PRIVATE PARTY wants to buy older incom-property regardless of condition 275-2257 5526 MONTH No qualifying Take over existing 8-1/2% loan on this gargeous. 3 bedraum 2 bath name: Call today, Kerp trying: broker 271-8400.

ARE YOU A CALLVET? Want to tray a house or condo? Expenenced and knowledgesible. John Scott, Eroker. — agent for Walker & Lee Roil Estate 287-07%.

ESCONDIDO Assume 10% loan no qualifying 3 bedroom, 2 bath, 2 private patios, ble baths and kichen, upgidalid, One common wall twin home. Tennis now, sool and clubhouse planned. Ask for Jackie 487-2850 or 578-2544. Tarbell Resident

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LOWEST PRICE in Li Jolla Leaving town, one tredroom condo \$85,500. Great financing: Also J acres in LA. County, view property. \$15,000 terms. Owner 455-1639.

FALLBROOK Assumable 7% loan 3 bedroom 2 bath, modern kechen Central as/heat, large fenced back yard, double-garage, 589,500, 280-3248, 726-4718, 728-2104

MOBILE HOME. 1970 Bitmore, 12 x 64, 3 bed-room. 1-3/4 bath, family park, by owner 117,500,447-4508

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16900 DOWN By owner Year old condo/ duplex 3 bedroom or 2 bedroom and den. 2 beh. carport, garage, large paio. Mira Mesa 178 900, 578-3765

CHCYCE BUILDING SITE acreage (I.23 acres) in Escondido (San Diego County). Beautiful natiside overlooking the valley. Close-in shopping elec-tric, water owner terms. 551,000 (213) 367-3616.

DICTIONARY HILL. Assume 10% down, owner will carry. Large 2 bedroom: 1-1/2 bath: 4 years new. Great view, open beams, landscaped, many expos. \$71,000,463-7555.

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Set But Suspinger 160 story 5 bed miled by part of price Classified as the price of a 3-6 cords and story 160 miled by part of price of a 3-6 cords and story 160 miled by part of and story 160 miled by 160 miled

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32 SEPTEMBER 18 1980

Elegant Dining 🏰 J.G.DURAND "Elegant" Price

Flamingo Pink Glass 16 piece Dinner Set special \$2000 Includes:

4 dinner plates

4 salad plates

4 saucers 4 cups

100

matching pieces: goblet \$200

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available at:

The Paper Doll a fabulous card and gift shop

1010 First St. in the Old Market, Encinitas 436-3144 Hours: 10-6 Daily 11-5 Sunday

1111 Prospect Mall, La Jolla 459-0561 Hours 10-10 Daily 11-9 Sunday

1523-8 East Valley Pkwy, Escondido Vineyard Mall Hours: 10-9 Daily 11-6 Sunday

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Business CASSIFIEDS. Businesses Including all types of paid services profit making enterprised may buy add for \$6 for 25 words or less; plus 20 cens; per additional word. Business Cassifieds may run for any consecutive number or weeks provided proper payment is re-ceived. All business add must be paid in additince.

DEADLINES. Classified ads of any kind can be mailed to the Reader and must be received by 9 a.m. Thursday, one week

1. Tests: 10 County of the Cou

THE READER reserves the right to edit or refuse classified ads due to inappro-priate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT TO:

OCEAN VIEW. 7th floor, deluxe 1 bedroom condo, balcony, pool, sauna, recreation room enclosed garage, laundry, secured building. Pacific Beach, 234-6415 or 274-2668.

BLUFFS MISSION VALLEY studio, pool jacuzzi, sauna, tennis. By owner assumable first seler will carry entry into housing marie: second home investment renual. \$53,700, 279-0177.

5 UNITS, \$10,000 down, owner will cary den Hill location on a 50x140 lot. Spanish, \$129,000 Terry 213,4934

ONLY \$89,900! Near new 3 begroom. 2 bath nome in Coronado Highlands. South Bay, Close to shopping & freeway access. Easy terms. Owner. 424-9778. MOBILE HOME 8x40" with 12x24" addition in nice, quiet, 5 star park with pool low space rent. Adults only. Must see: 18500: 263-0374.

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MOBILE HOME Encinitas, close to ocean: 2 bed-room, 2 bath, builtin hurch, bookcase built in the den. Breakfast nook, pantry, pool jacuzzi, club-nouse, 753-6789.

POINT LOMA, 3 bedroom, 1 bath, new earth tone carpets, bonus garage, Under market price as \$114,900 for fast sale, Principals only, Owner-agent 223-4455 or 226-0886.

It '/ESTMENT MULTIPLE, owner will trade 3 on 1 in Normal Heights for house close in. Principals only, 286-9384.

CONDO FOR SALE. 2 bedroom. 1-1/2 bath. 2 story, pool, security, parking, refrigerator, range, dishwasher. Like new. Owner/seller. Chula Vista. \$61,000 assumable. 463-9775.

SHARE OWNERSHIP IN home. You have a small down and are tired of wasting your paycheck on rent. Me too. Tom 583-6814 evenings.



THE PARTCH **REVERBERATIONS**



NOTES ON A MUSICAL REBEL

It is a warm August morning — an omen that summer heat will vie for one's attention all day — and the fragments of baze that remain from the dawn seek refuge, in slowly receding shadows, from the sun-light. Inside an auditorium of the musiculified and the sunders of large, strange, heautiful musical instruments stands in silence. Each instrument looks more like a piece of sculpture, yet each is capable of producing the sounds inside of a normal musical sound. They are made from all sorts of unlikely, though containers lopped in hair, exculpture sounds, artillery shell casings, and empty borties of Harvey's Bristol Cream Sherry. And they have mysterious, evocative

names like Zymo-Xyl, Quadrangularis Reversum, Mazda Marimba, and New Boo. They are part of the priceless, controversial legacy left behind by Harry Partch, a visionary musical composer, when he died in San Diego six years ago-parcha, a Magglan of Western music who designed and built the instruments and who explored numerous uncharder regions of sound, also left behind several intertical/musical compositions that, when performed, roll into you like auditory tidal waves, that articulated the reaches of harmony and discord in his own heart, and that force you to add at least thirty-five new colors to you concept of anishow. He also musical constitutions of unanswered questions and probability.

BY JEFF SMITH

City Lights

Hot Springs Goes Ûnder

Warner Springs is so is it's where vacationers from Julian go when they want to get away from it all. The tiny town's main attraction has always been the sixty-nine-year-old resort and its bubbling mineral hot springs. But now the place seems deserted. The Mobil gas station on the main road through town, Highway 79, is closed permanently, as is the town trading post across the street. Warner Hot Springs Resort is bankrupt, and has been since June of last year. Beyond the resort, however, in the dry hills that encircle the town, away from the view of the casual traveler, life goes or is thriving, in fact - and even the failed resort is

Showing signs of revitalization The resort, which sits on 2800 acres of arid land seventy miles northeast of downtown San Diego, boasts ninety-six cottages, a lodge, an airstrip, two golf courses, two Olympic-size swimming pools (one heated with sulfur hot-springs water), tenn courts, a restaurant, and riding stables. The one thing the spa does not have, though, is a sufficient number of clients. The party which has most

recently shown an interest in buying the resort, however, won't need overweight movie stars or bored millionaires to keep the place in the black. The Calvary Chapel, an evangelica

chapel in North Park), has reportedly offered \$4.2 million for Warner Hot Springs, and would use it as a religious retreat. Minister Chuck Smith visited the resort personally for the first time one week ago, although other church officials from Calvary Chapel have been there from each time.

who banded together under the name Warner Hot Springs in December, 1976, for \$10 million. The Germans filed bankruptcy on June 5, 1979, listing more than 250 creditors listing more than 250 creditors. Prior to the present owners, the resort was owned by a partnership which included the late Bing Crosby. However, that group owned the spa for only a year, beginning in November of 1975.

The resort had its start in 1911 when William Henshaw, San Francisco husiassense.

a San Francisco businessman, bought 60,000 acres and began building the resort around the hot springs near the Warner Ranch, formerly a way station on the Butterfield stagecoach route from St. Louis to San Francisco. Hearthan use also Francisco. Henshaw not only constructed the resort, but also developed Lake Henshaw as part of an irrigation system to bring water to the dry valley. Descendants of Henshaw sold the property and buildings to the Crosby partnership for \$2.8

The failure of the resort under the present owners was caused by general ment, according to





Wemer Ranch, 1894
long-time residents of the town. Lew Gilliam and his wife Judi have owned the pro shop concession at the resort's eighten-hole golf course for eight years, and so are able to compare the management of the past owners. "For one thing," says Gilliam, "there has been very slopp maintenance. They didn't mow maintenance. They didn't mow and trim as much as they should. They didn't make repairs of things they should have, and the golf course hasn't been kept up. They've just son of let the place go to pot." (Aithough most of the resort is closed, the golf course and swimming pools are still open to members.) Gilliani open to memb suggests that the German owners were not able --perhaps not interested --

keeping an eye on the operation of the resort. "From the way the Germans ran things here," says Gilliam, "I'm not so sure it wasn't used as some sort of tax write-off from the start. It doesn't really look like they wanted to be successful." Another resident who witnessed the decline of the resort is Postmaster Janet.

resort is Postmaster Janet Taylor, who has lived in the town for twenty-three years. "They had such poor management, the Germans," Taylor says. "The main thing is that the people who ran the place just weren't courteous. At a resort, you have to be courteous. I don't know if the

Germans knew who they hired

to run the place or not. The town itself has apparently escaped the dismal fate of the spa. The resort employed few of the local citizens except as part-time help, and so the failure has not upset very many townspeople.

