,
Fox registration information phone
222 6/16/s.2452.

212 e los V.452.

"Micros for Minis," in this Gue-bour workshop children in the first through fourth gandes will become scenariod with using a computer. The second of the standard of the graders are held Monday, July 15 and Wednesday, July 17, from 11 co. 5 pm. The classes for third and of the second of the second of the 10 ft. 10 ft.

will explore undersea file through song, Jorge, painting, and crafts in this class that runs from Monday, Jely 15 through Frain, July 19, 8-30 a.m., Sea World, 1720 South Shares Road, Missian Bay, 222

"Storests of the Sea: The Kelp Community," students in grades four through vis will learn about local kelp bed environments by building a floor to ceding model. The tensession class begins Monday, July 15, noon, Scrips Institution of Oceanography, La Jolla. For registration information phone 432–4087.

6363 x2452

Again young insteners (ages three through six). Wednesday, July 17, 10-30 a.m., White Radbut Children's Book Store, 7777 Girand Avenue, La Jolla, 454-3518. "Arts and the Sea," kids in kindergatten and the first grade will explore undersea life through

Local Artist Carol Chase conducts crafts workshops every Wednesday afternoon from 2 to 5 p.m. for children ages four to fifteen, San Deepo Public Library, 522 E Street, downtown. Free. 236-5849.

Film, three animated films will be shown: Carious George, Cougar and Her Cubs, and Hooper-Bloob Highway next Thursday, July 18, 3 p.m., Coronado Public Library, 640 Orange Avenue, Cononado. Free. 522-7390.

#### Galleries

Intuglio and Relief Prints by Elizabeth Shirk and Bermad Roserupint are on view more at the Sun Diego Print Club, a reception for the artists will take place tomorrow, 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, domntom. 324-4884.

"The Hair Piece," an installation "The Hair Piece, in itsianana, of hair locks and earrings made from hair by San Francisco artist Virginia Bidlack, who collected the tresses from numerous malvishuals through ads placed in antiquidation on view." Articek, continues on view through July 27. A reception for the artist will take place Friday, July 12, 7 p.m., Sushi Gallery, 852

# TO LOCAL EVENTS

"Arte de Colores," works by Jose Cervante; Ramses Noriega, Sonya Fe, White Hone, Zarco, and Toeno are featured in this show that continues until Saruday, July 13, Acevedo Galler, 4010 Goldinich Street, Mission Hills. 296-8748.

"Sculpture San Diego 1985," Sculpture and trego 1902; inneicent San Lhego attras, including Mario Unbe, Ron Lutro, Michael Philb, Malcolm Jones. David Como: and others are featured in this juried exhibition, which runs through Sunday, July 41, Cincle Gallere, 2501 San Diego Avenue, Cld Town, 296-2633.

Paintings in Mixed Media and nude abstracts by Christina de binses, and steis ulipture by James Mitchell are on view though July 18, ACW Gallery, 656 Ninth Avenue, downtown, 234-5124.

"New Forms," Peter Shave of the Memphis group, Golf Fricklet Smith, Canobro Daniel, Heather Ramsan, Beverly Reiser, and Nancy Alvaner are among the featured attists whose works, including neon-and-mirror designs, weatable art, small tables, and other pieces, and tables, and collect pieces, Callery Eight, 2009, July 20, Callery Eight, 2009, July 20, Callery Eight, 2018, 454-9781.

"The Body Adorned: Expressions of Dress and Decoration," dress and costume from such dispurate areas of the world as New Guinea, North Africa, Latin America, and the Middle East are on view in this exhibition, which also includes the world of insent communications.

artists. The show continues through July 21, International Gallery, 643 G Street, downtos 235-8255.

"Showcase of the Arts," the Felicita Foundation for the Arts presents this annual all-media pritted show, featuring works of local artists. The exhibit continu-though lub 26 at the Marthes Cultural Center, 241 South Kalmia Street, Econdida 747-5227.

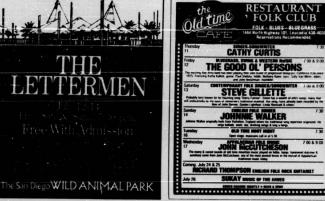
Works by Four Artists, including Karen Carson, Janet Cooling, Amanda Farber, and Gillian Theobald, remain on view through Sinth Averta Caratrian Sinth Averta Caratrian Exhibited will be pasted drawings paper sculpture, enameled paper works, and acrylic paintings on paper. 233-9242.

"Synthetic Vision of David Alfaro Siquieros," the National Institute of the Fine Arrs of Mexico presents this exhibition of forty-seven pairrugs, diamogis, and Inhagraphs by the neuroneal Mexican arriss, until Joly 28, Tipiana Cultural Centre, Paeco de los Herose, in the river ame, Tipiana: 1706-684-HH.

multimedia works by artist Cayle Grant continue on view through July 28, Sadler Fine Airs Gallery, Cardiff Towne Centre, Cardiff by

Gallery Artists, including Francoise Gilot, Jan DeRuth. Martin Green, Michael Keating and others, are featured in the exhibit, which continues through July 30, Riggs Galleries, 2550 Fifth Avenue, Hillcrest, 235-2065.

Enamel Pieces by Francesc Villago Enamel Pieces by Frances Vilans Capallega, recent winner of the International Prize for Enameling at Limoges, France, may be seen through July 30, A. R. T. Beadey Gallery, Suite 16, 2802 Juan





#### SUNDAY, JULY 14TH

90.3 HITZ FM & Carlos Mumber

THE 3RD ANNUAL BEACH PARTY

at Carlos Murphy's La Jolla.

Dance in the sand to "Rockola" 3:30 pm-close

Fun starts at 12 noon

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#### On Sale Soon: Tom Petty and the Heartbreakers with Lone Justice

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

Queensryche & Keel July 14, 8 pm. California Theate Evening with Roger Whittaker

Stranger Cole & the Webber Sisters July 14, 8:30 pm, Bacchanal

Three Dog Night

Summer Reggae Splash July 16, 8:30 pm, Palisade Gardens Roller Rink

The Bus Boys July 18, doors open at 8 pm, Distiller Jesse Colin Young

A.D./Phil Keaggy Band

Pacific Chamber presents Martha

Roberta Flack July 21, 8:30 pm, Kona Kai Club

Elvin Bishop Exciter/Megadeth/Hirax

Pat Metheny July 28 & 29, 8:30 pm, Kona Kai Club Dinner show available

Pops Concert to Benefit Childrens Hospital
July 28, 7:00 pm, Fairbanks Ranch

Hellion/Assassin July 28, doors open 8:00 pm, Bacchanal San Diego Pops

"Lemer and Loewe Showtime" 7/10-13
"Disney Goes to the Pops" 7/17-20
"Fabulous '40s" 7/24-27
7:30 pm, Hospitality Point

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Also, still showing Pink Floyd's "Dark Side of the Moon. TICKETILLASTER

reet, Old Town. 225-8859

Robert Mangold Paintings: 1971

1984," thurty-seven paintings by rhe exhibit continues through August 2, La Jolla Museum of Contemporary Art, 700 Prosp Street, La Jolla, 454-3541.

Drawings, Paintings, and Mixed Media Works b. gallery artists are on works 1, gallery artists are on view through August 3, Rogue Graphics, 1805 Ray Street, North Park, 298-8029.

paintings, watercolors, and collages by the late Mary Jane

Quayle, author of The Snake Ptt, a partially autobiographical account of her own nervous breakdown, will be on view through August 6, in the Walker Library of United States International University, 10455 Pomendo Rosal, San Diego. 6933-6619

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

Kooning, and others, remains on view through August 11, San Diego Museum of Art, Balboa Park. 232-7931. "Faces," more than forty photographers, including Walker

"Fortissimo! Thirty Years from the Richard Brown Baker Collection of Contemporary Art," this exhibit of more than 160 contemporary works by such artists as Roy Lichtenstein, Jackson Pollock, Analy Warhol, Willem de

Evans, Arnold Newman, Irving Penn, Henri Cartier Bresson, Diane Arbus, and Alfred Steglitz are featured in this eighty-year ternspective. Included in the exhibit are 150 states, subjects a celebrities, artists, children, and men at wat. "Faces" continues through August 25. Museum of Photographic Arts, Ballwo Park. 219-5262.

journey to the Surface." Los Angeles artist Michael McMillen's installation, employing light, water, recorded music, and naval

#### Tomorrow is now... the secret is out!



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Schedule 488-7497

# Gummerff

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Come out and enjoy the magical music, fantastic fireworks, and fabulous food under the stars! Seats are available for as low as \$6.50. Bring your family and friends to an unforgettable evening with the POPS!

LEANER AND LOEWE SHOWTIME Matthew Garbutt, Conducting July 10, 11, 12, 13

DISNEY GOES TO THE POPS Matthew Garbutt, Conducting July 17, 18, 19, 20



283-SEAT



# TO LOCAL EVENTS

imagery, is on exhibit through August 27, Installation Gallery, 447 Fifth Avenue, downtown, 232-

"Endless Orbit: Planetary Visions in Glass," this "space at exhibit," consisting of nine pane of stained glass by Mark Prost, continues on view through Augu 11. Roubon H. Elect Science Trees

Park

San Diego

HARBOR

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**EXCURSION** 

For information & Reservation

and Science Center, Ballow Park. 238-1233.

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San Diego's Premier Dinner Dance Club... the MONTEREY

Tue Reminar resent a

featuring Bruce Cameron
Jazz Ensemble
Departs 7:00 PM EVERY THURSDAY & SUNDAY

Departs 7:00 PM EVERY FRIDAY & SATURDAY

CHAMPAGNE SUNDAY BRUNCH

Aithough the southern end of our 1074-acre park has been

invaled by the navy for the Florida Camyon expansion of Balboa Naval Hospital, and the northwest border of the park has been usurped by the Girl Scours of America, our birthday parry hosts, the Cammittee of 100, have made a nonaggression pact with San Diagraphy in tersia)

Broncs Thoreau's admonitions to lead a life unencombered by numbing complexity. Brenco rading and steer westling seem, to this writer at any rate, to be extraordinarily complex. While we citydwellers are busy having our purses statched and our belongings taken at gunpount, cowbows and congirth have siness a series in areas, and to considerably, steff. Cowboys have simply chosen another kind of complexity, not unlike that of complexity, not unlike that of people who live in artistic communes dedicated to the Diego are fortunate to have an entire region filled with such

passionately romantic types just minutes away. Yes, East County

JA77 CRUISE

enjoy for a few hours and still return home in time to enjoy the latest news of fish fires and serial nurders. This weekend East County, specifically Ramona, will be host to a magnificent display of count July 11 at 7:00 p.m., and continuing through Sunday. July 13, the fifth annual Ramona Rodeo will be in full swing at the Fred Grand Arena. The site can easily be reached by taking Man Street in Ramona to Fifth Street then following it to Aqua Lane. thrill of bull riding, steel

close enough for all of us

ream roome, coweirl barrel racing, saddle brone riding, and call roping. There will also be a chili cookoff and lots of tobacco chewing and spitting into Noncowboy: and noncowgirls about the unpleasant odors attendant to such sport and by flinging themselves in front of the starting gares to protest the treatment of the rodes animals. Much fun is sure to be had by all Performances will also be held.

- Abe Opincar



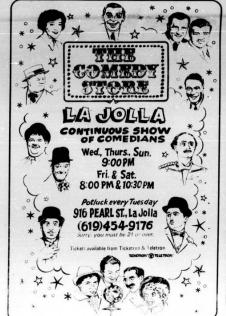
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#### READER'S GUIDE TO THE THEATER

Theorem asings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith information is accurate according material given us, but it is always wise to phone the theorem for any

presents the popular musical — book by Thomas Meehan, lyrics by



DEST HET PLAY 6 Dramalogue Magazine. Spring 85

CALL FOR RESERVATIONS 481-1055

North Coast Repertory Theatre

ADAMS AVENUE THEATRE

ALPHA OMEGA PLAYERS

THE BOWERY THEATRE
480 Elm Street. San Diego
232 4088
CIVIC THEATRE
202 C Street. downtown
236-6510

CORONADO PLAYHOUSE 1795 Strand Way, Coronado 435 4856

FIESTA DINNER TAEATRE 9665 Campo Road. Spring Vall 607,8077

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE

Stagehouse Theatre 3800 Grossmont College Drive. El Cajon. 465-1700 x410

IMPERIAL BEACH PLAYERS

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

LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY

LAMPLIGHTERS COMMUNITY THEATRE

Marina Vista Cente Eighth Street and I Boulevard Imperial Beach 424-9668

FOX THEATRE

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

EDUCATIONAL CULTURAL COMPLEX THEATER

Martin Charmin, and music by Charles Strouse — based on the cartoon character created by Harold Gray in 1924. Arinie, a red-haired waif, leaves an orphanage and goes wall, leaves an orphanage and goes searching for her real parents. She is aided by Daddy Warbucks (and J. Edgar Hoover, Gary Davis directs the production, Principal cast members are Laura feetler as Annie. Jan is nuscine as Warbucks, Claudia Wilkens as the villatious Miss Hamelaum, and Rott Barrion as Brooster, Kim.

Rooster, (Sm.)
Lawrence Welk Village Theatre, through September 8. Riesday, and Thiosalay through Saturday at 8.00 p.m. Matinee Tuesday through Thorsaling, and Surnday at 145 p.m.

BEYOND THERAPY

BEYOND THERAPY
Chrosopher Canada Salar a scale and furny. The Marques Publis — Theretes production, with its war in the published of the Published Salar and the Published Salar and the Teach Salar and Teach Salar a

July 14: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

CLOUDS Caryl Churchill's play, currently on the San Diego Rep's stage in Sam Theater Directory

Woodhouse's splendid production is a work of estraordinary thenticistly and of consideration thenticistly and of consideration thuman wisdom as well. Gloud 9 feets us some crucially important things about the profession of left did to the consideration of the production of the consideration of the cons

1884; the scene of act two is

aged investigated, by only heaven, five cases in the play, the Vessions and earlier and the play of th

are deeply moving. Mr.
Woodhouse's direction gress us
Churchill's remarkable play in all is
cichness, vides, humor, and
wisdom. This is a theatrical
experience not to be missed. (Sa.)
San Diego Repertory Theatre, Sisth
Asenue Playhouse, through July 20.
Wednesday through Sunday at
8.00 pm.

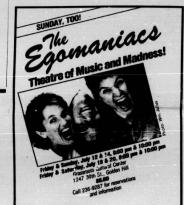
THE DAYS OF OUR LIVES — AN EVENING OF IMPROV
The Showcase San Diego Players are performing, on Friday and Saturday nights, an evening of comedy, improvisation, mime, and "remprov" (rehearsed

improvisations). Members of the group are Willis Lasell. Taylor Howard, Russ Lloyd. Nan Wood. Lee Conswiy, and Jerry Hager. (Sim.). Showcase San Diego, 2244 Fourth Avenue, San Diego, through July 27; Friday and Saturday at 8,00 pm. For information call 42 1,1009.

DUFT FOR ONE

redition of militigies alterious or of their crypting diseases need not affected the North Coast Reportory. Therefore production of this durant control of the durant coast Reportory. Therefore production of this durant coast Report of the Coast R

reflecting Stephanie's many defensive tactics and evisions of her actual condition. 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 painful truths. Throughout the play, Stephanie uses all the strength. has tome good moments but it best distinction than but you and the law of distinction than but you and the law of language. These clue the audience to a discrepanty between what Sephane is soying and beeing. But receive the law of the law of the law of cluebs. But a laws flower of the cluebs, the a laws flower of the Cubet is an origin to the last. Fee action would be Developed by the control of the last. Fee action would be Developed by the production is compresently done it boyd down where the play is to also strong wher



LAWRENCE WELK VILLAGE THEATRE SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Dwgs 279-2300 x236 8860 Lawrence Welk Drive, Escondid 749-3448

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard. La Mes 464-1196

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 295-5654

AMPACOSTA COLLEGE
Little Theater
One Barnard Drive. Oceanside
757-2121 x236 NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza Lomas Santa Fe Road. Solana Beach 481-1055

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

Old Globe Theatre
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balboa Park
139-2255

PALOMAR COLLEGE

PINE HILLS LODGE 2960 La Posada Way, Julian POINT LOMA COLLEGE

3900 Lomaland Drive. Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE SAN DIEGO CITY COLLEGE THEATER

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre Balboa Park 239-8355

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 1620 Sixth: 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947 SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755, 7358

SANTEE COMMUNITY THEATRE 10029 Los Ranchitos Road, Lakeside 448-5673 SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School

Wangenheim Junior High School Auditorium 9230 Gold Coast Drive. Mira Mesa 566-7300 x216

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa 714-957-4033 SOUTHWESTERN COLLEGE

STARLIGHT Starlight Bowl, Balboa Park 232, 3049 or 234-5TAR THE SUSH! GALLERY

THE THEATRE IN OLD TOWN

UNITED STATES INTERNATIONAL UNIVERSITY Zobie Theater 10455 Pomerado Road. Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater. John Muir Theater. Studio Theater 452-4574 Mandeville Auditorium. Mandeville Recital Hall 452-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

Center for Theatre Science and Research in association with Performance Parameter La Jolla Museum of Contemporary Art presents an afternoon with

JULIAN JUDITH BECK **MALINA** 

Sherwood Auditorium 700 Prospect Street La Jolla Museum of Contemporary Art

The film:
Signate Through The Flames,
the story of the Living
Theatre. Following the film,
Julian Beck and Judith Malina
(founders of the Living
Theatre) will speak on
contemporary theatre.

M \$7.00 general admission \$5.00 LJMOCA members, students and seniors ts available at the Sherwood Hall box office starting noon, Saturday, July 20. For information call 288-9796.

Center for Theatre Science and Research Luke Theodore Morrison, Artistic Director Luke Theodore Morrison, Artistic Director 3574 Fourth Avenue, San Diego, California 92103

#### READER'S GUIDE TO THE THEATER

THE EGOMANIACS

mprovisational group Hot Flashes. eturn to the Grassroots Cultural

FALLEN ANGELS

FALLEN ANGLES

Invest Councils for they comedy, which you may see in a delightful you may see you you may see you you you you you you

great comic inventiveness by directors Tom Moore and Jack O'Brien, and played up to the hilt by Deborah May (Julia). Janie Sell (Jane), and the wonderfully droll Heima Carroll as a supretriely competent maid only Noel Coward. ould have created. There have b second act, with Miss Carroll's

FIDULE ON THE BOOT
THE COEMY DIVENT THE STORY
THE CERT THE COEMY DEPOSIT THE COEMY D FIDDLER ON THE ROOF curtain at 1:15 p.m. For information call 464-1196. GIRL CRAZY

numing a dude ranch in Custerville. Arizona. The 1930 musical. hallmarked by Ethel Merman's debut on Broadway, includes such songs as Bidin My Time. "Embraceable You." "Took Rhythm, and But Not for Me." James Manley directs the chrough Saturday diverse at 6:30 p.m., runain at 8:00 p.m., Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Mattiese Slanday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call 492-9950.

GOOD NEWS

GOOD NEWS
Proved Visignand Productions
presents a musical based on the
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GREATER TUNA
Basically a series of satirical
television skits, such as you might
see on Saturday Hight Line. Circater
Tuna is worth going to for the
virtuous performances of Larry
Drake and Philip Revers. each of
whom pales, a foren rules, sengral of townlet, and they do that, but at the townlet, and they do that, but at the price of keeping everything on the most superficial level. The actors, however, are terrific, and their routin as announcers for the Tuna. Texas radio station has a corn-ted lift to it

forgetting (Sa.) Cassius Carter Centre Stage. Balboa Park, through September. I

GUYS AND DOLLS

The Vista Summer Theatrefest opens its fifth season of outdoo

724-2962

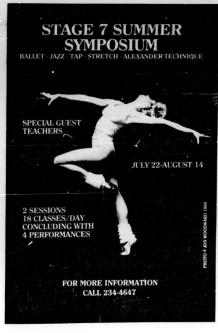
HELLO AND GOODBYE Athol Fugard's uneven drama ha several moments of genuine pow First produced in 1965, the play aims not for affirmation, in the traditional sense, but racher for motives just to continue living. Fugard takes the things we take granted or hold dear, and reduc them into more masks and illus them into river masks and iliquators thus demuling our assumptions of their value. The play begins at a point where few ever go, its two characters have both been bled of love. Hester Smit has returned hom searching for something more, or a least other than what alse has, She leaves, in the end, bleached of that freed this strend that the freed this strend the strend that the freed this strend the strend that the freed this strend the strend that the freed this strend that the freed this strend that the freed this strend the strend that the freed this strend that the freed this strend the strend that the freed this strend that the freed this strend the strend that the freed this strend that the freed the strend that the freed the strend that the freed that t leaves. In the end, occurring illusion but with impetus enough to move on. Her broth Johnnie, who has cared for hi handicapped father for the lafifteen years, remains behind. During the course of the play. Hester and Johnnie plunge quickly into a psychological region, foreign to most of us, where survival itself is the only luxury. The play has many strengths, but concision is not one of them. Fugard seems obsessed with the idea that he must not leave anything unsaid, and he also has an unsubtle eye for the symbolic. The Bowery Theatre's production of the pilay has overcome many, but not all, of Fugard's excesses. Directed by Oillie

a complex rule he bears in and our distinction of Johnnies character. But Bonnie Dillingham's work as the spateful contentions, Hester make a the Bower's otherwise inconsistent production worth a visit. (Sm.) Bower, Theatre, through August 4, Thursday through Saturday 8, 00 p.m. Sunday at 7,00 p.m.

THE KING AND I
For the second production of its summer reason. The Start Display Comp. Light Open Association presents in Light Open Association presents with the second production of Start and the English widow. Annal. Loronwessen, he has hired to hatch his children. Allan Hunn diversity and Jahr Mitz Cock chowcoggists have all Jahr Mitz Cock chowcoggists for white Susanna Courrian. Clern Homelow D'Albrec. Casancia Castronia Condition and Jahr Mitz Courrian. Allan Hunn Chapman, Pat White. Susanna Courrian. Clern Condition. All Jahr Courrian. All John Condition. All John Condition. All John Condition. All John Lind Condition. All John Lin

A MAN'S A MAN

The La Jolla Playhouse is staging Bertolt Brecht's powerful drama about Galy Gay, a humble porter who goes not to have fish and





#### READER'S GUIDE TO THE THEATER

becomes transformed into a British soldier and leads the emy against a group of Indian rebeis, Robert Woodnoff Revest the production Woodnoff Revest the production Ray Bern, Maury Chapkin, Geeff Holye, Ednaids, Kerney, Fetton Perry, Elber Rev Smith, John Vickeny, et al. (1998) and the production of the Perry Randophi, Douglas Roberts, and Table Roth Douglas Roberts and Continuous designer. British Rothical Roth Rothical Rothi

Promote the sound decisions: Music for the production is by Douglas Wieselman. (Sm.) La Jolle Playhouse. Tuesday. July 16 through August 10: Tuesday through Sunday at 8:00 pm. Matinee Thursday and Sunday at 2:00 pm.

A MIDSUMMER NIGHT'S DREAM JACK O Briens expert staging of Shakespeare's popular comedy strikes a det peculia and the serious elements of the past and the serious elements of the play, Audiences especting a Whitmans Sampler of confections will have many to swotch the play and production also displays a clear unflucthing sense of the plays deeper tonsities is in

particular, comes closer to that realms dual nature — as a place of both magic and potential nightmare — than any other production I have seen of *Dream*, including Peter Brook's, Man and nature are fickle in Brook's Man and nature are fickle in this production, as are the immortals. Oberon and Titania (played splendidly by David Ogden Stiers and Katherine McCrath). And Jeffrey Combs 9 Fuck is both a merry prankster and hobgoblin, a bugbear capable of anisate of device and the splendid of t

down five hundred years ago. Puck would have been barned. If or sheet fau and every, the production also offers a ently come performance and authority and authority and authority and authority and authority entitle work by form Lacy, as Bottom the Weever, and the actors playing the mechanicals. The production says during the extension of the production as during the extension of the production and the production projecting much of anything as Dule Theiseus and Highlysia. But the majories of the contrary is entitled to the production of the contrary in the production and the pr set and CTRisers disection make high use of the new stage and its outdoor setting. The line between art and nature bluss in this production. And the spirits, faurus, and fairies that producte the stage appear occor but rather from the nearby trees and caryons of the park is set. (Smr.) Lowell Davies Festival Theatre, through September 1. Sie-day through Sunday (through Judy 7) at 8.30 pm. Shakesnawer de Aude From heims three adept mistures of humar and drama, the performances of Stiers, McGrath, and Combs add a rare ingredient to the production. For most of the evening, because of the jittery, unpredictable nature of their characters — believable quirks and selfah aims that thereten the very fabric of nature — the three actors tabic of nature — the three actors seew the play sharmonic conclusion in doubt. In this striking interpretation, all three become forces capable of both mending and breaking ipart of the multiple meanings of this production, for me. Leviell Davies outdoor stage, from recalling the abrupt shock that primpted its construction, and from realizing that were a stage to burn realizing that were a stage to burn

A MIDSUMMER NIGHT'S

A MIDSUMMER NIGHT'S DREAM For its fifth annual summer show. Octad-One Productions presents Stakespear's story of six lovers whose counting and wedding plans go astray after the introduction of a little fairy dut. M.F. Gerrish directs the production. Members of the cast include Jerry Korcurek. Kathleen Lindsey-Salberg. Donald L. Pugh II.

Kathleen Fuchs. Bruce Sofert.
Jennifer Rubins. Louis Expositio.
Douglas Seagues. Gregory A.
Burke is to has also designed to costume.
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THE MUSIC MAN
The LT Capin Built Summerstock.
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7:30 p.m. For information call 442-3463.

OLIVER!
The Palor art College Theatre is staging. Lone! Bart's musical adaptation from the Dickens novel. Oliver Tuisk: Included in the popular score are such standards as "Where is Love?" "Consider Yoursell." Tid Do Anything," and "As Long As He Needs Ne. Buddy Ashbrook directs the production. John Barger is Oliver. Other members of the OLIVER! Milestick Deld Cale Co.

Manacota De De Galla Crast.
Hankin, Chamine Jensen, Tina
Albom, Fernando Vega, Jennifer
Knapp Todd Becker, Tievor Hale,
Lon Dunbar, Katie McLaughlin, and
Don McClure. (Sm.)
Palomar College Theatre.
Wednesday, July 16 through
Saturday, July 20 at 7:30 p.m.
Martinee Saturday, July 20 at
2:00 p.m.

2:00 pm.

ONCE UPON A MATTRESS
If you've been on the lookout for a
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Players Theatr's nity production of
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tw Carolyn Schade — in one of her finest comic performances to dale — she is lovable. As it his show. The acting is uniformly good (Phil Card's match for Schade), the production's visual lock, especially Margaret. Neuhoff s win over audiences with its charm and merriment. (Sm.) Lamb's Players Theatre, through July 13; Thursday through Saturday at 8:00 p.m. Matinee Saturday. July 13 at 2:00 p.m.

A PARTY FOR LOVERS A PARTY FOR LOVERS
The Pine Hills Players are staging the comic drama, by Kevin C'Morrison, about Vito's Place, a fixture of the New York nightlife scene since the days of the speakeasys, as is its

#### FINAL 2 WEEKS! 'A THEATRICAL EXPERIENCE



By Caryl Churchill commended for adult audiences Wednesday through Sunday at 8:00 pm

CALL 235-8025 5-price HOT TIX available 4:30-6:30 pm

sandiego repertory theatre

1620 Sixth Avenue



A MEDIES A MEAN by Bertolt Brecht by Durected by Poper Woodruff Robert Woodruff





#### READER'S GUIDE TO THE THEATER

Vitale. But a team of real estate developers threatens Vito's bru/hank with estatiction, and his daughter Ginny may, or may not come to the rescue. Soot Nimey directs the production. Cast members include production. Cast members include Notan. Darkd Wynn, Cornel Romano, Sally Medifferies end Kathy Walters. (Simple Cornel May 100 Medifferies of National Charles Walters and National Park Walters.) The Pine Vitale Capital Vitale Capital Vitale Capital Vitale Vita

PERIOD OF ADJUSTMENT produced in 1960, Tennessee Williams did just that. It is hard to believe that the author of A Street Named Desire and The Glass linguistic verve and emotional resonances. It is, in fact, the kind of resonances. It is, in fact, the kind of repopular theater Williams reacted against strongly, in the Forties and Fifties, when he cut a wide, passionate swath down Broadway. The play may be a covert parcody of the play may be a covert parcody of correctly generic but at the Coronal Coronal American Theater Heritage Company has treated it with more respect than at deserves. Though the play itself is not one of them. the succlosions of one was warrant productions of them seems. "producing American plays of the 1930s to the 1960s, plays out of our own theoritot heritage." The own theoritot heritage. The John Scholler of the own definite signs of fulfilling these areas clear with respect to production values. All that is needed now a a control of the company's vision. (Sm.)
Conneado Playhouse, through
Conneado Playhouse, through
(475-1950) for specific playing sizes and times

riley teelf and one of inem, the production does not may are phases. Nat Modice, the company phases. Nat Modice, the company phases. Nat Modice to consider the state of the constant the company phase of the constant the company company phase the company constant company constant the company constant company constant company com

by Joseph Dana, and the sound is by John Hauser. (Sm.) Gaslamp Quarter Theatre, Thursday, July 11 through August 31. Wednesday through Saturday at 8:00 p.m. Matinee Sunday at Reviewed this issue.
Coronado Playhouse, through
September 5

Signature 7.

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Sold, like, and the Del bernerels series of women's monologue,
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Rickwood and costarring Visionna
Costette Erizaise. The monologues
written and performed by Carls
Rickwood and costarring Visionna
Costette Erizaise. The monologues
on the lives of women who cells
drong to Beignig The works is based
on the lives of women who cells
erectly or indexicy visionned the
Judy, a steelworker lighting against PRESENT LAKIGHTER
The Gaslamp Chanter Theorie is
salging Neol Cover of Sight correctly
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salging Neol Cover of Sight Cover of Sight
his colorial collection of Friends, fains,
and lovers. Mil Singers of directs the
production, Members of the cost are
fallown fixed fains friends, fains,
failungs, Rebecca Nachison,
Mullancy, Rebecca Nachison,
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Mustame Perry, Chris Redo, Mark
Robertson, Coralle Schatz, and
Recemby Yimet. He scientic design
Recemby Yimet. He scientic design
Recemby Yimet. He scientic design
Matthew Cubitto, the conturnes are

sexual harassment on the job, Cindy, a housewife with desires, and Cissy, a prostitute from the States who works in Hong Kong "servicing" the military on WESTPAC cruises, (Sm.) Del Mar Communications Center. 240 Jenth Street, Del Mar. Saturday. July 13 at 8:00 p.m. For information call 235-8466.

THE SUPPORTING CAST

THE SUPPORTING CAST line Patio Playhouse is staging George Furth's coniedy about Ellen the novel she has written, and its characters, four of whom are based on her Triends and inspirations. The noily problem is that her book wor't be released until she gets her friends approval. Thus she has invoked all four to feer Malbu basch house for limb—and prochards a libra. four to fer Malbu beach house for unch—and perhaps a little discussion. Jo Rubin directs the production, with assistance from P. Shanahan. Cast members are Kare Bender, Dave Williams, Dee Kelley, Dana Holley, and Diane Thrasher. Dana room, (Sm.) Patio Playhouse, through July 28: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.



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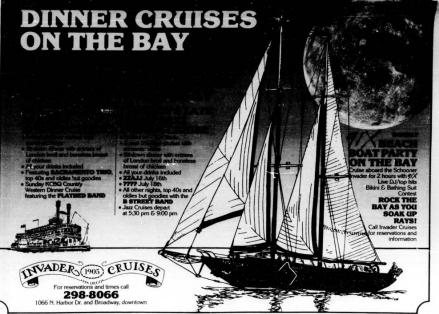


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# READER'S GUIDE TO THE MUSIC SCENE

Reader Music Scene, P.O. Box 80803, San Diago 92138.

The reggae band Aswad "black" in Arabic) was the first Black III Aramet was me in a British region from to be signed to Chris Blackwell's Island Records label in 1970. Blackwell had founded the label in 1964. Flushed with success after having produced the seminal ska bit. We Boy Lollipop: for Milli Small (can you guess the white female yocalist who preceded Small in answer to follow at the end of answer to follow at the end of this paragraph. Blackwell santed to create a record label that would bring Jonascan roots-muse to the world. A Jamascan born white gas. Blackwell had styned and produced a number of Jamascan acts between the mids "eles-and mid-Seventies but took caiculated gamble in signing a British region band. Until a few ears and the consensus amon-wears as the consensus amonyears ago the consensus amon, reggae stalwarts was that despit their West Indian roots. British reggae bands lacked the environment essential to produce authentic reggae produce autheritic reggae.
Assaud succeeded in proving the skeptics wrong by establishing hemselves as a source of original reggae music (most tritish reggae groups prior to

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Aswad's hot rock-steady and dubtracks and occasional, scatting political diatribes effectively distanced the band from the distanced the hand from the mainstream propr registe groups in Great Britain. Nearly a decade later, and after implement moves among various record labels. Assuad can hang out a shingle identifying itself as the best registe hand England has to offer. The nucleus from the current Assuad — rhythm gintaris (rocalist Hirmsley Forde, Enghander). guitarist/vocalist Brinsley Fordi keyboardist Tony Gad, and drummer/vocalist Angus Drummie Zeb — will be joined their first San Diego concert

Tuesday night at Palisade Gardens in North Park, Also on the bill are L.A.'s ldren and a reggae band from the Rockies called Little Women (Rocky

collect Little Women (Bocky Mountain regions). On yeah, you super-trivia but's multi-dready know that a song titled Jamaican Ska' was released to little fastare in 1960 by — hold on — Annette Funcello. In recent weeks then, have been, in San Duego, or least for-music necessitated the invocation of the last. Jimi Hendrix's names (Stove Jordan and James 'Blood. Ulmer to name the two I remember name the two I remember

Noel Redding is coming to town in support of guitarist/ Hendrix impersonator Randy Hansen? And the band is calling itself the **Band of Gypsies**? All right, Mr. Glib Pop
Critic, let's see you swim around

one Hendrix aficionado who believes the guitarist began a gradual artistic decline that gradual artistic decline that coincided with fine departures, first, of a disgruntled Redding and, eventually, of Mitchell in 1969, As two-th-rds of the Jimi Hendrix Experience, the bassist and drummer had been understandably overshadowed by the visionary, flamboyant, and charismatic Hendrix, But in listening to early Experience istening to early Experience recordings (and having heard the original band in concert at least twice), one realizes just how essential to Hendrix's now essential to Hendrix s pioneering sound were Mitchell's splayed, scattershot drimming and Redding's fundamental rumblings. Mitchell and Redding were perfect accompanists for Hendrix because they combined technical competence (perhaps more than competence in Mitchell's case), receptivity and adaptability to bold ideas. and, apparently, supportive personalities. These qualities enabled them musically to complement Hendrix without siphoning off any of the anitarist's thunder. Even after

without riffling through yellowed concert previews). In the cases of the two mentioned here. I was a bit chagrined that the

Hendrix legend twice in such a short span of time, I risked flirtation with that bane of

reviewers and joke-tellers-awkward repetition. Once extricated from that testy

situation. I breathed mor

easily, figuring that it would probably be some time before I'd feel compelled again to mention Hendrix in the course

of discussing a current artist

Humphrey's Shelter Island Drive

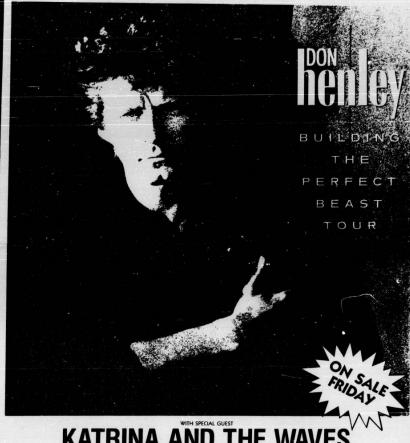
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(continued Trom page 14).
Mitchell and Redding had been replaced by Buddy Miles and Billy Cox. respectively tironically, the current line-up takes its name from that formed after Mitchell's and Redding's exits). Hendrix was beard to utter praises for the former duo's musicianship. And I'd partially sorges with these who have agree with those who have found Hendrix's later work less than his best, toward the end, his music was still inventive and compelling, but Miles was too stylized and heavy-handed a force on drums, and Cox was too dispassionate and unimaginative a musician to allow Hendrix's flights of fancy to achieve liftoff. Considering the acrimonious circumstances that caused

Hendrix, Mitchell, and Redding to part company, it's a wonder the former Experience bandmates would want anything at all to do with a Hendrix at all to do with a Hendrix tribute act. Redding, especially, must have harbored some hard feelings for a few years after his leaving. A guitarist himself, Redding had in 1966 been recruited by Chas Chandler of the Animals (who became the Animals (who became licendris is annager) to play bass in the Experience, a move that automatically forced Redding to subordinate his own musical interests to those of Hendris. By late 1968, Redding's musical frustration had become such that he formed his own band, Pat Patters, a rather hand outlift that actually opened for several Hendris shows. That

same year, black consciousness in America had come to bear on the careers of many well-known blacks, and Hendrix's fame and success as one-third of a biracial band made him an obvious band made him an obvious target for black power groups that actively discouraged black participation in "white" endeavors. Pressure from such separalists to perform with other black musicians, and other black musicians, and Redding's concurrent dissatisfaction with being little more than Hendrix's sideman, rent the Experience in 1969. Although Mitchell would return a year later to replace Miles for the recording of the wonderful Cry of Lore, the thirll, as they say, had gene.

The property of the second of the condens of the wonderful Cry of Lore, the thirll, as they say, had gene.

Belly Up Tavern tonight.
Thursday, [Editor's note: At press time we learned that Note Redding has been mysteriously incapacitated and is temporarily and incapacitated and is temporarily. In other concerts this week, the Lettermen will do shows on Friday, Satunders, I. In other concerts this week, the Lettermen will do shows on Friday, Satunders, and Sunday nights at the San Diego Wild Annual Parks' Whalah unhyped Jazzbo Dans Stegel will perform brice on Satunday night.