'The only people it's going to affect,' says Taylor, 'are the folks at Las Tules [a small housing development] who used to come eat at the

Most of the people who live in Warner Springs are either retired or work outside the

industrial plants in Rancho California, near Temecula, or on nearby horse and cattle on nearby norse and cattle ranches). In fact, the population has grown over the past ten years, from 627 in 1970 to about 1000 today. Even the number of children ha increased, according to Robbie Blackwood, assistant principal at Warner Union School.

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"We've gained fourteen
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inconveniences to bother the local citizens was the closure of the resort-owned trading post, which included a small market. which included a small market. "Most people go to town once a month for their big stopping," says Postmaster Taylor, "either to Escondido or El Cajon. But when the trading post closed down, it was a bit of a problem because people used to go there for their bread and milk. Now alt of people go to Sunshine Summit about cight miles sonth of here. There 'a a stow there and the owner keeps it pretty well stocked. He even keeps packaged meat," Taylor adds

amazement.
At the Sunshine Summit store two men are talking about old times. One of them is the cashier behind the counter and the other sells meat from a refrigerated truck. "Oh, this place used to be something, place used to be something, didn't it?" says the cashier, a large man in his fifties who bles as he speaks. "When

City Lights

Crosby got involved with the resort, we all thought he was going to make it the new Pebble Beach. It's got a beautiful golf cours

"But it's gone to hell," says the meat salesman. "The fairways are all brown. They need fertilizer. But it's a good course Hell Ike Fisenhower used to play here. I was driving down the road one day — hell. twenty years ago — and all these damn soldiers were swarming all over the place, and down comes lke's helicopter. He just dropped in

"But these people," says the cashier, "they just let it go to pot. Now they're bankrupt. You get caught on that? They

owe you any money?"

The meat salesman shakes his head. "No," he says, "but almost. The owners called me up and ordered \$1200 worth of neat and I said to them, I said 'You don't got credit with me. It'll have to be cash.' I been in business here twenty-eight years and they never bought from me before. So they said forget it. Next day they went out of business."

Scout's Honor

In local newspaper lore there is something known as the Curse of the La Mesa Scout a curse whose most recen victims appear to be the staff writers of a downtown

witerins appear to the usual writers of a downtown celled the Daily Transcript.

The Scout, a weekly, tabloid-size, community per the Trenscript of the Transcript of the Tran owner in the past twelve months), but Lister appare opes to reverse the paper's slump by naming as editor his daughter Priscilla, changing the name to the Courier, and the name to the Courier, and assigning the Transcript's staff reporters to write stories for the Scout. The last change, however, is one that does not sit well with the Transcript reporters, and at least two of them are updating their resumes and buying rolls of stamps in readiness for a job

The Scout first published in 1907, and twenty years later it became an adjudicated newspaper, meaning that it was authorized by the courts to print legal notices. When the print legal notices. When the paper was bought by printer Allen Kaye in 1973, the legal ads kept it in the black. "Allen really built up the legal notices section." recalls Dan McLean, a Scout reporter under Kaye and now a reporter with the Daily Californian in El Cajon. McLean says Kaye undertook a direct-mail campaign to attorneys, seeking their legal

advertising. Kaye, says McLean, was a 'good-news freak'' who

refused to run police or fir news. "One time there had been a bank robbery," McLear recalls, "and the FBI gave me a photograph of the bank robbery suspect. We didn't have too much else as far as news, so I ran the picture or the front page. Allen damn near fired me." After three years of good news, Kaye sold the Scout and went into the printing business Mission Valley.

Mission Valley.

The paper was purchased in 1976 by former San Diego State student Bob Elledge, who ran the journal in conjunction with his printing business in La Mesa. Elledge paid \$5000 for the Scout, which was an eight-page broadsheet (standard-size newspaper) and which, Elledge says, was breaking even financially. A year after he bought it, though, Elledge reduced the paper to tabloid size to reduce costs. From the start, Elledge had

difficulties improving the paper. "I had no paid editorial staff," Elledge says. "My idea was to make the paper sort of an adjunct of the San Diego State journalism department." State journalism department."
In so doing, though, the Scout
was of uneven journalistic
quality that frequently looked
as if it were published by
student reporters. Even so, a as if it were published by student reporters. Even so, a number of reporters indeed got their start at the Scout, including Rob Golumn of Women's Wear Daily, David Hasemyer of the Evening. Gordon Murray of the Vista Press, and McLean, who received his SDSU journalism degree in 1978 and returned to the Scout as editor in January of 1979.

wife, Barbara. McKechnie, an attorney, was a special assistant to District Attorney Edwin Miller when he bought the paper from Elledge for \$15,000. The McKechnies also

owned the biweekly
Tierrasanta Bulletin, which

they had bought two years earlier, and McKechnie sa

their plan was to begin a chain of community newspapers. In fact, McKechnie told McLean.

who was editor of the Scout for

another month after the purchase, that community newspapers were a solid financial investment. McKechnie soon found out,

to journalism. He had worked as a reporter for papers in Texas and Arizona, and for eighteen months at the San Diego Evening Tribune when he joined the staff of the district attorney here, acting as press spokesman and, inter, as a deputy D. A. He had been to be a district attorney here, acting as press spokesman and, inter, as a deputy D. A. He had been to be a district at the staff of the district and the staff of the district and the staff of the staff the Scoat as editor in January of 1979.

The paper began to lose money under Elledge's ownership, and Elledge was obliged to take a job as a salesman with United King Features Syndicate in Chicago. The paper foundered in his absence. At times the paper The paper foundered in instance. At times the paper was completely written and laid out by one or two individuals. Elledge returned to San Diego to revitalize his printing business and decided was the paper. "It was just San Diego to revianze his printing business and decided to sell the paper. "It was just taking up too much time," he says, "and I was constantly worried about the darn thing." Elledge agreed last October to sell the faltering Scout to Logan McKechnie and his wife, Barbara, McKechnie, an

his wife set about reorganizing the Scout.

The first thing they did was hire a paid editorial staff, including an editor, reporter, and part-time reporter. They changed the design of the paper from a crowded five-column design to a more readable design to a more readable four-column layout, so that it looked similar to the Bulletin. Both the Rulletin and the Scout were typeset in Tierrasanta on the Bulletin's Compugraphic equipment.
"Both the McKechnies we very easy to get along with a very conscientious about the paper," says McLean. "They both got into it up to their elbows. They read every bit of copy. They weren't absentee

hough, that his optimism was not fully justified.

McKechnie was no stranger to journalism. He had worked

publishers. The problem, I think, came in because they had really increased their payroll significantly without getting the extra advertising they needed. Significantly without problems at himself. "I suppose if you wanted to be succined asy it was unsuccessful because of mismanagement on my part, coupled with the poor eccompt. Also to begin with, and I was unable to obtain further financing, even though retrieved in the problems." further financing, even thoug the paper was making money by 1980."

(It was not McKechnie's first encounter with a newspaper investment that ran aground. He had failed with a aground. He had rained with a weekly newspaper called Thursday, prior to buying the Scout, which was published for residents of the Mission Village area.)

The McKechnies filed for bankrustery last July 10. "My

bankruptcy last July 10. "My losses from all three papers was approximately \$300,000," approximately \$300,000," McKechnie says. "I learned a very hard and very expensive lesson. Everything my wife and I have worked for over the past twenty years is gone. I
guess I'm out of the newspaper
business probably forever."
McKechnie and his wife
listed debts of \$238,236. Other

than their house in Tierrasanta on which they still owe \$148,000, most of the debts were incurred this year. The McKechnies owed \$8000 in

federal taxes, \$15,000 to Security Pacific Bank for a loan, \$26,000 to Bank of America for a loan, \$1377 to Compugraphic Corporation fol leased equipment, \$374 to Accuprint for printing services \$4992 to Graphic Credit Corporation for leased equipment, \$2148 to Western Offset for printing services, and more to a total of fifty-one

The federal bankruptcy court The federal bankruptcy cou-approved the sale of the Scout and the Bulletin a month later to the Transcript for \$20,000. (The Transcript will not be assuming any debts of the former owners.) Lister's daughter, Priscilla, was almost immediately named editor of the Scout, although she didn't take the reins until this week. Priscilla, thirty years old, is a recent graduate of Northwestern University and a former assistant account tormer assistant account executive with a large advertising firm in Washington state. Although because of Priscilla's limited beckground n journalism some local in journalism some local newsmen are theorizing that the Scout is an expensive toy Lister has given his daughter, others, including Elledge and McKechnie, say the Scout can

be a profitable investment.
Lister will be typesetting and
printing the Scour with the
Transcript's equipment, and
the weekly paper will be
receiving editorial assistance
from Transcript editor Bob
Witty and several Transcript
reporters. The advertising
staffs of the Transcript and

staffs of the Transcript and the Scoat (soon to be Courter, for unexplained reasons) will remain separate. The Bulletin, meanwhale, will continue to be typeset on its own equipment, but printed at the Transcript. McLean, who has worked for three of the Scoat's past owners, paints a behalf bruver for the Scoat's past owners, but so behalf bruver for the Scoat of Nave to Nave to keep the stage to Nave to keep putting money into the Scoat and ride was the hard times," says out the hard times," says
McLean. "Who the hell is
going to put advertising money
into the Scout when they can go into the Scout when they can go with the [EI Cajon Daily] Californian, which has cheaper ad rates, covers the same area and more, and has a bigger circulation?" Another part of the Scout's competition comes from the Transcript itself, which solicits legal-notice advertising in direct advertising in direct competition with the Scout. (Another question arises as to whether the city of La Mesa has enough identity of its own to support a community newspaper. One newspaper which found it did not have such support was the La Mesa Life-News, which changed its name to the Sun-News in February of 1979 and which went out of business last December 1

In any case, Lister hopes to add a positive dimension to the Scout's checkered past, despite such doubters as McLean. "I'm beginning to think the Scout is jinxed," says McLean. "The strange thing about it, though, is that it refuses to

Mark Orwoll SEPTEMBER 25, 1980 3

Hot Springs Goes Under

Warner Springs is so i Julian go when they want to get away from it all. The tiny town's main attraction ixty-nine-year-old re its bubbling mineral hot springs. But now the place eems deserted. The Mobil gas closed permanently, as is the town trading post across the street. Warner Hot Springs Resort is bankrupt, and has been since June of last year. Beyond the resort, however, in the dry hills that encircle the town, away from the view of — is thriving, in fact — and even the failed resort is

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The current owners are investors from West Germany who banded together under the name Warner Hot Springs Resort and made their purchas in December, 1976, for \$10 million. The Germans filed fo bankruptcy on June 5, 1979, listing more than 250 creditors listing more than 250 creditors. Prior to the present owners, the resort was owned by a partnership which included the late Bing Crosby. However, that group owned the spa for only a year, beginning in November of 1975.