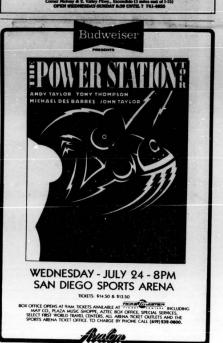


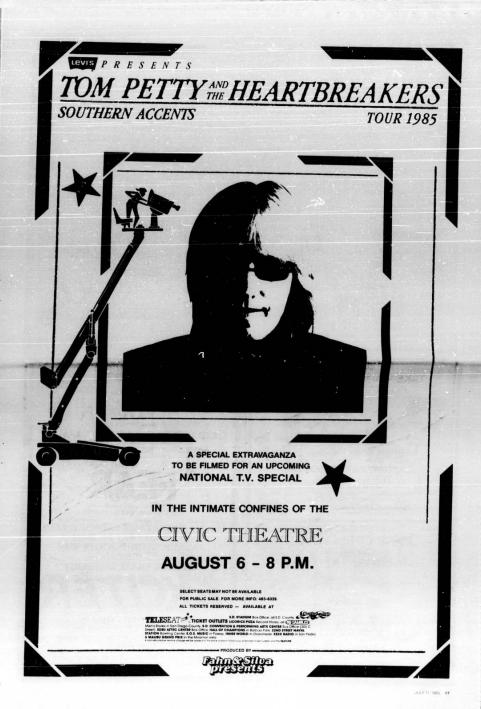
impersonation bit for a long time now, I have to admit that I've never taken in one of Hansen's shows, primarily because I feel a mite squeamis about these sorts of 'tribute' gigs and especially about the motivations of their

gigis and espectury amount on monivations of their is a perpetitions. But their is a perpetitions. But their is a perpetitions. But their is a least their is a decent guitaries who displays a loving knowledge of the Hendris style. I would think he have to in order to enlist such was to in order to enlist such which have to in order to enlist such which are and the just place in the set place in

the original spelling was
"Gypsys") when they play at the







#### **CONCERTS**

The Band of Gypsies featuring Randy Hansen, Mitch Mitchell. and Tony Saunders: Belly Up 4.1 South Coders Avenue Sol

Isabel III: La Maison Galerie 5. Friday, July 12, 7:30 and 9:30 p.m. 3681 Fifth Avenue, Hillcrest, 298-

Dan Siegel: Humphrey v. Saturdas July 13, 7 and 9 p.m., 2303 Shelter Island Drive, 232,0800

Specimen, Red Wedding, Eleven Sons, and Faces of Drama: Spin Saturday, July 13, 9 p.m., 1130 Buettos, 276-3993

L'Espirit: La Matson/Galerie 5.

Queensryche and Keel: Californi.

Theater Sunday July 14, 8 p.m. 1122 Fourth Avenue, downtown 283-8EAT Robin Henkel's Blues 90 Phase One with Fran Loskata, Scott Vor

Ravensberg, and Mark Lessman:

Aswad, Idren, and Little Women: 8 p.m., 2838 University Avenue, North Park, 266-1885

Jesse Colin Young: La Paloma Theater, Fluirscha, July 18, 8 p.m. First and D streets, Encinitas 436-7788.

Tower of Power: Belly Up Tavern. South Cedros Avenue, Solana Beach, 481,9022

The Bus Boys: The Distillers. Thursday, July 18, call for time, 140

John Denver and Band: 808U

A.D. and Phil Keaggy: Colden Hall, Friday July 19, 8 p.m., Community Concourse, downtown 565-7278

"Weird Al" Yankovic: Humphrey Fridat, July 19: 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Marshall Tucker Band: San Diego Wild Arimal Parks Mahala Ampintheater, Friday, July 19, through Sunda, July 21, 7:30 p.m. 15500 San Pasqual Valley Road, Escondido 747 8702.

Fear, Gang Green, Adrenalin O.D, and Bodies in Panie: Palisade Gardens Skatting Rink, Saturdas, July 20, 8 p.m., 2838 University Avenue, 565-5947

Larry Carlton: Humphrey's, Saturday, July 20, 7 and 9 p.m., 2303 Shelter Island Drive

Roberta Flack: Kona Kar Club, Sunday, July 21, 8:30 p.m., 1551 Shelter Island Drive, 283-SEAT

Power Station and Spandau Ballet: Spirits Arena, Wednesday, July 24, 8 p.m. 224-4176.

Adam Ant: SDSUs Open-Air Theater, Wednesday, July 24, 8 p.m., San Diego State Universi campus, 265-6947 or 232-0800.

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

Richard Thompson: Old Time Café, Wednesday and Thursday, July 24 and 25, 7 and 9 p.m., 1464

R.E.M.; SDSU's Open-Air Theater, Friday July 26: 8 p.m. San Diego State University campus, 232-0800 or 265-6947. Elvin Bishop: The Bacchanal. Sunday July 21, call for time, 8022 Clairemont M. sa Boulevard. 560-8022

Jan and Dean: San Diego Wild Ammal Park's Mahala Amphitheater Fridax July 26, through Sunday July 28, 7:30 p.m., 15:000 San Pasquai Valley Road, Escondido, 747-8702. Grover Washington, Jr. and Open-Air Theater, Tuesdov, July 23, 8 p.m., San Diego State University campus, 232-0800 or 265-6947

Exciter and Exodus: Palisada 2838 University Avenue, 565-9947.

North Highway 101, Leucadia, 436-4030

Suzanne Vega: Spirit, Saturday, July 27, 9 p.m., 1130 Buenos, 276-3993. Santana: SDSU's Open-Air Theater, Sunday, July 28, 8 p.m., San Diego State University campus, 232-0800 or 265-6947

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

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George Winston: Civic Theatre. Schurder August 3, 8 p.m., 202 C Street, downtown, 436-4030.

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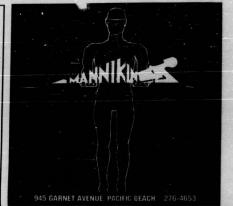


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Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633 Sonny Daniels, contemporary, Wednesday through Sunday

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400

Dave Smith, contemporary Wednesday and Thursday: Toke Two, contemporary, Friday and Saturday

Ireland's Own, 656 First Street. Encinitas 944-0233: Sean McVicker, Irish and contemporary. Thursday through Saturday, with Paul Dunn, Friday and Saturday, and Barbara McCarty and Patrick Petrie, Sunday, the Paradise Street Band, Irish music, Wednesday.

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

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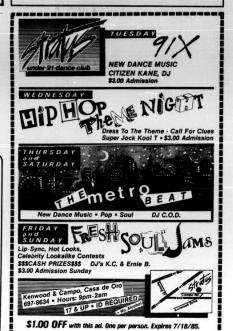
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TUESDAY NIGHTS 6-8 PM . BEEF KABOBS \$2.95

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

Lu's, 1963 East Valley Parkway. Escondido. 746-7038: Ron Bell. country. Monday through Saturda

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

Mille Fleurs, 6009 Pasco Delicias. Rancho Santa Fe. 756-3085: Joel Nash, pano show tunes, Wednesday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Fantasym, contemporary, Wednesday through Saturday, S

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

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4721: Outta Controll, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for

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

Old Del Mar Cafe, 2730 Va de la Valle, Del Mar. 755-6614: The Rick Wells Band, vintage rock, Thursday and Friday, Notee to Appear, rock, Saturday and Wednesday; the Five Careless Lovers blues and rhythm and blues, Sunday; Hollis Gentry and Fattburger, Jazz, Monday and Tuesday.

Old Time Cafe, 1464 North Highway 301, Leucadia. 436-4030: Cathy Curtis, singer-songwriter, 7,300 p.m., Thursday; the Good Of 7:30 p.m., Thursday, the Good Of Persons, blugarbas, swing, and western music, 7 and 9 p.m., Friday Selec Gilbette, confernment folk singer and songeriter, 7 and 9 p.m., Statuday, Johnnin Walter, English folk singer, 7:30 p.m., sunday, Old Time Hoot Sught, Tuesday, John McCutcheon, Appalathan dod, Sunday Fundar, Concert, Catherine Espinoza, Irish harp.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: Doc James, Mr. C. and Company, contemporary and jazz, Friday through Sunday.

Pomerado Club, 12237 Pomerado Road, Poway 748-1135: The Savery Brothers, country, Wednesday through Saturday.

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe. 756-2855: The Bob Campbell Trio with Marley Days, and Dan Il Tataila, jazz, Thursday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: The Road Runners, vintage rock, Fridat through Sunday.

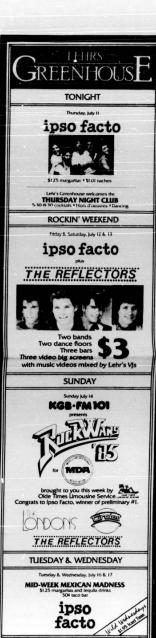
Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Karen Cavanagh and One Plus One, contemporary, Tuesday through Saturday, David Watson and the Gathering, contemporary, Sunday and Monday

Rancho Vera Cruz, 1020 West San 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, Sunda

Rogue Stills, 9850 Carmel Mt. Road, Los Peñasquitos, 578-2144: Shades of Jade, Top 40 dance music, Tuesday through Saturday.

Rudi's Hidden Acres, 3700 Carmo



Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS Thursdays—Margaritas \$1.25 uesdays—Tequila drinks \$1.25 Vednesdays—Iced Teas \$1.95

Live music. Friday and Saturday, call club for information.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band dance music

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

Sylks, West of 1-5 on Via de la Valle, Del Mar. 755-7955: J.J. Frank The Coalition Orchestra, jazz and Top

40 variety. Thursday through Saturday and 3-7 p.m., Sunday.

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

5:00 p.m., Friday, and 6:30 p.m. Tuesday: various musicians perform on other nights, call club for

Tequila Flats, 3296 Mission Avenue. Oceanside. 757-7757: Messenger, rock. Thursday through

1150 Berme den. 270.000 Contacts, denning, ob-conditional — 35 on up Line's States — And for the Special

THURSDAY, TONIGHT SUBJECT TO CHANGE .... THE PUMPS .... COW JAZZ FRIDAY, JULY 12

TREES "Date Steep"
TREES "Date Steep"
Tome Concor, Mary Oblidge, Tom A. A. 7/X Man D Feduring Dame Concer, Many Editings, Tom A. Armald, Jeff Becker with special pounts
LIMBO SLAPI\_and
THE JOYCE ROOKS BAND place
YOUTH IN THE bugins 9 pm sharp!
A Christi production

SATURDAY, JULY 13

SPECIMEN SONS -

TUESDAY, JULY 16 SOLDIERS OF POSTURE ---KYLE MARTIN ORCHESTRA ----SEVERAL FISH

WEDNESDAY, JULY 17 From England

THE 9/X Han TRUTH

OVINGETE tings is required exhaulting to get them back. Making more I could add, these people said if all. One and I for them back. Making more I could add, these people said if all. One and I I make them back that may not be them the thing them to the proceed to the the proceed to the them to the them

Saturday: the Keep, rock, Sunday through Tuesday: the Models, rock, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171; Bluegras Etc., new and traditional bluegrass Saturday

Upstart Crow and Company, 979 Lomas Sauta Fe Drive, Solana Beach, 481-0727: Fred Benedetti, classical guitar, Sunday brunch.

749-1466: Steppin' Out, country, Friday and Saturday

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

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

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street,

contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Deboarh Raye and Aria, contemposary, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday: Pano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeed, Sunday and Monday.

Beach Club, 1921 Bacon Street.

Ocean Beach, 222-6822: The Blonde Bruce Band, blues and rhythm and blues, Thursday;

rhythm and blues. Thursday Lookout, rock. Friday and Saturday: Joseph Hemond, hypnotist, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive. La Jolla. 457-4170: Two Tones, rock, Wednesday through Saturday; the Starmakers,

rded music and video audio participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Live jazz, Wednesday and Thursday, call for information; the Jets, vintage rock, Friday through

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Stone's Throw, vintage jazz, swing, and rock, Wednesday theoreth's States for

Drive, La Jolla, 459-0541: Papa John Creach, electric violin jazz, Wednesday through Saturday; Ron Satterfield, jazz, Monday and

Hilton Hotel, Cargo Bar. 1775

East Mission Bay Drive, Mission Bay. 276-4010: The People Movers contemporary. Wednesday through

Hotel del Coronado, 1550 Orange

Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday

through Saturday. Hotel La Jolla, 7766 Fay Avenue

Elario's, 7955 La Jolla Shore

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: The Heroes, rock, Thursday through Saturday: live rock, Sunday and Monday, call club for information; Circles, rock, Tuesday and

Wooden Nickel, 13303 Powar Road, Poway 748-6364: Ron Morin, country, Wednesday and Thursday; CW Express, country, Friday and Saturday.

piano variety. Tuesday through Saturday.

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-, 3220: Live music nightly, call club for information.

La Jalla Broiler, 1298 Pros Street, Coast Walk, La Jolla, 456-0707: Moroa, jazz, Friday and

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5390: The Source, rock, Thursday through Saturday: the Serious Guise, rock. Sunday through Tuesday: Mersenger, rock, Wednesday

Le Sainte Maxine, 1250 Prospect Street, La Jolla, 454-2434: Pepper and Salt, Latin, salsa, Top 40, big band, swing, French, Italian, and Greek music, Tuesday through Sunday.

Loma Portal (formerly Rodeway

Inn), 2901 Nimitz Boulevard, Loma Portal, 224-3655: The Hills Brothers, jazz, Thursday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844. The Road Runners, vintage rock, Thursday through Saturday, the Ducktaff Revue, vintage rock, Sunday and Monday.

McP's, 1107 Orange Avenue. Coronado, 435-5280; Soho. contemporary, Triday and Saturdav: the Rogues, contemporary, Monday Joey Harris, rock, Tuesday, the Pep Boys, contemporary, Wednesday.

Mexican Village, 120 Orange Avenue. Coronado. 435-1822: Live music. Friday and Saturday, call club for information. Piano bar: Kevan Melton. Sonday through Thursday.

Mission Beach Club, 3748 Mission Boulevard, Mission Beach. 272-8676: Live music. Wednesday through Gaturday, call club for information.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Crystal, rock, Tuesday through Saturday; Miss D'Meanor, rock, Sunday and Monday.

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



Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 480-7380, Cathy Curtis, variety. wight with Rick Cown Mond

Old Pacific Beach Cafe, 4287 Appear risck, Monday and Triesday, the Five Careless Livers, blues and hythm and blues, Wednesday

Windrose), 1935 Quwera Road, Marina Village, Mission Bay Park 223-2335: Dirk Debonaire, nuck

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711; Mel Goot, jazz piano, Tuesday through

The Salmon House, 1970 Quivera Road, Marina "Illage, 223-2234; Melissa McCracken, contemporary, with Larry Evans on piano.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, cnd contemporary. Thursday through Saturday and early evening Sunday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

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

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

Victor's, 1403 Roscerans Street, Point Loma. 226-1871. Upstairs: Paul Eastland. Top 40 variety. Friday and Saturday. Downstairs: Norman Clifford and Frankie Ferlin, contemporary. Wednesday through Saturday. Iwe music Sunday, call club for information.

#### San Diego North

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

The Alamo, 3093 Clairement Drive, Clairement, 276-2240: Tors, rock, Thursday through Saturday; the Rick Wells Band, vintage rock. sesday and Wednesday.

Bacchanal, 8022 Clairemont Mes

Blarney Stone Pub, 5617 Balboa Brian Connolly, Irish music. Wednesday through Saturday the

The Blue Bayou Lounge, 25%7 Clairemont Drive, Charemont, 276 (1865) Best of Friends, Top 40 variety, Thursday Burough Saturday Mission Valley 2 Ella Roth Pugge and Talk of the Town, 1222 and blues, Sunday

Houlevard, Mira Mesa, 578-8666 California Aero Drive, vintage rock, Thursday through Saturday. Thursay through Saturuse.

Cafe in the Mally Relatariant. 91
Camino del Sio South. Mission
Aldy 296-6729.

Thursday through Saturday.

Thursday through Saturday.

Froder Classed guitar early

evening. Thursday, and Saturday

through Tisseday. John Lyuns.

classical guitar carly evening.

Friday and Wednesday. Mile

Zoumans, classical guitar. Friday

lunch. Yasak palastin, paze guitar.

6-Il pm. Tiesday and Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Ashley Blake, contemporary. Tuesday through Saturday.

La Haclenda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Ipso Factor, rock, Tuesday through Saturdag, with the Reflectors, rock, Friday and Saturday; the Londons, rock, the Reflectors, rock, and Circles, rock, Sunday.

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

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Younger Half, contemporary, Thursday through Saturday; Brown

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886; Jimmy Hooper, contemporary, Tuesday throughSaturday; live music, Sunday and Monday, call club for information.

Hajji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through Sunday. Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-1101; Feelin', contemporary, Thursday through Saturday, Bobby O'Day, contemporary, Sunday and Monday; the Spud Brothers, rock and comedy, Tuesday and Wesinesday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues,

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, Mission Bay. 274-4630: Four's Company, contemporary, Tuesday through

Victor's, 1403 Rosecrans Street

Bacchanal, 8022 Clarremont Mesa Boulevard, Kearny Mesa, 560-8022: Private Domain, rock, Wednesday, through Saturday; Stranger Cole, ska and reggae, Sunday: Three Dog Night, rock, Tuesday, Storm plays jazz from 5-8 p.m., Friday.

Feelin' contemporary Thesday and Westernley

Nightshift, contemporary. The sday through Saturday; Alasky, country, Sunday and Monday

Carlos, 465-1730: Quest, rock, Tuesday through Saturday: Kicks, rock, Sunday and Monday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Sound

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: Jim Moore, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: Hearsay, contemporary and Top 40 dance music, Thursdaythrough

nuck, and Youth in Time, rock, Friday, Specimen, rock, Red Wedding, rock, Elsews Sons, rock, and Faces of Drama, rock, Saturday, Several Fish, rock, the Kyle Martin Orchestra, jazz-bluse, fusion, and Soldiers of Fortune, rock, Tuesday; the Truth, rock, Three Simple Words, rock, and Manual Scan, rock, Wednesday.

Springfield Wagon Works, 5255 Kearney Villa Road. Kearney Mesa. 565-2272: Jo Treanor, pia-10 har, Thursday through Saturday.

Monterey Whaling Company, 887

Navajo Inn. 8515 Navajo Road, San

Pal Joeys, 5147 Waring Road. Allied Gardens. 286-7873: Fro Brigham's Preservation Pand. Dixieland iczz. swing, and oldies Friday and Saturday.

Investment, contemporary, Tuesday through Saturday, Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Spirit, 1130 Buenos Avenue. Bay Park. 276-3993: Cowjazz, country swing, the Pumps, rock, and Subject to Change, rock, Thursday; Trees (Dane Conover), rock, Limbo Slam, rock, the Joyce Rooks band, ruck, and Youth in Time, rock, Priday: Specimen, rock, Red

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

IKISA 1 SUSHI 吉 BAR Lunch Mon. Fri. 山 Dinner 7 days DINNER Tues. Sun. • Teppan Table Tempura • Tatami Rooms

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8022 Clairemont Mesa Bivd. 560-8022 (between Hwy. 163, 6 805) Tickets \$5.50 in advance at the Bacchanal and all Teleseat outlets. Or call 283-SEAT and the tickets will be varting at the door!

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-146

Tio Leo's/Mission Gorge, 6333 Ho Lee Schission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944, Joe Stewart, contemporary, The sday through Thursday, Cosia V, contemporary, Priday and Saturday, Frank Dexter contemporary, Sunday and Monday

The Wellhouse, 10789 Tierrasant, Boulevard, Tierrasanta, 360-6677 Ray and Lainie Correa with Bert

Miller on drums, swing, pop-nostalgia, and contemporary dance music. Friday and Saturday.

Wrangler's Roost, 6608 Missis Weangler's Boost, 6038 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Thesday through Saturday, Cimmaron, country, Sunday and Monday.

Your Palace, C782 Governor Drive, University City, 453-4444 Mel Goot, jazz piano, Sunday branch and Monday from 5-9 p.m.

#### San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Stu Shames, jazz piano, 6-8 p.m., Monday through Friday, Kathy

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-

6358: Forward Motion, Top 40 dance music. Tuesday through Saturday: Barker and Orr, comed and music. Sunday and Monday.

Aztec Bowl, Tarquoise Room. 4356 Thirtieth Street, North Park 283-3135: Encore, contemporary Wednesday through Saturday

Bodies, 6149 University Avenus East San Diego 583-5700 Lave musse, Thursday, Tuesday, and Wednesday, call club for

along, 6-10 p.m., Friday and Caravaggio's, 1119 Sixth Avenue downtown, 232-2747; Fred

Cafe del Rey Moro, 1549 El Prado.

Benci, piano and oscals, 8-12 p.m., Tamplay

Cafe Vienna, 3619 College Avenue.

265-1446; Frank Gargaro, accordian music, 5:30-8 p.m., Thursday; Roland Klotz, zither

Vernon, piano and guitar varie Wednesday through Saturday

Benedetti, classical gurtar, Saturdar Sunday, Rick and Paul's Jam Night with Robin Henkel jamming his sight Robin Herikel jamming his original size compositions with Fran Loskata. Scott Vin Rivensberg, and Mark Lessman, and famming the blues with Bobby Chevrolet, Monday.

The Coo-Coo Club, 4383 University Avenue 282-8213.

Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Lounge: The Spud Brothers, rock and comedy, Thursday through Saturday, Delene, contemporary, Sunday and Monday, Mark Meadows, jazz, Tuesday and Wednesday, Restaurant: Greg Glover, contemporary, 5:30-9:30 p.m., Tuesday, Friday, Saturday, and Sombay

Dookies, 4225 El Cajon Boulevard, Esst San Diego, 283-6581: Piano bar- Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Prowsy Maggie's, Thirty-first and niversity, North Park. 298-8584; am Hinton, folk, Thursday: Raggle

ance to nggle, variety — Renaissan izz, Friday; Tom and Judy Saturday: Sound Dynamics assical quitar and cello musi classical gintar and cello music, Sunday, Old Time Hoot Night, Monday, Richardo Cazador (a.k.a. Richard Hunter), Latin, and international folk music. Taesday, Cathy Curtis, singer-songwiter. Wednesday.

The Escape Lounge, 421 University Avenue, Hillerest, 295-8282: Tommy Stark, organ, piano-and words, Thursday through Monday, Barbara Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp. 2137 Pacific

Highway downtown, 232-0686 Harvey and the 52nd Street Jive iazz. Friday and Saturday

Holiday Inn/Embarcadero, Pent Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Get your rock soft with Jarrett, Tuesday through Saturday:

Holly's Inn, 4246 University Avenue, 280-5834, Mike Miller folk rock and variety, Friday and Saturday.

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

Humphrey's, 2244 Shelter Drive. Shelter island. 224-3577: The Most Valuable Players, jazz, Sunday.

Imperial House, 505 Kalmia Street

cat Park Boulevard). Hilberest: 234-3525: Wayne Jare pazz, Tuesday Brough Saturday, with the Imperial House Opera Singlers, Wednesday, Wayne Jure and Hank Young, pazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown 298-8066: The Invaders. contemporary music for dancing. Tuesday through Saturday, live ja. Tuesday evening, call club for information.

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300: Oh! Ridge, comedy and music, Wednesday through Saturday; Rich Faulkner, contemporary, Tuesday and Wednesday.

La Maison/Galerie 5: 3681 Pifth Avenue, Hillcrest, 298-0119: Isabel III, flamenco and salsa music, 7:30

compositions for woodwind and colonicello 7:30 p.m., Sundju-

Lucky Lady Club, 455 Systeenth Lucky Lady Club, 455 Sixteenth Street, downtown, 233-9391; Siglo Latin and Top 40, Thursday Urrough Sunday; Los Ruff, Latin and Top 10, Monday and Wednesday

Mandolin Wind, 308 University Mandoin Wind., 308 University Avenue, Hillerest. 297:3017: King Hiscuit Blues, blues and rhythm and blues. Thursday through Saturday; Sudar Jazz, Jazz, Ticcsday: Inside Mores. Top 40 dance music, Wednesday.

Mona Lisa Restaurant and Jackie and Gil Warner, Italian songs, pop standards, and opera. Saturdas

O'Hungry's, 2547 San Diego Avenue, Old Town, 208-0133; Ron

Our Place at Mikisan's, 2424 Fifth Our Place at Miksan 2, 232, 4 Fifth Avenue, Hillierest 232, 1273. The Iric Azarcilo Quartet with Lori Hell, Sizz, Friday and Saturday, Jamie Valle and Nova, Jazz guitar, 7-11 p.m., Sunday.

Patrick's II, 428 F Street. downtown, 233-3077, Fro Brighams Preservation Band, Disteland jazz, early evening Thursday, the Persuaders, Sixties mck. Friday and Saturday, the Aubrey Fare Qualick, sazz, Tucsday and Wednesday

Reel Gusto, 4105 Taylor Street. Old

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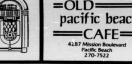


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Paul Young

Budweiser

From Philadelphia

Mick Jagger The Hooters

Hall & Oates

Eric Clapton

Simple Minds

Thompson Twins

Huev Lewis & the News

Tom Petty & the

Phil Collins

Robert Plant

Power Station

Jimmy Page

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish music. Thursday: Kity Kieffer, contempoary music, Friday and Saturday: Robin Henkel, blues and sazz guitar, 2-6 p.m., Sunday; the Bop Tones, jazz. Wednesday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900; Devocean, Top 40 dance music, Tuesday through Saturday, the Jets, vintage rock, Friday happy hour. Shepherd's Restaurant, Vieki W. Water, et al. McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday Gail Dietriechs, classical harn



Tom Ham's Lighthouse, 215 Harbor Island Drive, Harbor Island 291-9110: Dusty and Melissa, ontemporary. Wednesday through Sunday: Donna Cote. contemporary Monday and

Trojan Horse, 6179 Unive Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Sunday: Arrogance, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Friday through Sunday, call club for information.

Boulevard, 698-6042: Live music, Saturday, call club for information.

Viscount Hotel, The Bar, 1960

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263; Jim and Theresa Hinton, Irish music, Thursday and Sunday; the Jackerns, Irish music, Wednesday, Friday, and Saturday. Upstart Crow and Company, 835 West Harbor Drive, Scaport Village, 232-4855; Rick Saxton, folk and rock, Saturday evening and Sunday

music. Thursday through Saturday, call club for information.

**East County** 

Antonio's Hacienda, 700 North

Johnson, El Cajon, 442-9827: Dusty and Gary, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Kicks, rock, Thursday through Saturday:

Destiny, rock, Tuesday and Wednesday.

Randy Beecher, contemporary, 291-6700. The Bar: piano bar entertainment, Tuesday through Saturday, Palm Grill: Kathy Lloyd, Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday, Dale Pearson, contemporary, Tuesday and Wednesday. contemporary harp, 11-2 p.m., Sunday Yukon, 4278 University Avenue, East San Diego. 284-9310: Live

reet, El Cajon, 440-5757: Chain Reaction, contemporary, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: The Forbidden Pigs, American roots rock, Friday and Saturday.

Carlton Oaks Country Club 9200 Inwood Drive, Santee, 448-4242; Colin and Karen, contemporary; Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Coentry Casanova, country, Tuesday through Saturday; Jerry Baze and a Touch of Country, country, Sunday

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300: Wayne Steele, piano variety, Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258: Jerry Burchard, piano variety, Wednesday through Saturday: Carol Crawford.

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

Don's West, 5286 Haltimore Drive. La Mesa. 462-0533: The Belairs. Fifties and Sixties rock. Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568; Deana and Chaser, country, Wednesday through Sunday.

Hanley's, 8852 Magnolia Avenus Santee. 448-8487: Tommy Ray, country, light rock, and easy listening. Wednesday through



Kentucky Stud, 11377 Woodsade Awnue, Santee 448-3402 Martin Eddy and Country Breeze, country Thursday through Sunday.

Lakeside Hotel, 9940 River Street. Lakeside, 443-9591; Linda Rae and el Canyon Band, countr Friday and Saturday

Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545 Emerson Poireaux, piano bar, Tuesday through Saturday.

Linda's Di'Angelis Restaurant. 1977 East Main Street, El Cajon. 447-0842: Ron Morin. contemporary, Sunday and Tuesday.

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

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday: Fro Brigham's Preservation Band, Dixieland saza

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Notice: The band calendar was destroyed in the Normal Heights fire. If your band was scheduled, please contact the club as soon as possible and let us know. We will be forced to reschedule any empty nights. Also, contact the club with your band's phone number.

Thursday, July 11 We aren't sure who's scheduled for tonight. Come on down and be surprised with us. It will definitely be hot.

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Magnolia Mulvanev's, 8861 Magnolia Avenue, Santee, 448-8556, Circles, rock, Thursday through Saturday.

Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Acoustic Music, popular and American folk music. Tuesday.

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

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

The Ox Bow Inn, 9816 Campe The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Andy and Douna, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday. Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Scarlet, rock, Thursday through Saturday: live rock, Sunday and Monday call club for information the Londons, rock, Tuesday and Wednesday, Dr. James Downs,

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Three-D.

Rodeo Room, 8300 Broadwar Leinon Grove, 469-5137: Ron Morin, country, Friday and

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300: The Swept Wing Chicken Thieres Band, bluegrass, Friday, Three Speed, vintage rock, Saturday.

Van Winkle's, 10055 Mission

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Forced Entry, Top 40 dance music, Friday

South Bay

China Five Restaurant, 569 H

Gorge Road, Santee, 449-0060; Crossfire, contemporary and country rock, Friday and Saturday.

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

Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday; Deana and Chaser, country, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: RFM, rock, Thursday through Saturday, In Colour, rock, Sunday and Munday: Automatics, rock, Tuesday and Werlnesday.

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Tita and



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Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953; Ed Cunningham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday: free country dance

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Change, contemporary and oldic Wednesday through Sunday, J.C. and Company, contemporary oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue National City 474-3222 Bruce Robbins, contemporary, Tuesdor through Thursday, East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National Cit 475-7313; Four Star Country, country, Friday and Saturday,

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Live music

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Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754. The Kings Men, ballroom dance

Marisol, 1680 Broadway (at Man Marisol, Irisu Broadway at Mam Street: Chald Vista, 129-5845. Colour Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music tnortenio. Thursday, Mosaico, salsa and Cumbia music. Sunday, with Los Lupes, early evening Sunday.

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

Old Bonita Store Restaurant, 1014 Honita Road, Bonita, 47 1517, L.A., oscie, Thursday the Saturday

Zoralia's, 60G Palomar Strey Chula Vista, 425-1626; La Banalla Latin music, Thursday, Saturda

#### **PERFORMERS**

Performer listings are compiled t Ron Jenvings. If you wish to be included, please call 265-9282 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Anna and Leotis: Buddy's Arrogance: Trojan Horse

Band of Gypsics (Randy Hansen, Mitch Mitchell, and Noel

Redding: Belly Up Tavern The Beat Club: Magnolia

Mulvaney's
The Belairs: Don's West
California Aero Drive: Bunbury's
Circles: Lehr's Greenbouse,
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Electric Sons: Belly Up Tavem.

Faces of Drama: Spirit
The Forbidden Pigs: Calyps

Joey Harris: McPs
The Heroes: Whiskey Flats
In Colour: Dance Machine,
Paradise Bay fformerly the
Windrose)

Lookout: Beach Club Ipso Facto: Lehr's Greenhou.e The Jets: Shenton Harbor Island, Catamaran Hotel Justin Kace: Red Coach Institute on Med. Manual Scan: Spirit The Mar Dels: Belly Up Tavern Messenger: Le Chalet, Tequila Flats Inn/Escondido
The Keep: Tequila Flats

Miss D'Meanor: Mony Mony's The Models: Tequila Flats Notice to Appear: Old Del Mar Cale, Old Pacific Beach Cale Kicks: Baxter's/El Cajon, Navejo

Park Place

L.A. Old Ronita Store Restaurant Limbo Slam: Spirit The Londons: Lehr's Greenhouse.

Cocktail Lounge
The Paladins: Bodies
Private Domain: Bacchanai The Procrastinators: Tio The Pumps: Spirit Quest: Navajo lim The Rebel Rockers: Belly Up

Outta Controll: Normandy

Red Wedding: Spirit The Reflectors: Lehr's Greenhouse Fireside Lounge Robyn Banx: Fireside Lounge

RPM: Lance Marchine
Scarlet Park Flace
Scarlet Park Flace
Serious Gallet Let Chole
Periton Sind Let Chole
Periton Sind Let Chole
Periton Sind Let Chole
Flace
Soldier of Fortune: Spirit
The Source Let Chole
The Source Let Chole
Sindh Lenny
Soldiers Of Chole
Soldiers Spirit
Soldiers Spirit
Soldiers Spirit
Soldiers Flace
Soldiers Flace
Three-Bridge
Three-Tripensee Lungue; First
Place

Place Three Dog Night: Bacchanal Three Simple Words: Spirit hree Speed: Pizza PlusEl Cajon-bys: Jánno Toys: Alamo
The Truth: Spirit
Two Tones: Carlos Marphy's
The Us Band: Trajan Horse
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Joey Chess: Aimee's Norman Clifford and Frankie Ferlin: Victor's Colin and Karen: Carthon Oaks Country Club Dan Connor: Crazy Burns Say and Lainie Correa with Bert Miller: The Wellhause Rick Cosey: Malvaney Schreike Beach

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The Finest City Band: TNT Lounge Forced Entry: Win Cody's Saloon Fortune: Ruben E. Lee's Forward Motion: Anthony's

Harborside Four's Company: Vocation Village Hotel Friendship: Gilbey's Cocktail Lounge

Kevin Green: Hotel Escondido Hearsay: The Speakeasy Jimmy Hooper: Rusty Pelican Inside Moves: Mandolin Wind The Invaders: "The Invader"

Doc James, Mr. C., and Company: Betty's Burger Carden, Pea Soup Anderson's Jarrett: Holiday Inn/Embarcadon

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

Mulvaney s/Coronado, Resie
O'Crady's
Louis and Loose Change: Joey's
Main Street: "Bahia Belle"
Melissa McCracken and Larry
Evans: Salmon House

Gloria Michaels and Spring Fever: Atlantis Midnight Delight: Borrelli's Back

Moment's Notice with Judy Ame Borrelli's Back Room Jim Moores Smuggler's Irm Music Magle: Blue Bayou Lounge Nightshift: Moonglow Gil Palacios and Linda Parra:

Gilbey's Cockiail Lounge People Movers: Hillon Hotel The Pep Boys: McP's Pitch N' Woo with Gerrie We

P.M.: McP's Deborah Raye and Aria: Bahia





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Robin Henkel with Fran Loskata,
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The Hills Brothers: Loma Portal Doc James, Mr. C and Company: Pea Soup :...derson's, Betty's Burger Garden

Bob Long: San Luis Rey Downs Golf Course Country Club Mark Meadows: Doc Masters Moroa: La Jolla Bruiler, Atlantis Most Valuable Players: Humphrey's

Hotel Molly Stone and Friends: Belly Up Tavern

Beach Cafe, Bogey's Ron Satterfield: Elario's Stu Shames: Abbey Restaurant, Islandia Hotel Laura Springer: Vacation Village

Reggae Tavem Stone's Throw: Belly Up Tavem. Chuck's Steak House

at Mikisan's Zzajj: Cafe in the Valley Restauran

Blues/R&B/

The Blonde Bruce Band: Beach Club

Stranger Cole: For change Tom "Cat" Courtney: Rxus Redicuse

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frelands Ourn
Bob Sasse: Rancho Vera Uraz
Rick Saxton: Upstart Urac and
Company/Support Village
Siglo: Lucky Ludy Club
The Swept Wing Chicken Thieves
Bluegrass Band: Pizza Plus/El Cajon Whiskey-Baja: Old Time Cafe

Cross Oasis Bur CW Express: Wooden Nickel Dakota: Them Bones Jesse Daniels Band: Leo's Little Bit

Tony Dockum and Red Eye:
Whiskey Crock
Martin Eddy and Country Breeze: Four Star Country: Landmark

Cowjazz: Spirit Coyote: Leo's Little Bit of Country

La Posada del SobLa Mesa Crossfire: Van Winkle's

Cocktail Lounge Grand Central Station: Hutch's Rocky Kreutzer and the Big Oak Ranch Band: Mama's Mark Gail Lee and Go for Broke: Lone Star Country: The Country Side Restaurant and Lounge Ron Morin: Roden Room, Linda's

Fred Benedetti: dasisid music, Carravagioli, I potent Core and Company-Mount Booch. Bird and McDonald: convolution music, 1640; p. Parcen. Bert Miller, saving, pen, motolijas, and condenymy dience music, the Wellbrosse. The Crescendosis to level dame; en convertigation of the Core Core Carriery Cale. Cathy Cartis, shaper somparing. Dates of the Carriery Cale. Cathy Cartis, shaper somparing. Dates of the Carriery Cale. Time Cale. Time Cale. Salven, Antonio's Hackenda Edili, Salvenia Salvenia.

Di'Angelis Restaurant, Wooden Nickel Deana and Chaser: Flinn Springs hin, Country Bampkin
Cimmaron: Wrangke's Roost
Country Casanova: Circle D Corral
Country Justice: Outpost Tommy Ray: Hanley's Bob Sasse: Rancho Vera Cruz The Savery Brothers: Pomerado

Club
Linda Sherwood and Surefire:
Our Favorite Place
The Smith Brothers: Horseshoe
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Stampede: Whiskey Crock
Steer Crazy: Wangler's Roost
Steppin' Out: Valley Center Inn
Cohean

Salosm Don Tennison: The Flying Bridge Texas: Oakvale Lodge Uptown Pickin': Stage Coach Inn

#### **Everything Else**

Sabon, Antonio's Hackenda Ed Ellis and Depostry, juszz nostulgi: blues, and contemporary. Soudtrap Leunge Catherine Espinoza: brish harp. Old Time Collection guidar. Cafe in the Vollay Bestamant The Four of Us. scring and group Frank Grafaron excordium musik. Cafe Vienna Glama Climans country, blues, and

Country/

Bobby Allen and the Boys with Hammers: Barr X Ranch Hos Alton and the Ox Bow Country Lads: Ox Bow Coun Lads: Ox Bow Im Jerry Baze and a Touch of Country: Circle D Corral Ron Bell: Lais Big Sky: Don's Bramble: Abilene Country Se

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vuriety piano, Dock's Cocktails Patti Glenn: piano bar, Dookies Paul Gregg: piano bar, Dookies

Guy and Jackie with Gil Warner:

Restaurant
Steve Hudson: comedy and mus
Monterey Whaling Company
Isabel III: flamenco and salsa
music, Le Matson

The King's Men: big band ballroe dance music, Little Las Vegas Roland Klotz: zither music, Cafe

compositions for violoncello and woodwinds, La Maison/Galerie. The Dick Lopez Trio: swing.