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Scout's Honor

In local newspaper lore there is something known as the Curse of the La Mesa Scout —

a curse whose most recent victims appear to be the staff writers of a downtown financial ne wayaper called the Daily Transcript.
The Seous, a weethly, tabloid-size, community tabloid-size, community wayaper, and its sister paper, the Tierrasanta Bullein, were sold tast month to Keith Lister, publisher of the Transcript. Lister bought he pair of papers for \$20,000 from the bankrupt owners, and immediately set owners, and immediately set about making changes. The Scout's recent history is one of declining advertising and shaky ownership (Lister is the third owner in the past twelve nths), but Lister apparently hopes to reverse the paper's slump by naming as editor his daughter Priscilla, changing the name to the Courier, and assigning the Transcript's staff reporters to write stories for the Scout. The last change, however, is one that does not sit well with the Transcript reporters, and at least two of them are updating their résumés and buying rolls of stamps in readiness for a job

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The paper was purchased in 1976 by former San Diego State student Bob Elledge, who ran the journal in conjunction with his printing business in Leving to the Stout, which was allowed to the Stout, which was a breaking even financially. A year after he bought it, though even the stout of the stout of the stout which Elledge reduced the paper to From the start, Elledge had.
From the start, Elledge had. From the start. Elledge had

From the start, Elledge had difficulties improving the paper, "I had no paid editorial staff," Elledge says. "My idea was to make the paper sort of an adjunct of the San Diego State journalism department." In so doing, though, the Scoat was of uneven journalistic was of uneven journalistic quality that frequently looked as if it were published by as if it were published by student reporters. Even so, a number of reporters indeed go their start at the Scout, including Rob Golumn of Women's Wear Daily, David Hasemyer of the Evening
Tribune, Gordon Murray of the
Vista Press, and McLean, who

wife, Barbara. McKechnie, an attorney, was a special assistant to District Attorney Edwin Miller when he bought the paper from Elledge for \$15,000. The McKechnies also

owned the biweekly Tierrasanta Bulletin, which they had bought two years earlier, and McKechnie says

their plan was to begin a chain of community newspapers. In fact, McKechnie told McLean.

another month after the

newspapers were a solid financial investment. McKechnie soon found out.

purchase, that comm

Keith Lator
though, that his optimism was
not fully justified.
McKechnie was no stranger
to journalism. He had worked
as a reponter for papers in Texas
and Arizona, and for papers in Texas
and Arizona, and for of the district
attorneys here, acting as press
spokesmen and, liner, as a
spokesmen and, liner, as a
with the D.A. Last January.
Immediately, McKechnie and
his wife set about reorganizing
the Scout. the Scout as editor in January of 1979. the Scour as editor in January of 1979.

The paper began to lose money under Elledge's ownership, and Elledge's ownership, and Elledge as salesman with United King Features Syndicate in Chicago The paper foundered in his absence. At times the paper was completely written and laid out by one or two individuals. Elledge returned to San Diego to revitalize his printing business and decided to sell the paper. "All the paper was sometimed to sell the paper was supported to sell the paper was supported about the dam thing." Elledge agreed last October to sell the failering Scour to Logan McKechnie and his wife. Barbara. McKechnie, an attorney, was a special

his wife set about reorganizing the Scout.

The first thing they did was hire a paid editorial staff, including an editor, reporter, and part-time reporter. They changed the design of the paper from a crowded five-column design to a more readable four-column layout, so that it looked similar to the Bulletin. (Both the Bulletin and the Scout were typeset in Scout were typeset in Tierrasanta on the Bulletin's Compugraphic equipment.)
"Both the McKechnies were very easy to get along with and very conscientious about the paper, "says McLean. "They both got into it up to their elbows. They read every bit of copy. They weren't absentee

America for a loan, \$1377 to Compugraphic Corporation for leased equipment, \$374 to Accuprint for printing services, \$4992 to Graphic Credit Corporation for leased equipment, \$2148 to Western Offset for printing services, and more to a total of fifty-one creditors.

The federal bankruptcy cour approved the sale of the Scout and the Bulletin a month later

federal taxes, \$15,000 to Security Pacific Bank for a oan, \$26,000 to Bank of

to the Transcript for \$20,000. (The Transcript will not be assuming any debts of the former owners.) Lister's daughter. Priscilla, was almost take the reins until this Priscilla, thirty years old, is a Priscilla, thirty years old, is a recent graduate of Northwestern University and a former assistant account executive with a large advertising firm in Washington state. Although because of Priscilla's limited background in journalism some local newsmen are theorizing that mewsmen are theorizing that the Scout is an expensive toy Lister has given his daughter, others, including Elledge and McKechnie, say the Scout can be a profitable investment.

Lister will be typesetting and rinting the Scout with the Transcript's equipment, and the weekly paper will be receiving editorial assistance from Transcript editor Bob Witty and several Transcript reporters. The advertising staffs of the Transcript and the Scout (soon to be Court

publishers. The problem, I think, came in because they had really increased their payroll significantly without getting the extra advertising they needed." McKechnie directs the

McKechnie directs the blame at himself. "I suppose if you wanted to be succinct about it," he says. "you could say it was unsuccessful because of mismangement on my part, coupled with the poor economy. Also, I believe I was underfinanced to begin with, and I was unable to obtain fasther financing even though

further financing, even though the paper was making money by 1980." (It was not McKechnie's

first encounter with a newspaper investment that ran aground. He had failed with a weekly newspaper called Thursday, prior to buying the Scout, which was published for

Scour., which was published for residents of the Mission Village area.)

The McKechnies filed for bankruptcy last July 10. "My losses from all three papers was approximately \$300,000." McKechnie says. "Il earmed a very hard and very expensive lesson. Everything my wife and I have worked for over the next twenty vers is gone. I.

past twenty years is gone. I guess I'm out of the newspaper

listed debts of \$238,236. Other

than their house in Tierrasanta

on which they still owe \$148,000, most of the debts were incurred this year. The McKechnies owed \$8000 in

for the Scout that includes tough competition. "Lister is going to have to keep putting money into the Scout and ride out the hard times," says McLean. "Who the hell is going to put advertising money into the Scout when they can go with the [El Cajon Daily] Californian, which has cheape ad rates, covers the same area and more, and has a bigger circulation?" Another part of the Scout's competition comes from the Transcript itself, which solicits legal-notice advertising in direct competition with the Scout.

(Another question arises as to whether the city of La Mesa has enough identity of its has enough identity of its own to support a community newspaper. One newspaper which found it did not have which found it did not have such support was the La Mesa Life-News, which hanged its name to the Sun-News in February of 1979 and which went out of business last December.) In any case, Lister hopes to add a positive dimension to the

add a positive dimension to the Scout's checkered past, despite

the Scout (soon to be Courier, for unexplained reasons) will remain separate. The Bulletin, meanwhile, will continue to be typeset on its own equipment, but printed at the Transcript. McLean, who has worked for three of the Scout's past owners, paints a bleak future for the Scout that includes

scout's eneckered past, despite such doubters as McLean. "I'm beginning to think the Scout is jinxed," says McLean. "The strange thing about it, though, is that it refuses to

- M.O.

-37.