Satutus Folici Kathy Lloyd: contemporary harp. Pwillion Lounge: Vis-and Hotel. Abbay Reslaurant Bob MacLeed: piamo and vocal variety. Bahia Hotel, I.a Valencia Hotel

Vicki McMaster: standards and pop from the Thirties to the

Mony Mony's

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Dale Pearson: piano variety. Roomdocks Pestaurant Pepper and Salt: Latin, salså, Top 40, big band, swing, French, Italian, and Greek music, Le

merson Poireaux: piano varies Legends

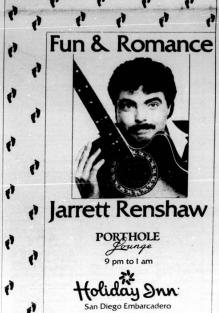
Rande Taggle: variety — Renaissance to jazz, Drowsy Maggie's Paul and Carla Roberts: music

David and Francesca Savage: light

classical music, Upstart Crow and Co/Pucific Beach Sound Dynamics: classical guitar and cello music, Drowsy Maggie's Jo Treanor: piano bar, Springfield Wagon Works

Dale Vernon: piano and guitar wanety, Cafe del Rey Mora Mike Zoumaras: classical guitar, Cafe in the Valley Restaurant









Beverly Hills Cop The s

colong 90th a colory - causes the fair-center of CCCACAGE 50 Ltd. I shall be colored and colored 50 Ltd. I shall be colored and colored 50 Ltd. I shall be colored 50 Ltd. I shall be

dewalk) gives him a direct line to the udience, and the message sent out is



genomely popular, maybe even slobbist. But it would be a metake to cred any are snobbes to be a metake to cred any are snobbes to a man and a move merely replacing one soft exportation with another Judge Friennoot, Lisa Educative Monny Cox created by Martin Bleet. Blee Cox Cox Cox (Martin Bleet). Blee Add, Santee Village B. Sports Arena 6)

Drewster's Millions A remissic and update of the 1945 state, complete with commensurate inflation, where the earlier here had to unbounden mouths of the was to coilect the bogger inheritance the current fagures are stray million in a north. The central sice problem – how so a, ~ vi the control in the problem of the problem of the problem of the current fagures are stray million in anything of values or donating more than five percent to charter, — or the sort of things to engage charter.

enal garring recidion of analisins, cands, sharther example, and six cands, sharther example, and six cands, sharther example, and six cands are six cands and six cands and six cands are six cands and six cands are six cands and six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands and six cands and six cands are six cands and six cands and six cands and six cands are six cands and six cands and six cands and six cands are six cands and six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands and six cands are six cands and six cands are six cands and six cands and six cands are six cands and six cands are six cands and six cands a

the fechasicality of containing veral characters who are said to be ons. They could as easily have been inclusive starty godparents or mes from a bottle or the sort of committee a term or the control of the control of the control open and the control of the contro

D.A.R.Y.L. If you had not already heard that the eponymous hero is an anciroid, or that the rather

beautfully cadenced rendium of thomas Mann novella. In slow zoom Thomas Mann novells in idea zooms and paining shock, it southerness the and paining shock, it southerness the application, and in the properties of a prinsy imposal composer lengthing too long at a debuse note; held there by the paining the control of the properties of the properti his cheeks like hideous black

Desperately Seeking Susan — We are asked to swallow several horse-pils of improbability. A yuppe Madame Bovary (Rosanna Arquette), who reads the Personals the way are aeriter generation read novels, and who has identified herself with a recurrent character nemed Susan (pop singer Madonna), receives a

504 **MOVIES** CURRENT FILMS

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MOVIE DIRECTORY

Theater 5: Mad Max Beyond Thunderdome Theater 6: Explorers, from 7/12

Ealbos, ith and E (233-3326)

Med Max Reyord Thunderdome and Purple
Rain Center 3 Cinemas, 2120 Camino del Rio Norih (297-1686) Theater 1 Cocoon Theater 2 Ph.229 Honor Thaater 3 The Emerald Forest Bijou, 5th and G (235-6084) The Emerald Forest and Rind Sorra Casino, 643 5th (232-5878) Pale Rider and Dirty Harry

Cinema 21, 1140 Hotel Circle North (291-2121) Severado Fashion Valley 4, 110 Fashion Valley (291-4404) Theater 1: Mad Max Beyond Thunderdome Theater 2: Pale Rider Theater 3: Back to the Fallare Theater 4: Fletch Guild, 3827 5th. Hillcrest (295-2000) My New Partner from 7/12

BEACHES Cove, 7730 Girant, La Jolla (459-5404) The Return of the Soldier

Fine Arts, 1818 Garnet, Pacific Beach (274-40) The Gods Must Re Crazy

indier Orive In. 3601 Midway Dr. (223-Theater 1: Pale Rider and City Heat Theater 2: St. Empls Fire and Midw. Theater 3: The Emerate Forest and I and the Sonceress

Ioma, 3150 Rosecrans (224-3344) The Goones

Free Cookies: 3250 Soots Arena Bouleved (272-533). Theater 1 DARY L and Hetum to Dz Theater 2 Mad Nat Beyond Trunderdome Theater 3 Has Robe Theater 4 Mad Mad Beyond Trunderdome Theater 4 Mad Mad Beyond Trunderdome Theater 5 The Govern Him Cog and A Year to a kin Theater 6 The Govern Him 712.

Get week from 711

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Theater 4: Browster Millions and Lacyhun-si-Liniversity Dome Centre 6, 4525 La Jolla Village Dr. (462-7766). Theater 1: Farmon: First Blood Part II and Pale Rider Theater 2: The Goornes Theater 3: St. Elmos Fire Theater 4: Schwiddo

Aero Drive In, 3rd and Broadway, El Cajon (444-8600) Explorers and Star Tesk III. The Search for Spock, from 7/12 Jolla Village Theaters, 8879 Villa (453-7831)
 Theater 1 Prizzis Honor Theater 2 Die Emerald Forest Theater 3 Cocoon Theater 4 Buck to the Future Theaters, 8879 Villa La Jolla Dri

Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7900) The Goonies The Goones

Crossmort Mall Theatres, Circismont Shopping
Corner, La Mesa (465-304).
Theatier 1 Mad Max Depond Thumderdome
Theater 1 Mad Max Depond Thumderdome
Theater 2 Shire and
Theater 3 Shire and
Theater 3 Shire and
Theater 1 St. Emily Free
Theater 2 Shire and A.R.Y.L.
Theater 3 Shire Room Wire Mesa Cinemas, 8118 Mira Mesa Bivd. (566-1912) Theater 1: Reid Sonja and Return to Oz. from 7/13

Santee Drive In, 10990 Woo tside Ave. Santee (448-7447)

Theater 1 Silverado and Just One of the Guyli Theater 2 Back to the Future and The Last Stanforms

Sentee Village 8, 9625 Mission Gorge Road (362-790)

1 Severy India Cap Theater 3 - See Has Respond Thursterocome Theater 3 - The Emerical Forest Theater 4 - Flact Theater 5 - Flact No The Future Theater 6 - Back to the Future Theater 7 - Back to the Future Theater 8 - Shirmado

Spring Valley, Sweetwater and Jamacha roads. Spring Valley (466-6633) The Emerald Forest and The Wersor and the Sorceress

UA Communic Internation II at Magnoha, El Capor (A40 0306)
Theater 1, Coccon
Theater 2, Planton First Blood Part II
Theater 3: Prizzia Honor

Firsts Twin, 475 Str. Chula Visia (422-5267) Call theater for program information Hairbor Driver In, John and D. National City (477-5392) Mark May Mayor of Thunderdome and Purple Hair

Valley Circle, Mission Valley Center West (297-3801) St. Elmo's Fire

STATE UNIVERSITY Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: Browster's Millions and D.A.R.Y.L. Theater 2: Red Sonia and Letterce

Cinerarna, 5889 University Ave. (583-6201) Explorers, from 7/12

Plaza Bonta, 805 Freeway at the South Bay Freeway (479-6046) Theater 3: The Geomas Theater 3: The Geomas Theater 4: The Geomas Theater 4: D.A.B.Y.L. and Return to D2 Theater 4: D.A.B.Y.L. and Return to D2 Theater 5: St. Errus Free Theater 5: Mad Max Seyand Thunderdonie College, 6303 El Cajon Blvd. (28s 1455) Theater 1: Black to the Future Theater 2: A Vew to a Kill Theater 3: Festor Theater 4: Plate Biolov South Bay Drive In. 27 Organization Imperial Breach (423-2727) Theater 1: Silveratio and Aust One of the Guys Theater 2: Bambo Fest Blood Part II and Red.

Treater i Palas Ripor en. 400 faster i Palas Ripor en. 400 faster in en (205-5000). The Stranger and Event in visit size. If 11 faster in 11 faster Sonya
Theater 3 The Explorers and a second feature.
from 7/12

Studio 3 Climens, 507 Palm Aversus, Imperial fluoris 1424-1502) or program information. Call Relater for program information. See Studio 1424-1502 (See Studio 1424-1502) or Treater 1-150 (See Studi State, 4712 El Cajon Blvd. (264-1428) Chinese movies EL CAJON-LA MESA Ace Drive In, 6000 Broadway, Lernon Grove. (469-5328) Back to the Future and The Last Startighte

UA Chula Vista 6, 300 Jin Ane. Chula Vista (475-7600). Pale Rev. Chula Vista 6, 300 Jin Ane. Chula Vista (475-7600). Pale Rev. Chula Vista 1 Pale Rev. Thomas 7, Pale Rev. Thomas 7, Pale Rev. Threater 3, Pale Rev. Threater 4, Ramon First Blood Plant II. Threater 5, Geovater 5, Millions and Desperate Seeding Study Internal Chula Vista 1 Pale Rev. Threater 6, Pale Rev. 1 From 172.

Village, 820 Orange Ave., Coronado (436-6161) Call theater for program information

Vogue, 226 3rd. Chuta Vista (425-1436) Call theater for program information. NORTH COUNTY

Goomes
Wregand Plaza & 220 North El Carsino Real.
Emission (M2 5944)
Posterio 1. Guission
Trendo 2. Princia Honor
Trendo 2. His 1 No He Future
Trendo 3. His 1 No He Future
Trendo 4. His Mass Majornal Trundersiones
Trendo 4. False Road
Trendo 5. False Road
Trendo 6. 4 spicera. Hom 7/12 Bijou, 509 East Grand Ave. Escondido (747-663); Spanish movies Camino Cinema 4, 2253 El Camino Real

\* (Carousel Cinema 6: Center 3 Coremas: Cinema 6: Center 3 Cinemas: Cinema 6: La Jolla Village: Raperb Serrardo 6: Sweetwater 6: UA Cinema 3: UA Glasshrivasi 6: Wegand Plaza 6)

Clairement Mira Mesa Cinemas UA Chula Vista 6, from 7/12)

City Heat — It may be helpful. As many what had and the emparation of the Herprotis and Clief Eastwood side by due the belte for gauge the paperority of the latter. The gap would not be as weld friely well both in their paperority of the latter. The gap would not be as weld friely well both in their paperority of the latter. The paper latter than the gap is less wide — less warming you might say — between the hot opposed Eastwood personal. Rej. 1,2tb. as a Marian Cliep Privile you cocasional lavor and crosses over The apparent plan. All an vilue dischalled was but to worther THE STING. I was but to worther THE STING. I was but to worther THE STING. I All examples. Marian desired was but to worther this grant for an experience of the country paper and the state.

Theater 1: Pale Ricker
Theater 2: Ghostbusters and Beverly Hills Cop
Theater 3: The Emerald Forest
Treater 4: Perfect and a second feature

Theater 4 Perfect and a second feature Connect Cinema 8, 1858 East Valley Parkway, Escondiol (480-4658)
Theater 1 Stylenato, Theater 2 Stylenato, Theater 2 Stylenato, Theater 2 Stack to the Future Theater 4 Pale Ricke
Theater 5 St. (Erns) File
Theater 6 Caroon

Crest, 102 N. Froeman, Oceanside (722 6561) Spanish movies

La Paloma, 471 1st St. Encretas (436-7469) The Emerald Forest

Flower Hill Cinemas, 2630 Via de la Valle, Del Mar (755-551) Theater 1 Silverado Theater 2 Silverado Theater 3 Felich

lew Valley Drive In, 3640 Mission Ave. Oceanside

(757-2006)
Theater 1 Silverado and Just One of the Guys
Theater 2 Mact Max Beyond Thunderdome and
Furple Rain
Theater 3 Humbo: Frat Blood Part II and a

Second feature
Theater 4 Explorers and a second feature,
from 7/12

Ocean side 8, 2001 Visita Way, Oceanside (439-7008)
Theater 1 The Goorney
Theater 2 A View to a fill surfer Fisch
Theater 2 A View to a fill surfer
Theater 3 Schematis
Theater 4 Schematis
Theater 5 St Emist Re
Theater 5 St Emist Re
Theater 6 Theater 6 Fisher of the Interest of the Inte

Plaza Twin, 345 N Escondido Blvd, Escondido (745-5087) Theater 1 Call theater for program information Theater 2 A View to a Kill and D.A.R.Y.L.

Poway Theater, 12645 Poway Rd. Poway (746-7110) St. Elmo's Fire and Fletch, from 7/12

St. Emirs F''e and Fatch, from 7/12
Rancho Bernardo 6, 11740 Bernardo Place Court
(445-664);
Threater 1, Shienado
Theater 2 Cocoon
Theater 2 Cocoon
Theater 2 Lystowes, from 7/12
Threater 3 Back to the Future
Threater 5 Back to the Future
Threater 6 The Emired Forest

Star, 402 N. Hill. Oceanside (722-2895) Gall theater for program information

Towne, 217 N. Hill. Oceanside (722-2155) Call theater for program information

Vineyand Two Cinema, 1529-22 East Valley
Pirkway, Escondiol (745-1522)
Theater 1: Red Sonia and Fletch, Ison 7712
Theater 2: Rambo, First Blood Part II and The
Gormen

1984 \* (Frontier Drive In)

City Heat - it may be helpful, for

head that the eponymous hero is an accepted with the intensity to Deal Analysing flobal Yauth. Lefterm, you would have be ask along time of his move to assent steel as somerc Ection Because the hero as a child, and for the company of the company of the longers, the whole business brings to much those Deany, the action worder buy latticess less the WMR LES when the life below his a basebuil a meeting the company of the previous acceptance of the properties. The company flat his basebuil experiences, among other company of the properties. The company flat his basebuil experiences, and the his la basebuil experiences, and the his la basebuil experiences, and the his la basebuil experiences, and the life business affairs is sometimes more efficient than prefection, and the deal that emotion can be provided up by a compute brain some control life business. The provided is the properties of provided and the properties concessioned letters have provided and the properties concessioned letters have concessioned letters and flowers that provided in the presence of the company o once scene feton has respect lower of the presence Gardy's real parents — that is, the scene fiss who created him under contract to how created him under contract to how created him under contract to how many contract the presence of the

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## **CURRENT MOVIES**

bump on the head and wakes up thinking she has uctually become Susan. The latter happens to have her possession a pair of purioned Egyptian artifacts — Neterial's Egyptian artifacts — Neientes causing a reason — and as being partial of by a blood frames to being partial of by a blood frames to be a blood frames to be a blood of the causing a reason of the cau single leopard spotted subcase. But at the same time, clearly, the reality base is no ball-and chain. With Aidan Quinn. Mark Blum, Laune Metcalf, and Will Patton. 1985. "" (Ken, 7/17; UA Chula Vista 6, from 7/12).

Dirty Harry — Clint Eastwood and his tworite director, Don Siegel, took over Some director, Don Sieget book over in support from Family Startur and hard kender and the result of yet should be supported from the support should be supported from the supported from the supported from supported from the supported supported from supported from the supported supported from supported from the supported supported from supported s

Explorers — Science fiction comerty by Joe Dante (GREMLINS), with Ethan Hawke, Reve Phoenox, and Jason Presson (Aero Drive In; Carema Plaza 5, Cenetaria, New Valley Drive In; Rancho Bernardo 6, South Bay Drive in: Swectwaler 6, University Yome Centre, Wiegand Plaza 6, from 7(12)

Fields — Investigator resource (IA)
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"HILARIOUS!"

PHILIPPE NOIRET

THIERRY LHERMITTE

MY NEW

PARTNER

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selectorisk per inne di daliquae servalges and is about 0.97 actual vidiness per wivertrack (prilowing no disease). Per di dalignosi per selectoris della per di dalignosi dalignosi di dalignosi dalignosi di dalign reproduction of Michelangelos, David and with the glood flock on upsatile down. The story fells of a garry of sever hold filters are The Goornes, modern counterpart of The Little Raccally in search of the logenidary buried frequency of One Eyed Williams with the producted the inches with a reproducted flocked frequency of One Eyed Williams of the Complex of Books, and the search of the foods that would not the complex of books that search of the estatonate complex of books plage, the second put the Euptham portained basilises to sharme. All of the lods is inde-turning spelling plateness, and the native perhaps plateness, and the place would be a takening if some of the least of moves. If would not went to always would be a takening if some of the least of moves. If would not went to always whether the control of the place the control of the place the place beyond desperation and nation. Just columns, the control, Monthay Hampton Columns, New Circum, Monthay Hampton All Participations and columns of the columns of th

The Gods Must Be Crazy model of some Adulture business, causing unique control of the co

"'My New Partner' is the

French 'Beverly Hills Cop'

Noiret is a delight to behold:"

**EXCLUSIVE ENGAGEMENT STARTS TOMORROW** 

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The Goonies — A Richard Donner Film: That "a Steven Sprobbing Presentation". The second fetow wrote the original story and was one-third of the team of oswocutive producers, and the finished product is chock full of Spisbergain ingredients in even in the displacetous paint of E. The is even in the displacetous paint of E. The is even in the displacetous paint of E. The is even in the displacetous paint of E. The armoner of sentimental self-searches on that there can hater be a moment of byth reunion when the a moment of joyful reunion when the self sucrificer is spared anyway. There are also lots of jokes — of the sort, for example, wherein the penis will be

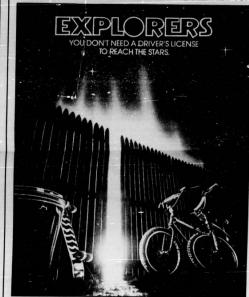
Ladyhawke — The basic premise has solve real Medicinal romance about a pain of heaved livers — a man by day and wolf by night, a woman by night and wolf by night, a woman by night and could be solved to come together fleat is ffeeti. (They have apparently not explores the lendantly options.) The solution to their lendantly options.) The solution to their prefectived — A night without day, a day without night? What is that outproof to mere? — becomes a lot outproof to mere? — becomes a lot on the way, we have to go through sheets and sheets of Winner Storage, sheets and sheets of Winner Storage, show man, miscover dozes of come, through a light and of defensionally drop on man, miscover dozes of come, who acts, and aimst alreads, she a son of leny travels and travels, she as of leny travels and travels, and unmodering action scenes which more recentible a first, shew becataries recently and a mischall "take" and otherward from a mischall "take" and

print. Butger Hauer, Michelle Teiffer Leo McKern, directed by Richard Donner 1985.
\* (Cinema Plaza 5, Mra Mosa

The Last Waltz - Wes, yes, it's bette photographed than the average concert movie, and it's better envirted, and the music itself is on it whole better And so what? It's salt a Martin Scorsese's onematic prowess at full flex, and at the same time show up the limitations of the authentic concert stuff.) The logistimus erect of an era sentimentality lavished onto The Band's all-star farewell concert. Thacksgiving Day, 1976, is nowhere justified in the post mortern interview.

-

#### FROM THE DIRECTOR OF 'GREMLINS'



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## **CURRENT MOVIES**



MAJOR STUDIO SNEAK PREVIEW

FRIDAY AT 8:00 PM THE STORY OF A REBEL AND HIS BIKE. consideration than that pertundary and off spoken line has ever before received. I don't He goes With Seve Railsback directed by Toberhooper 1985.