-

- Mark Orwoll SEPTEMBER 25, 1980 3



Editor James Mullin

Jeannette DeWyz City Lights, Featu Steve Esmedina Music Scene

Lin Jakary, Off the Cuff

Mark Orwoll, City Lights, Features

Jonathan Saville, Theater and Classical Music

Jet! Smith, Theater

Advertising Director

Advertising Manage

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Mailing Address Reader, P.O. Box 8086 San Diego, CA 92138 635 State Street (714) 231-7821

Abe Orders Creamed Swine

I found the story on Chita Jing ("City Lights," September 18) very interesting. Interesting because I had already arrived at a similar reaction. Born and raised in North Beach in San Francisco as I stimular freedom even seal ratios of was. I grew up without any prejudice that I can recall, not against anyone from white to moutant color. To those from white to moutant color. To those chief, chita, your first reaction to creat these swine was the correct one. How many times, during my later to creat the control of "recist" agreed out as an experiment of the color of "recist" agreed out as an experiment of the color of the colo fellow blacks. The days of Clarence Darrow are over. No amount of heart-bleeding will ever serve to convince me to go easy on a thief. Again, Chita, you had a golden opportunity to show some thieves they cannot hide behind their color. Did they not threaten to kill an old lady and rry to make you their color. Did they not intended will an old lady and try to make you believe it would be your fault? And you fell for it. Second time around, don't make the same mistake. Cream 'em' Abraham Grossman Hillerest

Repped

I wish to second Jonathan Saville's tribute to San Diego Repertory Theatre ("Long Live the Rep." September 18). I too have been delighted with the have been delighted with the company's steady artistic growth. I'd like to see the Rep in a larger, modern theater, free of the limitations of their present home. June Gutfleisch Community Arts of San Diego

Selective Reading

Letters

Let me tell you something that Let me tell you something that may help earlm you. The same thing happened to me years ago with Duncan Shepherd. Then Steve Esmedina, almost weekly, had me screaming in outrage. The infection soon spread to Eleanor Widmer, I couldn't stand her. Eventually I hated the Reader. Now, I am happy to report, that has all passed and I look back upon it with some amusement. I enjoy

the paper again.
When perusing the Reader, 1 suggest you do this: read the letters column, the front-page article, Jonathan Saville and Jeff Smith who usually present incisive criticism), "City Lights," and task for the occasional creative pace — they we forth good. Use the rest of the paper as a directory for the week's fillers, concerts, and other cultural events. Lastry, if you are in need of comething, check the classified section; this is where the classified section; the classified section where the classified section is the classified section of the classified section in the classified section is the classified section in the classified section in the classified section is considered as the classified section in the classified section is considered as the classified section in the clas look for the occasional crea she doesn't get to her subject within the first two paragraphs.

It Happened in San Diego . . .

Entries should deal with an event, incident, or encounter that took place in San Diego County and should be no longer than 5000 words.
 Entries should be submitted by main to: Reader Writing Contest, P.O. Box 80803, San Diego 92138. They must be received no later than 5.00 p.m. Friday, October 3, 1980.
 There are no residence or age requirements for eligibility, nor is there are not rely exposure to the reader of the read

are not eligible.
J. Judging will be done by the Reader editorial staff,
J. Ludging will be done by the Reader editorial staff,
The Reader assumes no responsibility for loss of entries and will not return manuscripts.
The Reader assumes no responsibility for loss of entries and will not ever with each work submitted.
Entraints should include annue, address, and telephone number with each work submitted.
Entraints should include annue annue and be considered in an open control of the Reader.

First Award \$350 Second Award \$250 Five Honorable Mentions \$50 each



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Some Fun

Re your article on motorcycle fatalities ("City Lights." September 4). How about those that survive? That is, they survive be the survive? The survive?

Gas Passage

I was so interested in what your paper was telling the people of San Diego about their air pollution that I finally waded through your whole cover story of August 28.

"There's Something in the Air." It was not really sad, because we know our air to bud and getting we know our air to bud and getting who will be supported by the same of the make our lives daily more hopeless. If I didn't have omething far better to suggest, I rouldn't bother to write now.

We don't need to stop driving or cut back. We don't need to cease production or expansion. Do we think historians in 2050 will be saying, "Our society grew and flourished until the 1970s, when suddenly see realized see could give no more, so had come upon a procepiec which the mind of mankind was unable to bridge." No. If hydrogen is the answer. No. If hydrogen is the answer. No. If hydrogen is the answer. No. If hydrogen is most plentiful element in the universe. And when we have hydrogen, there is not plentiful element in the universe. And when we have hydrogen, there is not plentiful element in the universe. And when we have hydrogen, there is not plentiful element with the hydrogen the position. Let up up a saide foolish attempts. Let up up a saide foolish attempts. Let up up a saide foolish attempts. Let up up a saide foolish attempts between the hydrogen the saide foolish attempts. Let up up a saide foolish attempts between the hydrogen the saide foolish attempts and the hydrogen the saide foolish attempts. Let up up a said the hydrogen the saide foolish attempts and had been a said the said the hydrogen the said the said the hydrogen the said uddenly we realized we could

another.
The pollutive elements generated by nuclear power are so dangerous that only greed for money can explain how they could have been allowed into our lives in this supposed age of entitleteness.

this supposed age or enlightenment.

The use of hydrogen is not new, unproven, unsafe, untested, or uneconomical. Many of us have seen this gas produced in a high school science lab by the passage of an electric current through water. Several universities have [continued on page 22]

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Straight from the Hip

Dear Matthew Alice Ever since I treated myself to a delicious bowl of turtle soup in England recently. I've been searching for a restaurant here

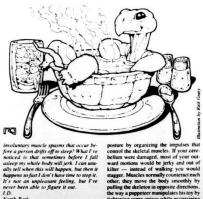
that serves it. Is there such a place. Karen McCary

San Diego

I have learned of no restaurant that serves real turtle soup. An imitation is served at Lubach's, 2101 North Harbor Drive, for \$1.75 a tureen, and at Grant's Grill, 326 Broadway, for \$1.50 a cup and \$1.75 a tureen

Our family lives in a very close suburban area. Within fifteen feet of our house, our area. Within fifteen feet of our house, our neighbors are operating, a huge radio transmitter, beyond a doubt exceeding state regulations. Much disquieting evidence has emerged from experiments in both the United States and the Soviet Union concerning the effects of "electric strog." Whom can we call or write about this problem?

It isn't the state but the federal govern-It isn't the state but the federal govern-ment that regulates radio transmitting. The Federal Communications Commission would not approve a radio transmitter that endangered nearby residents; if you be lively gour neighbors are deing you harm, telephone the FCC's local office at 29-3-478 and site of June Alexon. With home the federal commission of the control of the commission of the control ence, with a formal complaint form in the



fore a person drifts off to sleep? What I've noticed is that sometimes before I fall noticed is that sometimes before I fall asleep my whole body will jerk. I can usu-ally tell when this will happen, but then it happens so fast I don't have time to stop it. It's not an unpleasant feeling, but I've never been able to figure it out

The spasms occur in every normal per-son at one time or another, and indicate no disease or dysfunction. The body jerks be-cause the nervous system falls asleep un-evenly. In general it falls asleep from the top down: the cerebrum, or thinking por-tion of the brain, is the first to relax, followed by the cerebellum, whose function

Dear Matthew Alice:
Do you know what that white coating is that can be seen on plums at this time of that can be seen on plants at this time of year? It appears to be the residue of chemical spraying, but I can't believe that supermarkets could sell fruit so heavily oated with a chemical. A casual washing in water does not remove it, but scrubbing the fruit with an abrasive pad and deter-gent will. What is the most effective way to wash fruits and vegetables to remove

Pacific Beach

Pacific Beach
You city windowbox — that's no chemical on your plums; it's the waxlike coating that the tree produces to protect its fruit from drying in the wind and sun. Many plants produce waxes to protect their delicate parts. The wax of the carnauba, a South American palm, is valuable as a polish and as a protective agent for phonograph records. Cucumbers are coated with a natural wax which is often coated with a natural wax which is often removed when the vegetables are cleaned and prepared for market. Therefore, the last step in marketing is to coat the cucum-bers once more with mineral oil or some other harmless substance that will keep the vegetables from drying on the shelves. Scrubbing in plain water is the best way to remove nesticities and other leval chemiremove pesticides and other legal chemi

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

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inginening some strings while maintaining tension on the others. Now, if the cerebe-lum falls askeep while the spinal cord is still charged with electrical messages, the effect is like cutting some of the strings on a pupper; the arms and legs jerk before falling to rest. Sometimes the spasm oc-curs when you have already lost con-

sciousness in sleep, and so you never feel

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WHY NOT

PARTCH

wrote for the conventional instruments of an orchestra, using the dominant tuning system of the West — the twelve-tone scale of the piano — the problems are usually matters of interpretation and the works. At a general production of the works, At age tween a profusion continuation of the works. At age tween a profusion continuation of the works, At age tween a profusion of the works and written, based on what he called the "tyranny of the piano" and the teacher to the works and the pianon of the piano

was only an imitator of the tradition he found dumped on him, without ever ques-

oceanic, non-Western minisounds he heard in the world around him. For the next four and a half decades, most of the time working in virtual obscurity. Partch de-voted his entire life to the production of those sounds. Only very late in life did he acquire a belated but significant interna-tional reputation (to this day he is still more revered in Europe than America) as both a major musical componer and as an innova-

wrote for the conventional instruments of

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vised complex theories of intonation and even of performance to accompany them.
His legacy has created problems equally complex. It has constituted, in music circles, almost a national debate.

The questions are easy to ask, the prob-lems easy to understand. Stated simply, they are: What now? Where does one go from here? What is being done, or should be done, with the unique nature of the Partch legacy? The answers and solutions, however, are like the music of Partch — a are the fire music of Parten — a vast array of conflicting opinions, suggestions, and opposed proposals. And Dan-Lee Mitchell, a teacher at San Diego State University who worked with Parten for University who worked with Partch for eighteen years and who legally inherited the legacy, has been the focus of both praise and criticism for the work he has done with the inheritance.

Other problems intrude here as well.