\* (Century Twin, Diaremont, Mira Mesa Chemas, Sweatwater 6, UA Gusshouse 6, from 71/2).

Mad Max Beyond Thunderdome

The Man Who Fell to Earth An

"AN INCREDIBLE, EXCITING AND ORIGINAL ACTION EPIC

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"A series of films that just keep getting better and better -"Mad Max Beyond Thunderdome" is great."



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AMC SANTEE VILLAGE 8 AMC WIEGAND PLAZA -

Grossmont Center Entrance #3 465-7100 · 1:00 · 3:20 · 5:40 8:00 · 10:15 AMC FASHION VALLEY

Fashion Valley Center West of Nordstrom • 291-4404 Special Engagement 12:00 • 2:30 • 5:00 • 7:30 • 9:55 FRONTIER DRIVE-IN BALBOA THEATRE 4th & E. Downtown - 233-3326 HARBOR DRIVE-IN

Perfect — 2 took nerve to call a move PERFECT especially when perfection is the moves subject matter (never most as styrids, attannems may part of the perfect" part has so

finance ("I want you to begin negociations with Eastman Modals immediately.") The elliptical narrative size totals to conceal the hotelyness size to the conceal the hotelyness to the screently Noclasi Rogs. The vocar at every moment, is required to puzzie out what happening, and in the process he becomes a sort of constitution of the Bodyleting and the screen size of the control of the control of the screen size of the screen size of the control of the screen size of the control of the control of the screen size of the screen

Mich and Maude — Hey, ship not make a comedy on bippinny? Well, why and make a self innerhances resist mechanises of the section of the works at a section of the works at the section of the chipsele comedy and better on the suggest that Chandra wouldn't have preferred a few more legach. He set works are works at the preferred as the more legach is the settle for the occasional this series at a set of the country of the settle for the cocasional this series and a section of the settle for the cocasional this series and a section of the settle for the cocasional this series and a section of the settle for the cocasional this series and a section of the settle for the cocasional this series and a section of the settle for the cocasional this series and a section of the settle for the cocasional this series and a section of the series and a section and a series and a section and a series a series and a series a

(Guild from 7/12)

Eastwood.

(Camino Cinema 4, Carousel
Cinema 6, Casino, College, Fashion
Valley, Frontier Drive In: Parkway,
Rancho Bernardo 6, Sports Arena 6
UA Chula Vista 6, University Towne
Centre: Wiegand Plaza 6)

A Passage to findle — A judicious pruming point EM. Foreiers in need or has solven from page on EM. Foreiers in need or has solve winning appear find some that we'll play. And besides scenes that we'll play the play and be play the play RIANS DAUGHTER (1970), in is combination view persope and rinteres scale than that to those latter scale than that to the scale scal point drives whote are perhaps the most enlinemagn and enriching things in the entire move a glance out the entire move and entire move and plance out the entire move and plance out the server. It four of the head at the schabble following the schabble of leaves on the most open and the appearance of a ghostly southing figure on the fat scheding and the appearance of a ghostly southing flaure on the fat scheding and the server of the scheding and the server of the scheding and the scheding and

## **CURRENT MOVIES**

Cartorina health club called The Sports Encion (er. Connection) has replaced the singlest bur as a social hub. This part, though fair from perfect, is certainly the best, particularly in the performances of Marilu Henner and Liranen Newman, as definitive airheads, and particularly in the scene at a mate first othic reservation. anheads, and particularly in the scena of a male dripp of the resembling. Chopensides (Director James Bridges is willing to other his moral gizer his vessel in the 12-direct journal has Chille and the 12-direct journal has Chille and the 12-direct Journal has Chille and the 12-direct facility (Stone mentigative importer are drong perkies according). The large subject is purrialistic ethics, and this extends in the partial (of shorter) extraption of a John Distriction strong syspect in the sharest "interest" successed (or and off) throughout.

with some extremely slapidash continuity, is a real drag. Co-starring Jann Wenner as the editor of Rolling Stone, or in other words as himself 1985.

Prizzi's Honor — Richard Condon's comis novel of love and 'turrely' regular work to Mark his as long and behaves flot, I saken at a very slow west party states and the states flot, I saken at a very slow west come very well-and society forms. On the prize of all ones to the state of the sta

man and out of town this woman indeed most of the character intensit, in this till not character intensit, in this till not character intensit whereing papers and papyrus sike of the country papers and papyrus sike of chirty didn't studen hermall pile this roke? The vamprish and adenoidal amplican Huston hermall pile this roke? The vamprish and adenoidal amplican Huston hermall pile this roke? The vamprish and adenoidal amplican Huston hermall pile the site family's black sheep. Jack Nicholson who looke as if the sepps a said of clieves agigen terminal his upper said of clieves agigen terminal his page.

is sets the standard in this department, a sort of cross between Humphrey Bogarf and Burt Young Kathican Furner, conventionally cast as the conventional feature fastale, seems to beforing a norther mover 1985.

"Center 3 Generias, Centeria Plaza", La Jolds Valage, LA Chaile Vistale, LA Chaile Vist

Purple Rain — Even though their or with his fest me on rock star Previous or which his fest me we not dark prevention interest proposed to play a show buy coparat than was Bartha's Streemand in A START IS BORIN. He shows no bear of the carriers, but rainer suppress conditioned that if slews him them their conditioned that if slews him them the barthay south the second to let one of the characters call him a barthay south property. The characters was not so that the characters call him a barthay south that the characters can be not not be considered in the characters of the characte moves well on stage, with his masturbation partnermer being a highlight of some soir. But the dramate control offers takes much of the stage of the control offers and the stage of the control of the cubous detaction of Best Wood Performance the Day After Ones Father I has both Hemidi in the Head (Especially When One Hazert Told Ones Band What Offers Pland Are and

One Hasn't Had the Chance to Renease). The move is really little more than a series of music videos stiched together will dialogue that would hardly lift a postcard. This — if numbingly cliched fog strouded stage numbingly cliched fog strouded stage numbers, candell to beemaking motorcycle rides through the countryside fifth bod on the bick starter, the sunlight steaming through redictor, the authors leaves whapped up on the pavement. The message first daily orders through a cross the enteraction can be considered as the country of the



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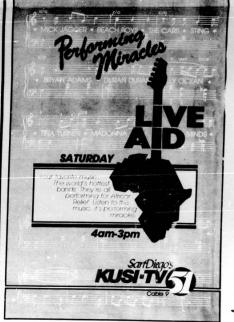
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## **CURRENT MOVIES**

Rambo: First Blood Part II - Ti sequel advances into territory alread-occupied and overpopulated the post-Vietnam War MIA rescue operation. (The director of the earlier film. Ted Kotcheff, got into that territor first, with LINCOMMON VALOR.) Still

pureaucrat and a stock suave Soviet

Rasputin — Part II of Elem Kirmov's historical epic on the fall of the Russia Empire, starring Alexes Petrenko (Ken. 7/14, 11 a.m.)

Red Sonja — The blood sister of Conac the Barbarian (both creation

JIMMY BUFFETT

the bulleng green fallsman which chass power from light, and in the wrong hands could destroy the word A femmet action aclear aflegory? Probably not (Only women may touch the tallsman, and the wrong hands also which it has fallen are those of a must eight an upsen). And who would want to claim 4 air thems anyway? The changes are provided as a few properties of a prentitive as it is prentified.

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599 cherful dance floor hits of the control of the

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summer

Summer.
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Hi, I'm Astrid from Animotion! As one of L.A.'s most success-ful club bands, we were all real careful that our debut LP

would capture the excitement

agree that its an exciting

of our live show! Well, after hearing it, and our huge dance floor hit "Obsession." I'm sure

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AC/DC Fly On The Wall

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List Mango in Paris
Hi—I'm Jimmy Buffett! It's
very reassuring to me that
through 14 albums I've been
able to grow and exclue!
Hamson Ford, Roy Orbison,
Glen Frey and some of my
other freeds joined me on my
latest record and 1 think you'll
find it to be one of my best! none of

man All On this, the 13th year of pounding stages around the world, Y&T celebrates with a live souvenir of their aggressive heavy metal concert style. Well armed with rock

ee Jimmy Live at the Greek-August 1

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## **CURRENT MOVIES**

Sandahi Pergman, directed by P. shard Fleischer. 1985.

• (Bijou: Century Nein: Cinema Plaza 5. Mrs. Mesa Cinemas, from 7/12; Santee Village 8. South Bay Drive In Sweetwater 6. Vineyard Twin, from 7/15.

The Return of the Soldier — Alan Bales is brought back from the Frencherches to be barons's estate unable to emember anything of the past teenty years. That includes his wife Julie Christie but not his lifeting adoring cousin. Ann Mangret Hettinski he is still in love with the old times the institution of the second property. James I and the second and the secon

Silverado — Western adventure with Kevin Kine, Scott Glenn, Danny Glover, and Posanna Arquette, derected by Lawrence Kasdan. (Caroused Chema G. Ginema 21. Flower Hill Cinemas. Grossmort Mall. New Valley Drein Fr. Coasanado B. Plaza Bonda, Rancho Bernardo G. Santeo Drein F. Santee Wilage B. South Bay Drivo In. University Towne Centrel.

Star Trek III: The Search for Spock Star Trisk III: The Search for Spock
As sequels go, this puts much more
distance between itself and its
prediscessor than most. But what is
three that need, or prudently can, be
said about if? The inspected
resurrection of Spock is ingenious in
conception and suspensefully
prolonged, with a brand-new bathy
Spock hatched out of his coffincocoon and am an an arminoly. priciongad, with a traind new bary-socio hallotted oil his colifin Socio hallotted oil his colifin Socio hallotted oil his colifin Socio hallotted oil his colification produced and pared Genesis, makes a kend of sense in berindase, at sive and extend of sense in berindase, at sive and socio hallotted oil his colification oil sense special sense oil sense oil sense oil sense sense oil sense oil sense oil sense inceles; may have prevented director his colification oil sense oil sense his colification oi the dol 17 series. But the real and unexpected ends and core of the dollar core of the do

St. Elmo's Fire - Post-graduate

St. Emol Fire. Prof. graduate control and prof. and prof

The Stranger — Its faithful to Camus Bird et and Camus Its Suprementary The Stranger — Its faithful to Camus Bird et and Camus Its something quite different, but quite fine in its own other way. That way recommonses a su

"" (Kan. 7/19)
Stranger The Prantise
Independent Bremsker als Aarmuch
gele stiller out of allet les fish fiss cit,
is the garainet back and white, and
his squarinet back and white, and
common fines saving device, with
bank farmes in between There is a
breif reference to fissuppo Op., but the
title in common with floase of Ozu
more with floase of Washoo, And in
tat the occupation and of a wide
sense of composition. — Ozu is thony
sat For all this, the move reaches a
siese of lovelier naccessibility only but
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concurrisations are such as to safely
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The Terminator — Unpartentions and fast moving secrece factors not at a small fast moving secrece factors not at a state of the moving secrece factors not at a state of the secrece factors and secretary and secre

man just a locy of disciple of humanity's servor, it's also as commente a use of this so is studie as anywhere outside of SOME WHERE IN TIME. With Londa Hamilton and Michael Bietric, directed by James Cameron. 1984.

"UA Glassinouse 6: 7/12 and 13

A View to a Kill — The umpleenth or so 007 adventure — but who's counting? Whoever is, will protoatly also know, among other trivia, whether not the standard announcement in The title here, scraped up the those OCTOPUSSY and FOR YOUR EYES ONLY from an Ian Flemming short sto strikes perhaps the one literate note a script that, even by the declaring standards of this series, is abrupt.

sketchy, and presumptivous qualifies board to creep in as formula lightness is gips. The only notable changes researchy from moves to move would seem to be Roger Moores age and the scheets, or the queed where. Insert each is the latte here — two 'sternal high from the laboratory of a monocled German seemed.

1985
\* (Claimenneit, from 7/12, College, Mira Mesa Ginemas, from 7/12, College, Mira Mesa Ginemas, from 7/12, Oceanside 8, Plaza Bonita, Plaza Tien, Sports Arena 6)

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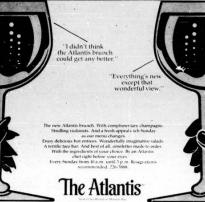
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DINING SET Rattan, six chairs, round table, and ex-tension, beautiful \$300 583-2285 DESK CHAIR, EXECUTIVE, high back swivets and DINING SET, CAK with 6 chairs and one leaf. Sell bits, orange fabric seat, can leathereste back and \$150, double bed, \$25, freplace screen \$10, chan-

DESK, CAK, 7-DRAWER, 50x23, 5400 or ofter, 5550
Initial, used 1 year Evenings & weckends \$60,0170

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Bit Dames or Vinde vernings 271-7211

DESK, OFFICE, 175 Matching new credenza, 150 Desk chair, 525 Cases, 457-3477

DESK: beautiful teakwood, 190. Matching ros-glass painer, all hardware sincluding dead bolt. 175 so beautiful teakwood, 190. Matching ros-glass painer, all hardware sincluding dead bolt. 175 or beautiful teakwood, 190. Matching ros-glass painer, all hardware sincluding dead bolt. 175 or beautiful teakwood.

DCORS. 2 wood, 320 each, Good condition. Evenings, 222-8496.

DCORS. meteror with hardware, 320 each, Chain, and, 222-8496.

Evenings, 489, 1910 benning, 489, 1910 b DRAWING TABLE & LAMP (black). Write surface & DRAPES, OPIN WEAVE, beinge 2 panels 36x883. I panel 102x83 560. Gold 2 panels 59x81, 530. 27x5ppx

DRESSER 3-DRAWTR, \$10, 2 color tw's jnot work-ing, \$10 tudies slacks, all tizes, good condition, \$5 pair Diesses, king size sheets, Call, 292-4546. DIAMOND BING, 1.11 ct., write gold setting, reg no CM 721 Appraised at \$5200, will take \$3700 or best, \$43,939.

DRESSEE Refinished antique walnut dresser with beveled micros, 1150. Coffee and engitables, all 575. Browsen 6-9PM-579-8134. DIAMOND RING, 1.11 ct. Writer gold setting, Reg. No. MC721. Approved at 55,700. Will take, 53,700 or best, 543-1039. DRILL BIT SHARPENER, BLACK & DECKER Heavy-duty diamond, dresser \$100 After 4, 753-1817

DIAMONS MATTYLIT One clast, mand, brillion

L. dawond engigement ring: F Cook, VS: Apparent at 1900, scriber 1000 or bes other Call

son, 27, 278

FAN, 21", VERY GOOD WORKING, only I year old \$10, 272-1786 FILING CABINET 180, 4 drawers. Kawasaki 1976, KH400, 5150, needs work. Call Kevin anytime, leave message, 675-2622

FORMALS, (2) LONG DRESSES, one pink, one peach

FORMICA COUNTER IOP, white wet: gold free 5 leet. 6 1/2 inches, new \$25. White porcelum wall mount harging sink. \$20. Used atumisum frame vibrator, best offer 773-354.

FREEZER, IMPERIAL LIPRICIPIT, IB.Cu. ft., white, lock able, excellent condition, 1200 695-6505 FREEZER, Bicu ft, chest freezer Great for storage in garage, etc. Works great, only 555. After Spm.

FREEZER 18.5 cubic fret, white, very good \$145

FREEZER Sears Kenmore upright, 12 cubic feet, ex-cellent condition, \$140, 272-2366 FRENCH CONVERSATIONAL COURSE 4 manuals, 4 records. New 110 583-5578

FUR COAL NATURAL OPOSSUM Dark brown col-ors, hip length, new worn only once \$300 Call anstone 29,5139

FURNITURE, art deco bedroom set, near mire. Jou-ble Bed, Chest of drawers and vanity, \$335 273,3447

FURNITURE oak diving set and buffet 1920's 4 leg pedestal table. 2 leaves, 6 chairs and buffet. Golden

Lable 345: All good condition: SBI 1432.

GARAGE SALE, PACIFIC BEACH. Saturday July 13, Turnsture. Nat. 1 Lable 1400. Days, 297-2544.

GARAGE SALE, PACIFIC BEACH. Saturday July 13, Turnsture. Sink: Poursewares, dog kennel, miscellane-ous, 987-2976. 1279. BEACH.

FURNITURE matching oak office furnuse 2 executive desks 6x1, 1 secretary + extension, 2 desk chairs, 7 reception chairs, 4-drawer lateral files \$2,000.457-5458 FURNITURE TABLE, WALNUT, and pecan finish, two drawer with pulls, nice storage, 28 square and 18 deep, 160-421-8538.

FLIENITURE OPEN HARTH, driving table, leaves, matching thins hutch, 4 chairs, end table, coffee ta-ble, sofa, at excellent, cost. \$2500. sacrifice \$120000ff; 586,9445, 579-7299.

FURNITURE Must sell modern, excellent condition, queensure solabed, chairs, queensure mattress, more, Liz 272-1890

FUTON BED with frame, \$130. Measures 54x70\* Message 224-8636.

FUTON, 8" DOUBLE with stat pedescal frame, slight use, \$200 for both. Ann 464-8677 FUTONS SALE! Highest quality filled futons, seven syles. comforters, pillows convertible hardwood frames. Peach Blossom Futon, 1036 Garner, Pacific

GARAGE AND YARD SALL. Big! Saturday and Sunday, July 13 and 14. Camping, tools, furniture, appearices, logs, clothes. 3402 45th Street. 283-9575.

GARACE SALE, Siturday, 7/6, 9.3, multilamay, 3285. Willard Stiert, Moped, furniture, 1005, wheelbar row, Lothes, TV, many miscellameous term.

GARAGE SALE 7421 Cover Street, La Jolla, July 14th, 9am dehind house in alley Everything in be sold Please do real leaders house!

GARAGE SALES (2), 2 blocks apart. Finday, Saturday, Sunday: 2 refrigerators, color TV, toys, bicycle, furni-ture, clothes. Junk! Lots more: 284-6288

GIANT PLANTS for sale, may with beautiful pottery Must sell. Rosemary 272-1890

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GRAVITY INVERTER, brand new, want to sell for 1200 Please call Bear at 483 4669

GRAVITY INVERSION MACHINE, originally \$500 Like new, \$100 from Evenings, 469-4503. CLINS Le Fever double, 16 gauge, 3225 Mossberg 185 D-20 gauge, Bolt, 5100 Reministon Sportsman 44812 gauge, automatic, 5125 Cash, 5400 takes all 691 8285.

HANGING LAMF COLONIAL coppertone, \$25.1 elegate 38" table lamps, Colonial, \$125; Eagle or lamp, \$15, doil, musical movemens, exquisitely desired, 10", \$15, 448,8720.

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HEADBOARD, BRASS, DOUBLE solid, perfect, 1380. Daysime, 696-8269 or 236-1234 HEATER, gas, propone or natural portable 350 Gutes, garden type, silver galivanized, 3 sections 36" x 46", no hinges, 550, 455-9321

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Carne Asada with Chile Relleno. Taco, Enchilada Verde. Frijoles. Fresh tortillas. Salad,

One large margarita only \$5.95



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BARBECUE DINNER FOR TWO \$12.95
Pork & bed ribe & chicken combo
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Norman Clifford & Frankie Fertin aring Wednesday through Saturday in the lounge plus Paul Eastland at Victor's Deck

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\$30 per person include Grochis Parislenne Consommé Célestiné Paté de Canard

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French cuisine at its finest 1237 Prospect, La Jolla, 454-2524

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This specialty of the nouse consists of fresh lobster, mussels, shrimp, scallops and fish filler in a saffron base with man special seasoning

Includes a complimentary glass of wine



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Quesadilla, bean soup, rice flour tortillas, ½ grilled lobster, ½ fish fillet, carne ROSARITO LOBSTER asada, dessert & free margarita or glass of wine

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7 Seas soup, salad, plus ½ grilled lobster, I Costa Azul shrimp stuffed w/ king crab rolled in

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### RESTAURANTS

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One Price. One Fantastic Deal. Champairs favorities and South's collaboration of traditional breakting day from 10 am to 230 pm. Sample crispy chicken sweet and sout pyrk, a soutiest of salads, Carteriess vegetables and friedrice. One for seconds on each sausage and home free, but here some for deserting the collaboration of the collaboration For a meal you can't make at home ... make a

(619) 274-4630 \$7.95\* for kids under 12.