Other problems intrude here as well. The instruments are in varying states of sickness and health. While some can be replaced—improved even, as is the case with the New Boo built by local composer Cris Forster — others cannot. The Cloud-Chamber Bowls, for example, which sound like fluidg longs, are made of brittle, twelve-gallon Pyrex contained health of the control of the score in which it appears. And the Harry Partch Foundation, headed by

Mitchell, has only limited sources of funding at present (derived largely from the royalties on Partch's intriguing book Genesis of a Music), a large portion of which goes into the upkeep and repair of the slowly deteriorating instruments Also, the Harry Partch Ensemble an ments, requires enormous amounts of time (yet with no financial reimbursement) from its members for rehearsals and per

Of this and other problems, one member of the Harry Partch Ensemble has said. and they are so cumbersome it's very ex-pensive to get the music heard. The large fee required just to move them around is self-limiting. And yet people all over the world, who think they and only they know hands on Parish's suff. Bits on the people they going to do? It's kind of like people crossing a feld in 1750 and coming across a football. People don't know what kind of game to play with it yet. "Others, of course, have expressed the core of the people don't know what kind of game to play with it yet." Others, of course, have expressed the core of Parish are either too inquient devices on anti-intellectual), that the time has come to entryilify the man and to concentrate on

whom are leaving the area shortly.

demystify the man and to concentrate on this or that aspect of his work (very few agreeing on which one). In fact, speaking

BUY

SELL

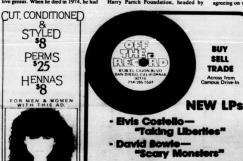
TRADE

to the various people who have, work with, or have since his death become volved with Partch and his work is like asking the disciples of twenty-five different religious sects about the true nature of the Godhead. Each sees a different Partch, contribution, and direction for the legacy.

Harry Partch was an outsider, and he liked it out there. One day in his youth, liked it out there. One day in his youth, Partch recalled, he watched "bad men" through a telescope outside of the whistle-stop town of Benson, Arizona. It was 1906 and Benson, located in southeastern Arizona about twenty-five miles north of Tombstone, was still in the "dying gasps of the Old West," according to Partch. An occasional desperado still refused to kowtow to the call of civilization. Peering at the bad men as they were "holed up in some nearby rocks," with a local posse swarming around them, Partch said, "I fear that my five-year-old sympathies were all for the hunted."

all for the hunted."

Harry Partch was, one might say,
spiritually allergic to limitations of any
sort. Imagine someone dissatisfied with an
apparently inexhaustible quantity one who finds even that quantity severely limiting for his purposes. Imagine a poet, for example, who complains of a confinement imposed on him by his own language and grammar — a cultural con-spiracy designed to restrict the expressive urges of his soul — even though the same



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linguistic resources have served his fellow poets for centuries. Or imagine a painter who sees colors in nature for which there are no existing pigments and who must, by necessity, grind his own. Now imagine a necessity, grind his own. Now imagine a musical composer who finds the twelve-tone scale, which has served his ancestors, to be a prison that bars him from producing the sounds (and sights and colors) he ex-periences in the world around him. Harry Partch was actually all three of these people. And more, since his metaphori-cally allergic reactions to limitation were not restricted to his art; they also dominated his life — the rugged, difficult exis-tence of an outsider. Here is one of his favorite poems, which he found on the wall of a screening room for children's films in Los Angeles (he always read with interest the writing on walls):

Once upon a time There was a little boy

And he went outside.

Partch was born in Oakland, California, in 1901. His parents had been Presbyterian in 1901. His parents had been Presbyterian in sistenaries in China who endured the Boxer Rebellion. Two years after his birth, they moved to southeastern Arizona to homestead, but never for long in any one place; after age fourteen, in fact, Parch never stayed more than three years in any single residence. He roamed all over— in the stayed more than three years in any single residence. He roamed all over— in the stayed more than three years and the stayed for the sta small, wood-frame, two-bedroom house on Felton Street near Adams in Normal Heights. His reasons for eventually set-ting in this area were twofold: he was of-ferred a teaching post at the then relatively new University of California (he lasted one term); and he especially liked the temper-ate climate of San Diego, since extreme changes of temperature play havoc with the delicate constitution of his instru-ments. But Parch never fretited all that Heights. His reasons for eventually setmuch about where he lived. He told Rol-ling Stone vriter Jonathan Cott, "Hell, man, I don't care where I am. If I were in the North Pole I'd go on writing. I don't care if I'm in euphoria or despair — I'd go on producing. It doesn't make any differ-ence."

the potential is the second of the control of the c teaching himself Greek and "devouring the idea of music." He supported himself in this period by washing dishes seven days a week. He picked fruit during the Depression in the San Joaquin Valley. He lived as a hobo for almost ten years. He had several jobs as a proofreader (when he worked for the Brawley News, he hitch-hiked from El Centro to Brawley avery day). And at another time was San

Diegans John and Aleta Glasier, who met Diegans John and Aleta Graster, who men him in 1942, Partch was instrumental in the planning of Borrego Springs. 'He was actually in the office of the planning commission when they laid out the city." says

For most of his life Partch also survived on grants, fellowships, and the university system in general. The last, however, was a financial necessity he often detested, since he felt universities to be mere re-

since he felt universities to be mere re-positories of musical dogma. "It is very difficult," he said, "to recline alongside dogma with serenity." Because of a continual lack of funds, Partch himself had to maunfacture every-thing he needed, like a modern-day Robin-son Crusoe. In order to achieve the sounds he heard, he had to Suild his own instru-ments out of whatever materials presented ments out of whatever materials presente themselves to his scrutiny ("I am not an

themmedies to his scruting; "I am not an instrument builder," he said, "rolp' a philosophical music man seduced into carpentry"). He also built countless pieces of furniture, an icebox and a cooler — for a trip from California to Madison, Misconsin. in a used Studebuker — a shower and sunken Greicain bathtub in Gualala, California, and so on. Partch attributes this capacity for self-reliance to his experiences as a hobo, from the early Thirties to the early Portices." It is the early fortices of the early Thirties to the early Portices are a feeling of immense satisfaction to be on my own, to be able to cook my own meal and not have to eat in some hash joint; to sleep under the stars and say.

among a group of hobos, or among tran-sient orchard workers and, right away, there's human contact. Which doesn't mean they always like each other, but

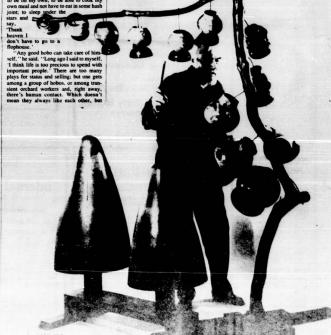
manik At adhaosath, Post.

there's a human contact without this fighting for place constantly. It's just a little sidelight on why I felt it necessary

little sidelight on why I felt it necessary during the Depression to be a hobo and take a pack on my back."

And yet during this same period, the hobo met a very important person, the Irish poet William Butler Yeats. In 1934 Partch received a Carnegie grant to study the history of musical intonation in England. While there, he made an excursion to Ireland and tree with the music roost. Partch land and met with the master poet. Partch played the Adapted Viola, the first of his

original instruments, and "Yeats loved it." The artistic exchange was mutual. From Yeats, Partch received renewed impetus to explore. And one of his favorite petus to explore. And one of nis rawonte sayings comes from writing Yeats has done on theater. "I hear with older ears than the muscian," said Yeats, "and the songs of the country people and of sailors delight me. . I have to find men with more music than I have, who will develop to fine subtlety the saining of the courter. to a finer subtlety the singing of the cot



and the forecastle.

The hobo and the poet? A contradiction?

Some would say so, and they would contend that the biography of Harry Partch (whom these people usually call "Partch") would be one continual listing of contradictory impulses. But others (who usually refer to the man as "Harry") argue usually refer to the man as "Harry") argue that the most deeply human aspects of his life are its extremes and that he could range, to invert one of the chapter titles of his book, from the vacant lot to Emperor Chun. One thing is certain: any simple attempt to label the man (as a hobo, or an intellectual, or a proports for example, and intellectual, or a prophet, for example, and he has been called all three) will be mis-

he has ocen cause and the leading.

Though no two people can agree completely about the character of Harry Partch, there are several areas of intersection, which are best summed up in the words of DanLee Mitchell. "Harry was a very responsible person. He could scream tion, which are best summed up in the words of Danlee Mitchell. "Harry was a very responsible person. He could scream at people toward the end of his life for doing dumb, immature things. He would ly off the handle — but not for long or too deeply — when people wouldn't carry out the word of the country of of the countr

"The Partch legacy is like a piece of choice beef out in a desert, and the buzzards are beginning to fly in from all over."



(the class met at 8:00 a.m.) and became almost violent. After an hour of dramatic flurries around the room, Partch asked the class if they understood him. When they said no, he went into a two-hour harangue

class if they understood him. When they was a constraint of the co that it was the strongest mint julep they ever experienced. "A tall glass full of bourbon, an ice cube, and a leaf of crushed mint," Szanto says. And neither could finish his portion. Partch became so offended that he got on the phone late that night to Mark Hoffman, Randy's brother, and complained that Randy and John wen nothing more than "Plymouth Rock Puri

tans."
Seen from within the confines of tradi tion and conventional social mores, Partch looks extreme to most, larger-than-life to some. He wasn't larger-than-life, just







what he called "specialization" in art and life. By this he meant any attitude that promotes blind acceptance of a small part of something rather than embrace the whole entity to which it belongs - settling for a knoll when you could have a mountain range. He even contended that whole entities, as presently conceived (like the entity of music), were themselves abstracted from larger units, with which they should be rejoined. Some examples

ould help here. Partch was bisexual. Like Walt Whitman in this regard, with whom he shares other affinities. Partch believed that nothing should be held back with respect to sexual exploration. He liked the Broadway musical *Hair*, for example, because he liked the uninhibited display of the human body in a theatrical setting and because he felt that to limit sexuality is to limit levels of possible reality. What is important to note here is that Partch was bisexual at a time when it was dangerous to be so. And in his sexuality, as in his muscal ex-perimentation, he had to live with the

paramoia that accompanied those choices.

Long before the most recent advent of
feminism. Partch resented the conventional roles women were given. This, he argued, was a blatant example of the specialization" he so detested, since the roles imposed definite limits for women. In particular, Partch was downright in-sulting when confronted with examples of what he disparagingly termed "professional Mom.ism" — a woman who re-lished nothing more, in his eyes, than being a housewife. These attacks, espe-cially the legendary tirade he delivered to one such homemaker in the nine-itemsor-less checkout counter of a supermarket in Normal Heights, have given some observers the impression that Partch was a

instead of accepting it through the ears. Other women who were continual supporters include Berthe Driscoll, who wrote the first favorable review of his music; the late Betty Freeman of Los Angeles: and Aleta Glasier.

Angeles; and Aleta Glasier.

The libertine, however, was also an anchorite. His refusal to accept the authority of any dominant tradition, due to his constant distrust of specialization, is reflected in the one statement he has made. with a dash of self-effacing irony, about his religious views. Rather than worship one god, Partch paid homage to a plurality of deities. "I am not a one-god man. I have of detites. "I am not a one-got man. I have
a whole pantheon, and they're probably a
little screwy, just like I am, which is
perhaps why I am just as I am, and perhaps
why I am so faithful to them."

It follows that the man who refused to

accept the standard conception of things would not allow himself - with one huge exception — to be fied to objects in gen-eral. This Dionysus of multiple explora-tions was also wedded to extreme austerity: he was decidedly antimaterialistic. He wasn't all that upset, for example, when Phil Keeney (a member of the ensemble who looked after Partch in his last years and who found him dead on the bedroom floor of his Felton Street home) accidentally smashed Partch's faded blue. eleven-year-old Chevy station wagon into four other cars one night in 1974. Instead, after he and others got Keeney out of jail.

all Partch wanted to know was if Phil was okay. "He didn't give a damn about the Chevy," says Keeney.

On another occasion — and this tale has multiple versions, which is in keeping with his pluralism — Partch was invited to compose a musical score for one of the first science-fiction movies at RKO. At almost any time in his later life, if he wanted to, Partch could have supplemented his

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OPEN 7 DAYS CALL 298-0531 Parten was brought on the set and shown a rough-cut version of the film. Thinking be could do a good job, Parten immediately asked for more contro! When it was not granted, he told the producer and director where they could with difficulty, showe the film. Looking back on the event, Partch said, "The only thing I would score

would be a filibuste in the House.

The huge exception, of course, was the fleet of instruments—built to voyage into uncharted seas of sound. Most of the inuncharted seas of South were built, initiated in some way or rebuilt, in California. He began small In 1928 he constructed an Adapted Viola, a lengthened fingerboard he had a violinnaker in New Orleans attach to a viola. Then he made a similar adaptation to a guitar in 1934. In this same year, he de-signed and built the Ptolemy, a large reed organ, while he was in London. He had it organ, while he was it London He had shipped to Santa Barbara, "where it stood abandoned in a garage," To this day the whereabouts of the Ptolemy are unknown. "The abandonment," Partch said, "was not unintended. Eight years of hoboing lay ahead." Someone must have had one

small community along the coast of northern California near Ft. Brage, Partch had ern California near H. Bragg, Partch had about ten instruments, including the Chromelodeon, an adapted harmonium about the size of a piano. To move into his new home, Partch used a makeshift trailer, towed by his old Studebaker. It took him almost a full day to make the short drive from the Coast Highway to his new resi-dence, since he had to negotiate a narrow dirt road — a roller-coaster trail that must have been a burial ground for deceased boulders. About halfway up the grade, at a spot where both sides of the road gave

he Studebaker broke an axle. Undaunted. Partch carted each fragile instrument by

From 1949 to his death in 1974, Partch built and rebuilt around twenty-five string and percussion instruments. He crafted atant Kitharas, stately modified replicas of the ancient Greek harplike kitharas. One of ese, which stands well over six feet in height, requires two performers to play its seventy-two strings. He built several types of percussive instruments: some out of bamboo (Boo, Mbira Bass Dyad, and Eucai Blossom); some out of metal bowls, bells, and other "found objects" such as artillery shell casings (the Spoils of War) artillery shell casings (the spoins of war, and empty bottles of Harvey's Bristol Cream: Sherry and Gordon's gin (the Zynn-Xyl); and four large, resonating manuabas, made of Pernambuco or Brasilwood, the visual splendor and rich and of which soon put to shame their distant cousin the xylophone (Diamond Marimba, Quadrangularis Reversum, Bass Marimba, and the Marimba Eroica).

Though he treated each of his instruments with the abundant love of an overdoting parent. Partch had a special affection for the Marimba Eroica, which is four Sitka pruce bars attached to the tops of four spruce bars attached to the tops of four long, slender, boxlike resonators. Partch urged that these deep bass resonators, which often produce sounds more felt than actually heard ("If one sits on the floor,

be played in the more furious passages of a score as if the "Eroicist" were "Ben Hur in his chariot, charging around the last curve of the final lap." He also dreamed of an Eroica that is not moveable. "with reinforced concrete resonators going down into the ground and blocks mounted above into the ground and blocks mounted above them like a stairway. One could then trip up the scale to bed and waltz down to breakfast in the morning — or one could trip both ways at once to a musical

As each new instrument appeared

difficult. Partch once complained about manger of materialism in a letter. After he was asked to make a long-distance trek with the instruments for a performance, he complained that "this is exceedingly difficult." He then poked a sharp. satirical barb at another musical innovator known for his experiments with "found instruments." "Hell, I'm not like John Cage. All Cage needs is a gong, a carrot juicer, and a toothbrush."

Harry Partch was a hell-raiser, an Harry Partch was a hell-raiser, an iconoclast, a hobo, a visionary, a Bacchic monk, a schizophrenic (some say), a mass of complexities (or contradictions, some say), a dove and a great white shark. He was a man who, according to Harold Driscoll, "remembered all kindnesses favorably," and yet who would denounce the things he saw unfavorably with the vehicles. ory, and yet who would denounce the things he saw unfavorably with the vehe-mence of an evangelist. In one area he was totally consistent: he detested any single ruling attitude or tradition, about which he said, "The extent to which an individual can resist being blindly led by tradition is a good measure of his vitality

save given a damn. He would have said. "Concentrate on my works, the instru-ments, the theories," which respected crit-ic Jacques Barzun called "the most origi-nal and powerful contribution to dramatic music on this continent." And to which we

Harry Partch wasn't trying to stand the musical establishment completely on its ear. Rather, he wanted to row! out the wax that had accumulated in it over the last 200 years and allow its been one waternative almost Biblical fashion, as a full from wholeness into "specialization" and, his most bilitry uttered term, "sharestion." Originally, according to Parch, music was part of a much larger seathetic unit. a combination of the surral and the visual, the human voice and human body, dance, drama—all intertwined by the religious tendrils of ritual. Somewhere along the way (Partch doesn't asy specifically when)

each of these united elements became cut each of these united elements became cut away, "abstracted" from the whole. The consequences of this rift are that now dancers merely dance, musicians merely play music (collared by the "inhibiting incubus of tight coats and tight shoes"), and actors merely act — each separate part having been locked into "sealed spheres of purity." And each had become entangled in its own discrete tradition, something in its own discrete tradition, something that Partch regarded about as highly as the remains of yesterday's breakfast. "Tradi-tions in the creative arts are per se sus-pect. . . They exist on the patrimony of standardization, which means degenerastandardization, which means degenera-tion. They dominate because they are to the interest of some group that has the power to perpetuate them, and they cease to dominate when some equally powerful group undertakes to bend them into a new pattern. 'Partch was one such bender, and the new pattern he attempted to forge was a return to the wholeness he cavisioned in the theatified music of the ancient Greeks.

Partch looked everywhere around him Partch looked everywhere around him and saw only rigidity. "The ancient, lovely, and fearless attitude toward the human body was gone." The concert hall had become pettrified by "rampant formality, huge impersonal assemblies with closely placed, hard, stiff-backed seats, black and white tails, brisk robots on stage." Looking at the spectacle of these automatons, Partch allowed himself a dash only a specific part of the spectacle of these automatons, Partch allowed himself a dash automatons, Parich allowed himself a dash of wyn notsligia when he realled a more innocent time. "Back in the early Twenten, long before Hollywood Bow became a cemented, be-shelled, be-uniform unbered stadiums, a few of us would take analwiches and bottles of pop high up on without regard to whether we like of edd not like the music being played. That is a singular memory, and never since has the idea of the symphony orchestra seemed so primites in contemplation." Winkicians, in seea of the symphony orchestra seemed so painless in contemplation. "Musicians, in Partch's mind, had become second-class citizens, relegated to the pit and forced to perform like mannequins in a tuxedo shop. And, Partch says, "I have watched them jealously guard their precious misconcep-tions." In place of this stolid spectacle, Partch envisioned its opposite. He put his musi-cians on stage, in a theatrical situation, and had them not only playing the huge in-struments but also performing in the drama itself, becoming an integral part — joined with the actors, mimes, and dancers, all in vigorous movement. This "body feeling" rejoins the physical aspect of man with the music, achieving not an inversion of spirit back into flesh but rather a condition in

mass., sense wag not an inversion of spirit mass, sense wag not an inversion of spirit with its own qualities. Partch called this coupling "Corporality," a difficult term he never pinned down completely, though his musicians came to understand it. When John Szanto first learned to play the Boo (istty-four sections of bamboo he Boo (istty-four sections of bamboo was the book of the book o

that the instruments must be played with athletic, Corporeal grace. Szanto also had one of those ineffable experiences that can happen to members of the Harry Partch Ensemble during a Corcaperiness that can pepten on memore caperiness and caperiness and caperiness of the Bewinched, providing the period present present the end of a performance of The Bewinched, as "dance satire" about lost musicians who achieve a developing "at-one-ness" through the beart of their music. The score called for Szanto to reach way down, with most lited hance deeply bear, to the lowest level of the Boo (this part comes just after level of the Boo (this part comes just after Are Plunged lite A Demonitor Discount While At Cocktails"). Exhausted from the performance, at the conclusion of his part. Szanto collapsed to the floor, which was perfectly in keeping with his role — though not written into the score. "I fell to the floor assertly. If It would have thought of though the beat performance are the performance and the score when the floor assertly. If It would have thought of the performance in the performance and the score work."