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KINGSIZE BED with frame, sheets & fitted veryl mat-

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MARRIE CORPS GREENS Jachet 36R, trousers 171. Avec Marrielle 271-3358

LAUAN MONUTE Seas circtric, 19" with grass Carcher Set propertied, adjustable wheren, 10 He<sup>o</sup> Carcher Set Set Section Sec

MOVING SALE in La Jolla. Everything must go. Sat-untay 13, Sunday 14, 8-5, at \$730 Calle Miramar.

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door, bottom freezer, white, very good condition, clean \$200.578-5427

REFRIGERATION 18 cubic feet, frost free, 2-door. Sears Kenmore, like new, \$170, 584-0229.

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SOFA, 2 piece sectional, solid owl coffee table and end table. Only 1375. T tolid ow ber stook, \$120 753,717

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cellaneous 1729 Alejo Linn, Tierrasania.

SCOFA, CAMILLIACK, and love sext, brand ones. unsext insendul fators, soon sale pinious. Worthlier, #31000 recontrer, usund nomisier, ets 170 for
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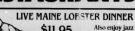
SOFA, J. FEET, dark green with weisel parts.

10.3 Learn Safetta meetkang 135 Woven-100 - 100 -

TABLES both for 525. Coffee table, wooden and mismatched end table. Call Tell, 693-7500.

fackets, kifur, k.r. July 17m, Wednesday night. Ber gain prices. After 1.30pm, 2/4-8312

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An exciting selection of our three tastiest salads MANDARIN PASTA - moist chicken chunks, tender spaghettini, fresh vegetables and an intriguing whisper of the Orient, PESTO A LA PASTA – dressed in delectable pesto sauce with perfect Italiano pizazzi POLLO PASTA - tender chicken morsels.

SAY ARRIVEDERCI TO THE DRAB SALADIII

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VW RABBT DIFIEL 1982 with estra tank. 1975 v.W.
WASHING MX-Chills. Remove large-load, white encourse incoder. Magninose 25° TV, etc. emdium refrigerator, works well Smitton, custom board. 1000 or best offer. Days 268-4622 or eventual control of the custom field period of the custom refrigerator, works well Smitton, custom board. 1000 or best offer. Days 268-4622 or eventual control of the custom refrigerator. White section is a section of the custom refrigerator. White section refrired refrigerator. White section refrired refrired refrired refrired refrire VIX TRAILER HEICH, VIX Trining windows, 3 Spend bby 3nd gloves. Oak grandfather clock. Make.

WATCH, ROLEX MEN'S Spend & libit gold, only 6 months old. All documentation, original box. Volume and statement conditions, \$175, deski, light pine.

TRACE BID warms, hormore, with materies, 135, solder desk A have pies 335, boys later desk 150, student desk 151, strong, may serror flut recovered 47975.

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- Seafood Soup
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**Every Friday** 

from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and snapper, scallops, and snapper, scallops, and snapper scallops and snapper scallops. one whole, live Maine

Plus garden fresh salad bar and homemade Boston clam chowder.

A bountiful harvest Only Outdoor seating available



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WEDDING DRESS. Size 7. Long, white sixin with long sleeves. \$125 with verl. \$55-1713.

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Featuring fruit bar, omelette bar, pastry & dessert bar, salad bar & assorted seafood, egg & beef dishes & much, much more \$9.95

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Mexican Eatery & Cantina 583-0045 (across from Tower Records)

## San Diego's most exciting new restaurant!

Featuring Korean-style barbecue (prepared at your table on individual grills) Or choose from an extensive menu of authentic Korean dishes which can be enjoyed in the tatami room

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For faster service call in and order ahead! 576 N. Hwy 101, Leucadia 942-5145 Mon.-Fri. 8:30 am-9:00 pm/Sat. & Sun. 8:00 am-9:00 pm

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BLOOM COUNTY there's no need to go to the den-drion petch. Opus sent leakly dead, Aust using star-char for antarctic more hunt. ZOO-SOOP 008

CHRISTIAN FEMALE, 42 seris lasting friendship with Christian friends. Write PO Box 15411, San Deop. CA 92115

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BE DAMNED IF I don't ove pink champagne, wars, to sing an old refrain? But I only drink with friends! Except Sept. 100 per Sep BELOVED, it took me so long to figure out just what it was you wanted to not, you rever told me! Ruby Bits thanks for the help. I'm feeling great now if you have diabets and walk lipkimum control, call this person, 942-9884.

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BOBBY from Queen. The little plane files over the lithibum, pulling this sign another modest pro-

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FOREVER YOUNG, forever strong, always right and never wrong, that's the way it is to me, a nero he will always be!

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ST JUDE, THANK YOU for many favors received. JJ

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88A 200 3/100 February 2017 Section 2 and Page 2 A CAMPER SEASOR 11 flows for some or for control of the CAMPER SEASOR 12 flows from the CAMPER SEASOR 2017 Season 2017 Season

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FIGUR 1986 Cump

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VCILVO, 264, 1978, 70,000 milet, air, sunicof, one 1973, 1993 Cheyy II Classe, rum, needs work, owner car mitte cod La Joba kedy, excellent conductive of 1975, 1993 Cheyy II Classe, rum, needs work, but +6000 (5640)

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MISSION BEACH. BEAUTIFUL 2 bestinger 2 biets of piex Freplace, dortwarter, large deck, parring, block to bay Seeking professional 25-34, no trooker, no drugs 1420 + 1/2 utilities, first, last, o post Albert, days, 487-4100, est 4810.

**ERNIE POOK'S COMEEK** 

THIS LAND in YALL'S LAND IN MEMPIS, TENN. WHY DON'T YOU STOP AND VISIT GRACELAND, THE LEGENDARY HOME OF ELVIS, (PRESLEY).

THE GUIDES SOMETIMES HAVE SCREECHY VOICES, BUT THE ARE VERY NICE AND WILL ANSWER ANY QUESTIONS YOU

MIRA MESA. Responsible compitable person for sharing nice 4 bedroom house \$290 + unities. Gene \$78,2769

By Lynda J. Barry © 1984



(HEAD NORTH ON HIWAY 65 AND VISIT MODERN OLD KENTUCKY HOME" IN BARDSTOWN, KY. FOLLOW SIGHS AND SEE THAT SUBJUT CARDIN THAT ARE LINCOLN (SEE PINNY) WAS BORN IN/C THAT ONE THAT YOUR TEACHERS USED TO TORTURE YOU WITH) JAMED A BAR CALLED LAMOP RUN BY A
CHARAIMIS AND ATTRACTIVE DRAG QUEEN
NAMED BRADLEY WHO OWNS Z PIT BULLS
OF THE STATE OF T

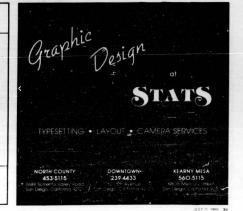
MSSON HILLS incommitte for beautiful home. Gar-den sensy, limplace, washer, dyer, recrowsed share (see bedroom roado wilpox, jazurin, fine 1225 pius siz, depoxit, 1121 unities. No smoking, fine, washer, dyer \$1900 monte, pius in dei month. Jack washer, dyer \$1900 monte, pius in dei month.

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& TURTLE WAX

STATION STATION

MOSCAN DALLEY non-smoking female to their my PACEK BEACH Large (Jaint 2 both to share 2 both 2 both moved conductives once bits to use 1 25 by plan engagenate nontrinoise. No pers. URL 3.15 Generalize host provided common

considerate nomeroles waterd to store 2 ted notes, \$250 pts. 12 tel notes, \$25

CAK MAIK ROCHMATE WANTED, to grare in 4 bedroom, 2 both house Large rooms with big

OCEAN BLACH, waterfront 2 bedroom apartment to share wen professional, considerate, and clean male spoking for same 1300, first, list and security Marts, at 22-14508.

PACEIC BLACH: Male or female to share 2 bedroom duples with Laundry room \$105 plus ublices. 1006. Diamond: Jen 483-5226.

PMCRC REACH Share 2 bod colls 2 bets, survey condo Pool, picuzzi, lighted trimis, billand, barbe-que, weight scom, spa, clubroom: \$350 piles share unlesses, 272-3879 or 29-3937. PACIFIC BEACH: female roommute wanted. Professional. Call Plast evenings, 270-9197

PACERC BLACH female wanted to share 3 bedroom house, \$260 month, 1/3 upities plus depose 772-0813

PACES BLACH SHARE SITUATION wanted by athlets make business owner 17, non-smoker female or male 1 900 or under Box 295 1020 PICEE BACK large two bedoom house for make reaction and responsible No ligarities, pers. Inventories, large 1991-1919.

INCEX BIACH quest empondre tenue rended for new controure. Explice, microwise, wintendiges, baseing note blocks to buy 1/80 placutation. Incl. 48 (4979)

PENASCRIPCS surrey big yard immunister 6 bird room, 2-512 bath, share with 2, 5125 fyinds days 457 4261, evening 466 5524

POINT LOMA FEMALE HOLMS MATE WANTE bedroom house. Large deck, view of ocean and private county and femaless. Service her, service: \$150 morals. Evenings. 224 77%.

NORTH MAK. Warenif Bosenute to share 2 and room apartners with single purses. Book depose state apartners with single purses. Book depose state apartners with single purses. Book depose state 226-009.

TEXAS & EL CAJON BLVD area One bedroom invasery private bath, new two bedroom condo 1295 796-4168

SAN CABLOS furnished home, share with quiet.
Nappy (their, working, nonmotives his pers Boar
Cornel Existent Available 7/15495, 1245-10014)
Cornel Existent Available 7/15495, 1245-10014

Line 1200, 12014

Line

SANTEL PINCEXAS I bedroom condu, all amendes, poor, laundry, leneral year, carport 5 menses to growmont Codey 5235 + 1300 depost. Daer, every many, 449407 .

David, 298-8507 David, 298-8507

norg, 491-507 UNIVERSITY CITY summerhavest restal. Share spo SANTEE FEMALE ROCKMANTE wanted. 5000 perm = 1/2 utilities have & exponsible law you be started from both, garage, resource 2000, gas, 1970 plus salties 551-916. 551-563. SANTE Middle-gord preference acomer cets formitted consists or foundation representations (systematic formitted consists or foundation of the consistence of the co

UNIVERSITY TOWNE CENTRE AREA Roomman wanted for clean, spacious, 2 bedroom Genese Highlands townhouse, 1250 a month, 587-0876.

VEGETARIAN LADY LOOKING for platenic man-roommute (nonsmoking) who has house or apart ment in Hillcreft, Point Loma, Faution Volley or Pa-otte Search alex Acid Semi Hops, 574-1808.

wanted to shake costage townhous yard by lady gournet surround imped-growings to Moto per morats each Colocola dry North County Mrs 5 270 7587.

WANTED PACKE BLACKET COMMINICATED NEW PACKET SDAL/AREA (2 MRES) New 1 berlicom apartment 2 rooms 5740 each VCR monitor poor prozes or deopourd parking. August 1st or sooner 287:5547 VDG/ AREA. Ware quet, muture gentleman over 15, non-unides to share very large beautiful Force Indiace pack, owner lifters gone. SSO includes proceeped database, SSO 381.

#### For Rent

NONE AREA. 2 Dedicion house new noncombe engagest next, 5280 + 1/2 deposit CallAV7-4500

SINU AREA. Responsible person next to dure condo 1114 bath. 2 bedocen No disapopers 1260 moreh occudes usobes Call 286 6840

SDAJ ARI A. HOME to clare with female. 4 bed rooms, washer, dryer, phone, microwive, more Secure, no smoke Cat 287-86-86.

SCIANA REACH FEMALE, åge 23-26, warrent share 4 bedroom house near beach, 3215 month 5125 departe. Available immediatrity, 755-8279.

BEASANIA recommute needed to share large i froom townhome. Washer/dryer, own bath en pool, accura, terms, \$325, 278-869.

TERRASANIA 2 roommates needed to share 2200 sq foot home. Large backyard, garage, dry, freship, 1250-1275, 466-8552.

TRADE QUET COURLE of eight years, 40 and 33, will trade housekeeping, cooking, gandening for space or house Hillorest, North Park, Mission Hills, Control For Days 64, 144, 23

pers Ceruit place to five! \$3.2 re luding utilities. 755-7479

409/JANNES TAKO BEDROOM TAKO BATH Brandings, 1325. Stove refragerator, Largett, dispers, lavoring, instany, westorne, 4455 Horne Asecule, men 805. See manage, #4, 264-8832, 273-10400.

SCSU AREA. Points household seas like mindred person to share. I bedoom condo with all arrests sets \$185 mores. > 315 ubities. Days 282-4275, overs 285-190.

SCIANA III ACH Private teddoom mailuble to con-sidente, clean, mature nonvinoler without any cest Gent place to heef \$325 month (first and last)

CHULA VISTA LUXURY CONDO: Orange Avenue. Hiltop area: \$400 plus ublibes. Call after 5pm

CLAREMONT HOUSE 3 bedroom. I bathnewly re-modeled, large fericed yard, no garage Available August I, \$750, 9am dom, 279,0982 CLOSE TO SOSU 1 bedroom apartment, newer unit, deluxe kitchen & bathroom, guite nice area 4454 SON Screet, \$195. Available August 1st 582-0001

COLLEGE AREA CONDO 2 bedroom, 2 bith, five-place, spa, carport, security, all appliances. Availa-ble July 1, 1985. Lts. (asp. depose, no pers. COLLEGE AREA: large one and two bedroom custom apartments. Dishwashers, air conditioned,

CORONADO NANO. The best retriement living is visibble. Real bargan, pitce as low as 3550 per month. (shared: accommodation). All meals in-related Cai (april 932-717).

CORONADO, share condo Tennis, pool, gvm. ji-cuzzi, golf, ocean front Compatible 195 435-8550 DEL CERRO: 4 BEDROOM, 2 bath on caryon, large living room, dring, family room, air, gardenix, wa-ter, no pets, \$1100. Available August 1:462-8544.

DEL MAR: non-unoking female resided to share 4 bedroom. 2 butn home. Fireplace, washeldryes, quiet neighborhood. \$355month. 1/3 utilities. Collect days 452-6230, reghts 481-9015.

DOWNTOWN \$450. I bedroom, purk view Remod-ried building Security intercom. 236-1023 DOWNTOWN STUDIO 1350 rebuilt like new. to Downtown and park 696-0095

DOWNTOWN STUDIOS \$350 - \$375 Some Harbor view. Remodeled: building. Security intercom. 316-1023

LA MISA. LARGE 2 bedroom 1 bath house, very clean, new carpets, large grassy fersied yard plur one bedroomslone bath private cottage. Oues resolitorhood, close to SDSI, 1880, n/96 2679. DOWNTOWN, 1395, ONE BEDROOM/BATH,

AST SANCIPLOO againment, \$450. 2 bedroom, fire-ture of control recently building, 4028 48th

LODONG FOR TEMBER, STNANTS? 2 james some women, normalisen, with reference, in scripper \$700.880/month inne, blood home class. August 19. 2 Belfoom. 2 but a series words. 453.464 EL CAJON APARTMENT 3530 2 had both freplacy witheridge, dishwar building, vesses overed parking in

Cable guiter syle infurnished I bedroom apartment sloving Scove refrigeration Most see Laurishy facilities 2

EL CAJON BLVD sman business office, beauty stop and etc. Commercial area. Sold El Cajon Blvd. 5325-2324783 or \$71-6383.

econ VALLEY 2 bedroom condomenum recreation room, picuza, pion ondecenng garage Cali Glerin 452 (287 PASSESS VALLEY one bedroom security condo Ricci spa recounters has pers \$500 Acasable As-

GARAGE, CLAREMONT, appro-145/month after \$ 00, 270 8369

GOLDEN HILL, TWO BEDROOM COTTAGE, shared-garden, feeplace, water paid. No garage, 1018 Zotti. Street, Pat. 235-9926, 266-1010.

GOLDEN HEL BEAUTIFUL NEW luxury apart meres Studios one bedrooms two bedrooms Pr wire balcones, all approximes, security parking, pr property of the property of the property of the pro-

GOLDEN HRI, 5775 and 5475 1-7 bedrooms, refur-bished, carpet, man blinds, slove, refrigerator, quiet, conseniers to ation, 835-847 27th Street, /32-6176. GROSSMONT HIGH AREA 2 bedroom, 1 bath bruse-gauge fireplace ferced yard. Available September, 5750 Call Jean 440-498.

HILLORESTIMISSION HILLS. \$395. Quiet, clean, private small 3 fedroom cottage in quiet area Parking, small yard. I senare only No pets. 296-6760.

LA JOLLA CONDO, ride your bike to UCSDI One bedinom, 1 bith unfurnished, pool, parking, ja-cura, launding patio, Stay cool on the Coast (450month: 455-565)

LA JOLLA 350 reward if you can find a nice 550 agortment in La Jollal Pacific Beach area for professional with small quiet dog. Christine 280 4025

LA MISA HOUSE, uniturnment, targe 2 sectiouss, bath, very clean, femced grass yard, plus 1 bedroom 1 bath private studio 7304 Cornell \$850,698.2621 LA MESA, 1525, 2 BEDROOM 2 BATH targe luxury apartment. Excellent location near major shopping, freeways. Includes air, dishwasher, carport, laundry facilities 463–5195, evening 447-345.

MISSION HILLS: Large studio near Washington & In-dia New tile, carpet, stove, refingerator Guest, no pets. \$135 month. Tom 283-6171 ARSSON VALLEY condo, near studium. One bed-room builtiers balcony pools terons, laundry, chill house, parking No pets. Available August. 1st 1475; 277-3736.

MISSION VALLEY CONDU. Small 1 bedroom, ex-client bustion, overlooking pool and 2nd floot ten-rus, all amendess, available July 11: 1475 monthly 1588 2000 of 64 (37).

NORTH PAIR CROSS.

NORTH PAIR CROSS.

NORTH PAIR CROSS.

The doors from all forces.

ROGER JONES

THE READER PUZZLE #365 Hardwhere

This week's puzzle is sort of audio connect-the-dots.

Starting with the radio at the upper left, see if you can carry its tune through all the

components we've supplied

adjacent piece of hardware either horizontally or vertically. You begin by

Video camera (with built-in

Personal cassette recorde (with mike jack)

Three-piece stereo radio rece-piece stereo fadio/ cassette recorder (with mike jack)

Reel-to-reel audio tape recorder (with built-in amp)
Audio cassette recorder (with

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

OFURO HOT TUBS in Pacific Beach or Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92183 by 9-00 a.m. Wednesday, six days following the issue date.

3. All entries must be accompanied by ways name accompanied by ways name.

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

their immediate families are not eligible. Even of dispates or tes, decisions of the judges will be decisions of the judges will be final, and arbitary. We've only got five prizes each week to give away, so if there are more than five winners we'll have a lottery. 6. All answers must be entered in the space allotted on the puzzle original profiles. One calls original profiles.

MIRA MESA CONDO: 1710/month: 2 bedrooms, 2 baths: Drapes, mini blinds, 2 car carport, security, pool, sicural; 578-6710, 455-0518.

mike)
TV/monitor
Microphone
Video cassette
Speaker

videotaping the radio.

The equipment includes one or more of the following:

Each move will be to an

MISSON VALLEY CONDO 2 bestroom: Large Inving room, latchen, unfurnished including wall to wall, chapes, built-ins, security swimming pools, savinas, jacuzzs, termis courts, earning room, parking, 1625, per month, Call 270-3286.

ARODERN, NEW, TWO SKYLIGHTS, large kitchers, tiled, closets, storage, small apartment Security, paths, quart, on bus fines, blocks from downtlown, references, 1395/month plus unities, 239-278.

NEAR EUCLID AND FEDERAL 2 bedroom, 1 bath condo, dishwasher, garbage disposal, reserved parking Available Bit 1450month 484-4947

NORTH EL CAJON BOYD Large attractive unifur-nished studio. Big latchen and house closers for one employed person only Lease required, no pets. 1290 morths 1394-6554.

NORTH PACIFIC BEACH 2 rooms, in a very nice 

医图图量

PACIFIC BEACH AREA. I room in 2 bedroom house with front yard, female only, please, 5275 rent, 5250 depose, available August 1, Karen 274,54(3 af ter 5, day 544-0300.

PACIFIC BEACH: I block from buy unfurnished, stu-dro apartment, \$430 per month. Available immedi-ately. Pets considered with deposit: 275-3030 ext

PACIFIC BEACH: Large 3 bedroom, 2 bath, great for studentsignoup. Non-smokers, quet, annual lease Call 274 4807

POWAY EXECUTIVE HOME 4 bedroom, 2 birth, beauthul Nearly new frome, in exceptional condition. Lots of stronge, large loc dog run. Available.

Winners of and Answers to Reader Puzzle #363, Twin Bills Twin Bill number two gives many people the willies. It was "Buffalo" (not "Wild") Bill.

) William F. Buckley, Jr. and

Bill Moyers 2) William H. ("Billy the

Kid") Bonney and William F. ("Buffalo Bill") Cody 3) Bill Cosby and Bill Murray 4) Billy Martin and Billy

Carter
5) William Shatner and Billy Dee Williams William Shakespeare and Billy Joel



Of the 155 entrants, eighty four were correct. The winners are:

1. Valerie R. Cobb,
San Diego

2. Renate Adloff, La Mesa

Jeff Bryson, San Diege Geri Davis, El Cajon Peter Hoffman. San Diego

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NORTH PARK house. 3 bedroom, stove, refrigerator. 1 394 bathroom, 5650. Evenings, 223-2040. NORTH PARK BEAUTY Immuculate newly deco-rated imade and out, new carpets, 2 bedroom, fre-place No pers. \$750/month Sandra, 224-3441 NORTH PARK AREA, house for rent. 3 bedroom, 1 34 bath, appliances, 1650 Evenings 223-2040

NORTH PARK: 1 bedroom, 1 birth apartment, car-pet, drapes, refrigerator, stove filmois Street, 1385 Manager, 282-3399

NORTH PARK Two, two bedroom unfurnished apartments at \$395/5435 \$300 deposit. Child, cat ok. Sove, refrigerator, laundry See \$530.1/2 Madison Call bearings, 294-8737. NORTH PARK AND LA MESA one and two bed-rooms, super nice Please call 299-4293 or 589-9013

PACIFIC BEACH 2 bedrooms, I bath, unfurnished apartment 5610, includes gas and water New outst near bay No pers. 454-4136.

PROFESSIONAL COURTS, recommended to the control of the control of

POSARRO, MEXICO: ON brain? Large 3 bedroom, 2 bath: 6 persons for 3 riights, 1260; 6, 1280; 10, 1300: Weekly for 6, 1500: Distry 280-4548.

AREA - Naci weeks fire rent, 1380. One bed, unfurnished apartment, air conditioning sper now file pers, 4050 4sch Street, 28t 5471 residue; 25,4950.

SOUTH OCEAN BEACH: 2 BEDROOM townhouse and two bedroom for: Parking for 2 cars, saundly new carpets, dispet and stoage. Excellent location 4811 Command. 459-5222

JULY 11, 1985 33

SME COLLEGE ALEA Long 3 bendoon 2 per low-fraces as continuing one putter ferring up get for a long 9 for college and putter ferring up get for a long 9 for college and putter ferring up get for a long 9 for college and putter ferring up get for a long of college and putter for a long of college and putter for a long of college and putter for a long of college and college and

IALMADGE AREA LOCATION convenient to every thing. Two bedroom I both Quet building pool 1420/mor.th. Available August I Minager 280-2140.

UNIVERSITY CITY Unturnished bedoors Stu-benotive quez dean turnished buse, 14 ubito yard garage investigated a males. No smokelpet husbook August 123 457 480.

Description 2 bitch conido with refrigerator witherdryer disper butto, garage, storage community pool, park 1975, 450-4304 LAVLESTY 6.505 AREA. I bedroom duplex, like new 5650month Nest, clean, quiet, excellent location. Garage available: 1405 Wightman. Available. 1405. Vigitation. Available.

· (Foo-Tahn) noun

FUTON

Derivation—japanese for bedding

**COTTON FUTON FROM \$99** 

SAN DIEGO

PACIFIC BEACH

MIRAMAR

EL CAJON

KEARNY MESA

**POINT LOMA** 

CARLSBAD

LA MESA

ESCONDIDO

ENCINITAS

OCEANSIDE

POWAY eds 13530 Per

270-3680

578-9470

425-3252

440-4571

565-9407

224-2808

729-8903

698-6171

489-8555

748-7999

942-8417

WIST BALBOA PARK BAYVEW large unfurnished. I bedroom apartment with following Carpets drapes, appliances Caticonsidered 1535, 296-033.

Real Estate

ESCONDIDIO CONDIO reduced \$7000, to \$48,900 2 bedroom, 1 1/2 baths, cathedral ceiling, built-ins, air, pools, picuzzi, weight room, club house. Evening, weekenst, owner 745-454.

Need

extra

Give Blood

income?

se nom & Barn ToMohanciants i hours Beach brand new 3 pearsoon, 2 1/2 bath, and steps to water 5109 000, 2 sood, 1st day Eneplace, deliane extrain, cramic ble, cathedral ceilings, minored wardholes 2 model beditoon suites. Progress Conditional

BIG SEAR LAKE CAMP /3 bedroom 11/2 buth freguer large tot, view of lake \$100,000 ferms add. lake

BURUNCAME inchectural award winning home 2 bedrooms made into one plus quest study wibuth sturning remodel finipulse, fundwood floors, designer witchen, skylights, countywid \$141,000 283-9336.

CANADA BRITISH COLLABBA B bedison: 2 story fixer house, busement, gurage, storage sted Printe business location, 179,000 PO Box 99854, San Deput CA 97,000.

DEL MAR TIME-SHARE condo. Willness C

ESCONDIDO: 4 bedroom: 1,314 bath, pool with built-in spa, near Felicita Park, only, \$104,900 by owner 741-6304 MIRA MESABPACIOUS detached condo feature king Size bediscom + 3id bediscom or den 1 place, private patio, only \$76,500. Bob or M Censury 21 Northcutt, 560 061.

AREA MISA Townhouse, 3 bestsoon, 3 bath, at taxted carpon storage room, 1400 sq. ft., pool, sp.: Assumates 564,000 total 584,000, will carry care 544,000 to 7,0728.

edecorated, inside and out, two bedroom, austrelidiyer, low space rent, quet park, minutes obserts and bay \$79,000 Details, 276-9464 MISSION VALLEY REALITEUE CONDO don't pass this one up One bedroom, upgrades 160,500

> ASSECTION WALLEY BY CAUNER one bedroom condu-trace location. Security gate, club house, pool, pr corp. Most sell. 147,000 Lowest in area. 944,0467 MISSION VALLEY AREA by owner Carryon view 3 bedroom 2 1/2 both futury condo Ail built-ins and

ANSSON VALLEY 2 bedroom I bith upgraded conto, surely 2nd story end unit with pools to risk covered parking, security, betony, storage 570-000 flore, 287-127, work 456-3178.

ASSON VALLEY DELETE! I bedroom condo fo rare by owner. All amendes, club house, tenno pool parazzi, private parking tow interest, assuma per loan. Byron 223-2215.

NCHILL HOME 1970 12360 with 9x12, expando Nee yard, carport and shed. Close to pools in young adult park. For sale by owner, 122,500 NEAR UCSD Tight, bright and cheery. 2 bedroom, 1.5 buth, gatto, garage, view and appliances. Mid 80's call 277-09 bit.

NORTH PARK \$1,000 down buys half ownership or newer 3 bedroom 2 both home with garage. Why one cent? Con Conv. for details, No.0.924

N HOUSE, Sunday, 12.4. Golden Hills large five boom home or duples, 14.16, 31st Street, Great lation, Close to town, 515 J.000, 239-9672 PACER MEACH spaceous one bedroom condo Near pool, terms, security Resort type setting. Only sos sett can them for Beatty 222, titl.

TAT LOOKING TO BUY a fixer upper frame unite

LYCNS VALLEY, 4.7 acres, that, irregated 65-to orchard. Includes unique plans, fees paid, home, septic, Losic, all unities, inspiring s bring horses 265-7270.

PYRAMID

BIOLOGICAL

PACHIC BENCH HOUSE, 850 SQ FT, 2 hedroom, buth with den, carport. On Ingraham, 39000 down 595 SQC 1H acre for in Vista, \$32,000, 941 4125. PACIFIC BEACH NEW TOWNHOMES Reduced \$104,900 3 bedrooms or 2 bedrooms with dert 2 bodro Over 1,200 square feet. Finge misses bedrooms wasted arising skylight, balcony, after from cores Constructions have given and femaling

PNLB IC BLACH Robb Wellington Quigley design. 7 bedroom, 2.1-2 bith townsome, \$129,500. Adust's steagner's dream Bioght atsiam, skylights, unique aichtesfure! Chies neighborhood. Progress Realty. 286,3400.

PACIFIC BEACH CONDO ocean front building, bedroom, 1 bath, \$105,000 large cash or classe and or motor home down, 272,9795.

PINE VALLEY 3 & 2 1/2, family room, enclosed aroun, cedar throughout, pool, redwood desk, trees, 1/2 acre, cul-de-sac Sale or equity share 473-8286.

POINT LOMA house, 4 bedroom, 3 1/2 bith, con-

POINT LOMA CONDO: Convenient, sysish, affordable! 2 bedroom, 2 bath, view, like riew, fireplace, washer and dryer included. Assumable financing by owner \$175,000. Call 223-062.

CASE APARTMENT BUILDINGS through Uncle Aratin booser Guaraneed Grans, loans let Great opportunity Complete paperwork structions 127-50 Jadd Enterprises, 627 El Boulevard, Suite 40, San Diego, CA 92115

RANCHO BERNARDO condo for sale, 1400 sq. ft., 3 bedroom, 2 bath, 2 car garage, Improvements throughout! \$103,500 For appointment, 487.4571

REAL ESTATE SEMINAR BOOKS and tapes. Don't pay 1500 Everything you need to know to buy for nothing, 160, Jeff. 224-1073.

In the heart of Hillcrest 3942 8th Avenue San Diego, CA 92103 (619) 298-0350

n, Tues, Thur & Fri 9:30 am-7 pmClosed Wed, Sat & Sun required. Do not eat fried or fatty foods before donating. Hepatitis B Program—Earn up to \$900 a month Come in for a free blood test (1) if you have ever had Hepatitis 5, (2) if you have ever had contact with Hepatitis patierts, or (3) if you have received the vaccine for Hepatitis B or been told you have the antibody. EAGLE CREST **HOTEL \$14** 

PYRAMID BLOOD BANK

525 Hawthorn Street, Suite 12 (between 5th & 6th Ave.) San Diego, California 92101 • (619) 233-4481

## **OFF THE CUFF** If you had only five minutes to evacuate your home, what would you take?



Julie Kessling Concession Manager Linda Vista

Linda Vista
My cat Oscar, my husband
Terry, and my pig collection. I
have to explain that one. I went
back to Pennsylvania and my
father-in-law hud raised thirtysix pigs. I picked one out and
named him Zug-Zug. They're
so smart. When I came buck
here without Zug-Zug! decided to start a pig collection
- glass pigs, ceramic pies. glass pigs, ceramic pigs, clocks, wall hangings. I'd hate to loose those. We also just bought new furniture. If there was any way, I'd like to take that. The bedroom set alone stained glass. I'd like to save the tiny glass vase that my grandmother gave me. It's been handed down for six generations now, and it would be impossible to replace.



Melinda Otanez Executive Secretary South Bay Outside of grabbing my kids Oscar and Omar, I'd probably Oscar and Omar, I'd probably grab important papers — my bill drawer, car papers, sursumer, that kind of stuff. Definitely my photos, I'd hase to lose those. I'd be more concerned about my clothes in the closest him he clothes in the closest the more concerned about my clothes in the closest him he clothes in the drawer. I'd just scoop them up and throw them into the car — the others I could replace. There's one thing that I have paper mitché sun. It's really unique looking, it's wired and has a big orange face. My mother in-law gave it to me. It's from somewhere in Mexico. I'd grab that if I had Mexico. I'd grab that if I had



Jim Wendorf Engineer/Surveyor Crest

Engineersurveyor
Crost unto cout three kids—
Megant, Lee, and Jennis, and
happened to have any at the
time. Then weld flind the two
Shelland sheepdogs Sugar and
Mindy and our Samese cat
Missy. The next thing would be
the drawers of photographs,
you know, wedding, family,
haby pictures. Weld gran the
albugmi cause they re all
together. The cameras as
the strength of the property of your
weathers and the strength of your
well with the property of your
well with the property of your
certificates, will, records,
deeds to the house. If I had
time I'd go down and get my time I'd go down and get my train collection, the old Lionel. I've been collecting them since I was a kid and I'd sure hate to



Monica P. Office Manager National City

Pational City
I'd get my little dog Chica—
we're inseparable. She's a
cockapoo; I've had her for ten years. Then my work clothes. My mother makes all my clothes. She's a professional clothes. She's a professional seamstress. They'd be impossible to replace. Probably my earrings. I like earrings and I have a big variety. Probably my boyfriend Jackie's picture, the cutest one. It's a 5 × 7 photograph. That's all I can think of. I hope in more consecutive forms to their co never comes down to that



Bob W. Retired Normal Heights

Obviously, we've been talking about this. Our house is on the rim of a canyon and the recent fire was too close for comfort. It's always scary come fire time. It gives you butterflies. The first thing I

think of are important papers
— banking information,
investment portfolios. I hope
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taited carpott, storage room, 1400 sq. ft., poot-qua. Avantative see 000 total 644,000, will carry record 560,600 t 672,0228

rated, inside and out, two bedrones, (diger, lose space rent, quet park, minutes hand buy 329,000. Desails, 726,9464 MISSION WALLEY REAUTIFUL CONDO don't puss

Assistion VALLEY AREA by owner Caryon view 3 bedroom 2 1/2 outh assury condo. All builties and surry estate. Large insumable loan: Low down! 1/17 400 346-1405.

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## **OFF** THE CUFF If you had only five minutes to evacuate your home, what would you take?



Concession Manager
Linda Vista
My cat Oscar, my husband
Terry, and my pig collection. I
have to explain that one. I went
back to Pennsylvania and my
father-in-law had raised thirty
to be a licked one out and six pigs. I picked one out and named him Zug-Zug. They're so smart. When I came back here without Zug-Zug I here without Zug-Zug I decided to start a pig collection — glass pigs, ceramic pigs, clocks, wall hangings. I'd hate to loose those. We also just bought new furniture. If there was any way, I'd like to take that. The bedroom set alone was \$900, it's all oak and was 5900, it's all oak and stained glass. I'd like to save the tiny glass vase that my grandmother gave me. It's been handed down for six generations now, and it would be impossible to replace.



Melinda Otanez
Executive Secretary
South Bay
Outside of grabbing my kids
Oscar and Oma, I'd probably
grab important papers — my
bill drawer, car papers,
insurance, that kind of stuff.
Definitely my photos, I'd hate
to lose those. I'd be more
concerned about my clothes in
the closet than the clothes in
the drawer. I'd just scoop them the closet than the clothes in the drawer. If just scoop them up and throw them into the car— the others I could replace. There's one thing that I have hanging on the wall—a papier-makeh sun. It's really unique looking, it's wired and has a big ornage face. My mother-in-law gave it to me. It's from somewhere in Mexico. I'd grab that if I had time.



Jim Wendorf Engineer/Surveyor Crest Of course our three kids

Megan, Lee, and Jenni, and our foster babies if we happened to have any at the time. Then we'd find the two Shetland sheepdogs Sigar and Mindy and our Statiese cat Missy. The next thing would be Missy. The next thing would be the drawers of phytographs, you know, wedding, family, buby pictures. Wed grab the albums 'cause they' re all together. The cameras and camera gear and the videotapes of our vacations. I wouldn't want to forget the freproof box course, which was to forget the freproof box course, which was to forget the freproof box certificates, with the work of the free proof box of the free proof b I've been collecting them since I was a kid and I'd sure hate to



Monica P. Office Manager National City I'd get my little dog Chica

I'd get my ittue oog we're inseparable She's a cockapoo; I've had her for sen years. Then my work clothes. My mother makes all my clothes. She's a professional seamstress. They'd be impossible to replace. impossible to replace. Probably my carrings. I like carrings and I have a big variety. Probably my boyfriend Jackie's picture, the cutest one. It's a 5×7 photograph. That's all I can think of I hope in never comes down to that.



Bob W, Retired Normal Heights Obviously, we've been talking about this. Our house is on the rim of a carryon and the recent fire was too close for comfort. It's always scary come fire time. It gives you butterflies. The first thing I think of are important papers banking information, investment portfolios. I hope that under that kind of stress I'd be able to remember the combination of the safe. I'd try to take our black cat, but she's to take our black cat, but she's a devil to find; she always tries to outwit us. Maybe some jewelry. We were in a hotel fire in England early one morning and we had to evacuate. I just grabbed the suitcases and fled. When you're in that situation When you're in that situation you grab what you can and go. Your safety comes first. — Lin Jakary

SSU AREA ner 2 bedroom (overhoods: 1-1/2 SYND) Overhoods: 2 bedroom, to the Color (overhoods: 1-1/2 bedroom) overhoods: 1-1/2 bedroom (overhoods: 1-1/2 bedroom) 1-1/2 bedroom (overhoods: 1-1/2 bedroom) overhoods: 1-1/2 bedroom (overhoods: 1-1/2 bedroom) 1-1/2 bedroom (overhoods: 1-1/2 bedroom) overhoods: 1-1/2 bedroom (overhoods: 1-1/2 bedroom) 1-1/2 bedroom (overhoods: 1-1/2 bedroom) overhoods: 1-1/2 bedroom (overhoods: 1-1/2 bed

hart, all applicates reclaims year-liver & dryer Plata, recrease, poor, spa. \$42,900, respectable \$72,0413, 644-7001.

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IRADE [2] LARGE CONDOS, owned firer and clear garden units, convenient day area for income units content day area for income units content day area for income units condition units content day area for income units. See In State Section 100 (2012), 3 on Dian property 2718.



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