fluidity of the spontaneous act perfectly in fluidity of the spontaneous act perfectly in tune with the entire arrangement of the stage, the music, the drama, the sounds of human speech, the movement — is Cor-porcality. And Partch himself knew of the difficulty of sustaining it when he said, "Perception is a sand flea. It can light only for a moment. Another moment must gor for a moment. for a moment. Another moment must pro-vide its own sand flea."

vide its own sand flea."
What Partich was after in a Corporeal
performance of his works was an "intitudinal technique." The players of his
unique instruments were to be constantly
waver that they are "ion stage, in the act."
Merely playing the notes in a masterial
style, the goal of "abstruct" music, was
not enough. "When a player fails to take
full advantage of his role in a visual or
acting sense, he is muffring his part — in
w terms — as thoroughly as if he bundled acting sense, he is muffing his part — in my terms — as thoroughly as if he bungled every note in the score. For this reason Partch thought any performance, for example, of Beethoven's works (and the composer himself) was too abstract. Any composer who tries to pole vault into the ethereal regions without being grounded, at the same time, in the soil from which be assure time, in the soil from which be active. springs is not 'emotionally tactile,' ac-cording to Partch.

While Beethoven was too abstract for

Partch, the early Elvis Presley was not. Partch saw in Presley, the unfettered kid from Memphis who sung from the hip, the occasional glimmerings of Corporeality — the dramatic fusion of human speech. music, and movement, an inseparable combination of these parts into a larger whole. Partch, however, did not appreciate the later Presley at all. He saw the preciate the later Presley at all. He saw the man becoming an initiation of his earlier vitality, the whole being separated back into its various and obviously detectable parts once again. And Partch did not like rock and roll in general. Calling it the "dominant mediocrity" of the day, we wrete one of his greatest musical darman, Revelation in the Courbouse Park, package his in the Courbouse Park, package his in the rouch bigger game in this masterwork) to demystify the growing, follow-the-leader conformity and false (continued on page 12)



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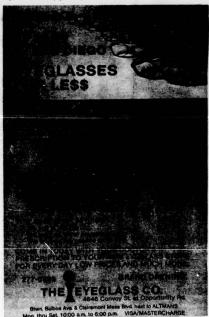
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"Let us give to nuts and bolts the standardization of thread that we have come to expect, but let us give to music, magic; to man, magic. My peaks of wrath and nadirs of depression. brough some four decades, were akin to the fulminations and despair of the Hebrew prophets, and for exactly the same reasons without value, hollow magic " (Revelation in a Courthouse Park concentrates on two ocules: ancient Thebes and modern-day Hollywood. Each city is ruled by man ifestations of the same impulse to rejoin the human body into a religious context Thebes is ruled truly, by Dionysus, while Hollywood is ruled falsely by Dion, a contemporary rock and roll star. The latter represents nothing more than the worship of what Partch has called the "dominant mediocrity." When Partch finished the when Parten thisned the score — around 1960 — a new rock and roll star emerged — Dion, of Dion and the Belmonts. Parten only learned of this figure long after the completion of Revelu-

Along with his concept of Corporeality Partch tore off in another, non-Western direction. He became fed up with the sys-tem of tuning known as Equal Temperaof the piano - because its twelve equal als distort true sounds, according to DanLee Mitchell, "in order to gain an intellectual hedge in certain compositional procedures like modulation and transposition." In all, there are four major theoreti-cal tuning systems: Equal Temperament Pythagorean, Meantone Temperament

lowest vibrational relationships) is a more owest vitrational relationships is a more natural and a more precise system than any other, since it not only reflects the sounds in nature but is also in keeping with the numan body. And though he was by no numan body. And though he was by no-means the first Western composer to advo-cate the system of Just Intonation (in 1550 a Partch-like composer named Don Nicola Vicentino experimented with it, and many non-Western cultures - Jananese, Innon-Western cultures — Inpanese, In-donesian, African, Balinese, as well as native American Indian — base their music on it). Partch was among the first to

embrace completely its possibilities. Just Intonation enabled Partch to expand the number of notes in a musical octave the number of notes in a musical octave. This choice opened for him the floodgates of "microtonality." which means, sim-ply, more than twelve notes per octave. Many of the instruments he built can go as high as forty-three notes per octave (an "arbitrary" personal choice, he said, and by no means the limit), creating a plurality of sound, especially when combined with the other instruments and the Corporeal the other instruments and the Corporeal nature of a production. One devotee of Parch, who worked overtime for a year in New Ieresy to save enough money for a flight to San Diego to catch a few rehears-als of the ensemble, said, "The whole thing is like the Great Flood. Makes you want to build an Ark. Not to escape — but to ride those waves forever."

It can be evaluated this way, using an

It can be explained this way, using ar image suggested by Jonathan Glasier. A clock has twelve numbers. Where most clock has twelve numbers. Where most people just see the cardinal numbers on a clock, Partch would see through them to the minitemporal divisions — the sixty seconds — inside. Translating the twelve numbers of the clock into the twelve-tone scale, Partch contended that the majority of Western composers were stuck with those cardinal numbers (Harry might have those cardinal numbers (Harry might have called them "Papal" numbers since they were so predominant.) And Partch, as we have seen, couldn't put up with any sort of limitation. Calling Equal Temperament a "tyrannical monolith," he felt it "closes all doors for any meaningful adventures in consonance and dissonance the har-monic and discordant elements in musici-He often questioned its right to rule. He often questioned as right to the statement in the Harvard Dictionary of Music that the advantages of the system far outweigh its flaws (p. 735) is made with such authority as almost to conthat the Dictionary got it from Bach, and that Bach got it from God."

Two features regarding Partch's break with tradition need to be stressed here. One is that he was not an experimenter for its own sake. He was not a timid dabbler with own sake. He was not a time daule with a new microtonal toy (that would be the path of the "foolbardy" man or the "publicity-seeking mountebank." he says). The instruments he built and the says). The instruments he duft and the secores he composed all have specific pur-poses. They were never designed solely for the solution of acoustical problems or theoretical issues, even though he wrote a large text about it, which many commen large lext about it, which many commen-tators have suggested does a lot of inten-tional leg-pulling. Partch hated theory. He always preferred the doing of something to the analysis of it. There was always an idea for each instrument, a place for it, in other words, in his overall conception. In effect, Partch left theoretical concerns for the next

The second feature in need of stress is The second rearrer in need of saces is one of the wildest aspects of the whole Partch enterprise. It takes at least half an hour to tune most of the instruments before an actual performance, often even longer. But most of them go out of tune within ten minutes, and Partch knew this. The experminutes, and Partch knew this. The experience required to play the instruments (and the six months required to reheave a single performance) forestall the advent of total chaos. But part of Partch's Corporeality is that anything can happen — within the approximated guidelines of the score — on stage after the initial tuning. Colors of sound leap out that no score can document, on thorough a migridular The initial tuning. no theory can articulate. The initial tuning, done with painstaking precision, serves as a point of departure for the multiple, yet a point of departure for the multiple, yet rarely muddled, prisms of sound that emerge, an audible heterophany in which all sorts of diverse effects happen at the

"HOME OF THE EASY TWO WHEELER"

or time. Once during a rehearsal, Partch told one of the performers he was hearing colors not written into the score. "By God, man from them!" he shouted

While on the one hand Partch abandoned the Western musical tradition, in his concept of Corporeality, in what he mock-snobbishly called his microtonal adventures into acoustical profundity. and in his beautiful instruments, on the other hand many of his works focus on the speech patterns, the rhythms, and the pulse

of America. His intuitive path led him to write music based on harmonized spoken words, many of which draw on his experiences as a wanderer. His large work The Wayward is composed of four smaller works, each concerned with the voice of the streets. U.S. Highball, the musical ac-count of a "Transcontinental Hobo Trip from San Francisco to Chicago," utilizes from San Francisco to Chicago." utilizes the language of the shobs in a nonepic, nonheroic light ("in the dioneness of his experience ... his achievement in the face of small difficulties — more or less constant hunger, loss of sleep, fith, and a good deal of petty apprehension and danger — he is the focus of a work that suggests epic feelings"). Barsent, another part of The Wayward, takes its cut from "hitchhiker inscriptions copied from a highway railing." and San Francisco is filled with the cries of newsboys. Thus, amid his many departures from the norm, there is embedded into his work a return as well — a journey he felt was necessary back to the native speech patterns of his

homeland. In all of his departures — to ancient patterns of Corporeal ritual, to Just Intonation and microtonality, to his emphasis on human speech — Partch never intended himself to become a tradition. "The work is not offered as a basis for a substitute tyranny," he said, "the grooving of music and musical theory into another set of con-ventions. What I do hope for is to stimulate creative work by example, to encourage investigation of basic factors, and to leave all others to individual if not idiosyncrat

choice. To influence, yes, to limit, no."

The message of Harry Partch, for musi-

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cians and nonmusicians alike, is that there are still choices to be made and independent paths to pursue. On several occasions near the end of his life, Partch contended that he did not that he did not want people to consider his work the only worthy destination but rather one viable direction (deserving serious scrutiny) among many. He feared slavish imitators of his work almost as much as he feared its being misunderstood in general. Imitators, he felt, were like remora fish that attach themselves to larger remora fish that attach themselves to larger fish; as they hitch a free ride, they abandon their creative responsibilities. In one of his last utterances, Partch blasted this last uterances, Partch blasted this phenomenon. "The widely revered master-disciple concept represents, on both sides, too easy an escape into the limbo of no responsibility. I have said that if anyone calls himself a pupil of mine, I will happily strangle him. But this is simply the expression of an attude, and — amazingly — in its deeper meaning it is an expression of hope."

At the conclusion of an excellent, half-hour film about his work called *The Dreamer That Remains* (distributed by Tantalus Films, L.A.), Partch makes a tatement that decomposes his own per-onal stake in the work he has done. Although he wishes that the work be under-stood and appreciated, Partch appends a cryptical tag that, though not necessarily ambiguous on the surface, has generated numerous, conflicting responses, as if it were a message from the Oracle at Delphi. Partch says, like the primitive cave paint-ers in the south of France who never signed their efforts, "I would choose to be anonymous. There is no author there. Who anonymous. There is no author there. Who cares who did them? Who cares what the name was?" The various reactions to this apparently self-effacing remark reflect in microcosm what has happened to the Partch legacy since his death in 1974. Although Partch's statement appears to divorce himself from his works, most in-

Although Partch's statement appears to divorce himself from his works, most in-terpreters recombine the two when they read it, and they also see in it clues for what

remains to be done. John Szanto expresses remains to be done. John Szanto expresses at least one side of a multisided structure of opinions. "Everyone has had to resolve Partch and the legacy in some way. The music is so unique, so expensive to perform—since it can be performed only on the fragile instruments he made, which cost a bundle just to move—that maybe the music about less like the like the music about less like the like the music about less like the cost a bundle just to move — that maybe the music should be like Harry Let it rest. It's done its thing. He did it, and it was great. End of movie. Credits. Like the cave painters, this was Harry's moment, and now it's gone. His wish for anonymity is the strongest affirmation of belief he could have made about what he had done."

David Dunn, another member of the Harry Partch Ensemble, sees a different Partch, and a different direction for the Partch, and a different direction for the legacy. "You must remember the context in which Partch made the statement. He didn't say it in the privacy of his own home. He put it on the record, in a film about his work. It is a dramatic flourish and its intended effect was to promote three flows works. The time has come to get beyond plotification and defification to get beyond plotification and deficient countries."

I would be a supplication of the strength of the plotification of the definition of the on their own subjectivity, which is ines-capable. But we should get beyond all the rhetoric and try to see what is actually there in Partch's work.

Both Szanto and Dunn knew Partch, as did San Diego composer Kenneth Gaburo, who worked with Partch at Illinois in the who worked with Partch at Illinois in the Fifties. Galburo, who directed the ensembles' most recent performance in West Germany – for which the German government paid \$100,000 and the success and the success of the conflicting views among its performance contradictions. Partch built and lived a self-destruct system and therefore planned his own obsolescence. He didn't make it easy to repair his instruments, for example, because he built hem out of such rare materials. In

Balance Your

this sense he was both a creator and a destroyer. Whatever flaws and exaltations exist in the man also exist in the music. His is a flawed system. I don't mean this as a negative statement, but rather as an affirmation of his human frailty. Whatever in-fluence he had in the Twentieth Century. Gaburo continues, "has already long ago been felt. The influences have dissipated and have become other things." And David Carey, a student of music

And David Carey, a student of music doing his doctoral work at UCSD, adds another position. "It is unfortunate that without his instruments, the music is impossible. Putting the instruments in a seum would kill the music, which museum would kill the music, which should be not only heard but seen in a live. Corporeal performance. The most positive thing would be one production, at least, per year with financial backing, though money has always been one of the con-

money has always been one of the con-inual problems with the legacy—that and giving the instruments a decent home and space for releasasis."

As should be obvious by now, any at-tempt to resolve these and twenty-five other differing views into a clear-cut syn-hesis of opinion would likely be futile. Parich deeply moved everyone he touched, and yet he moved each in differ-touched, and yet he moved reach in differtouched, and yet he moved each in differ-ent ways. Some argue that he was, in fact, a deliberate promoter and that now his music should be promoted verhemently as a result. Others contend that his was a pri-vate struggle and that his work should, as Szanto says, be put to rest. Sill others demand immediate access to his scores (most of which are as yet unpublished) and demand immediate access to his scores (most of which are as yet unpublished) and to his instruments — for an array of rea-sons that, when combined, are so vast as to seem microtonal in nature. As one mer of the ensemble put it, "The legacy is like a piece of choice beef out in a desert, and the buzzards are beginning to fly in from

all over."

For all of his protestations to the contrary, real or contrived, Partch left behind several clues regarding the future he wanted for his works and instruments. For those who would have them housed away

rare and unique instruments. Paintings and sculpture and many other museum objects are fulfilling their purpose in being looked at. Whether or not the dead can experience frustration, I for one feel an intense frus tration for those artisans who created in struments to sound, when I see the results of their labor placarded with the injunction
'Do Not Touch' or displayed in locked glass cases."

On another occasion, in a manual he wrote regarding maintenance and repair of the instruments, Partch said, "The basic and essential need as of this moment is someone who can and will - if necessar

someone who can and will — if necessary—
take my place (1) to see to it that the
instruments are in good structural and
playable condition; (2) to keep them in
tune as well as this is humanly possible;
and (3) to demand that they be played
competently, and that the attitudes be
right, even at her isk of arousing momentary hostility;
artch let he legacy — the instrupart her in the care of SDSU's Danles Mitchell, who
was one of Parts.

was one of Partch's most trusted friends An inheritance this important, this price-less, is certain to arouse more than the "momentary hostility" of which Partch spoke. And Mitchell, who derives no per-sonal income of any sort from the legacy, has been criticized for the essentially mod-erate path he has taken with respect to promoting the music. A partial reason for this, many of his admirers have suggested. is that he shies away from using the legacy in any apparently self-serving capacity Another reason, suggested to me by Randy Hoffman, another member of the ensem-ble, is that "DanLee is in a no-win situa tion. You can't do anything without finan-cial support. And when you don't have it, you get killed for not doing anything."

One example of the heat Mitchell has

felt came in a blistering article written by Peter Garland, editor of a musical journal called *Soundings*. In 1973 Garland got Partch to agree to the publication of *The*



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continued from page 13)

Bewitched in Garland's magazine. Fortyone months later, more than three years after Partch's death, Mitchell had not sent arter Parten's death, Mitchell had not sent Garland the score. So Garland shot from the hip: "DanLee has been active per-forming, lecturing, and teaching about Partch's work — I will grant that. But if one does not live in California, or more specifically San Diego, one is left out

In reply to this incident, Mitchell says, When Garland contacted Harry, he and I "When Garland contacted Harry, he and I were busy putting out the second edition of his book, Genesis of a Music, and we were also making the film The Dreamer That Remains. Publishing the music was not that important at that time. After Partch died, my efforts went into productions of The Bewitched and U.S. Highball, and Peter was left on the back burner. He

blasted me in his journal, and I can under stand his anger. He was well intentioned, but I don't think it would have worked out, because neither Peter nor I were set up to distribute the material properly after the printing. I've since given Ken Gaburo Harry's letters, documents, and rights to publish the scores, and I think everything has worked out for the betterment of

Parch.

The main problem facing the legacy, according to Mitchell, is financial. "There is no grant money for maintenance," he says. "It all goes for creative work. And I don't have rich acquaintances in San Diego who would invest in the Parch Foundation as a tax-deductible contribution. Right now, the Parch Foundation as a tax-deductible contribution, Right now, the Parch Foundation as tax-deductible contribution, his properties on his book. But that's about it, and the money goes into the continual repair of the money goes into the continual repair of the

At present, though they are the personal property of Mitchell, the instruments are housed at San Diego State. Jack Logan,

another member of the music faculty there. says that the situation is inadequate. "I says that the situation is inaccioused find it appalling that DanLee cannot find sufficient space at SDSU to house all the instruments. We have one of the most important repositories of experimental musiportant repositories of experimental musi-cal instruments in the world. Partch's music is still so little known that the un-versity hasn't fully realized the potential for research and practical application that these instruments imply. We're all frus-trated that this condition exists. Partch's creative imagination could be used as an example to put forth — a self-made, creative, individualistic genius. For a major university to overlook this potential seems university to overlook into potential seeins to me to show very little foresight. But I'm sure that the leaders at SDSU are much more able to deal with a problem like this than they have been in the past. The ideal solution, it seems to me, would be expensive but also worth it. It would be to put the instruments into a living museum, where they can be seen, repaired, and above all, where they can be heard."

In the shadows of the auditorium on this warm August morning, the instrument stand in the dim light like strange sen incis. They look like the sculpted play-tings of the mythical Greek Tissas of pre-civilization rather than the objects of such feversh concern, such a cacophony of varied opinions. A seismic shudder, of either supersois or subternana origin, how's through the depths of the mesa, and a few of the stringed instruments awake briefly from their slumber and hum a harely audible, microtonal chord. Where dy the event and half expecting a detailed shared as a result of his momentary com-munication. "Perhaps," replies a voice way inside my imagnings, "perhaps only tinels. They look like the sculpted play way inside my imaginings, 'perhaps only the gods know for sure. But right now they are extremely busy. They 're trying to track down a fairly recent arrival, a fireball of an upstart who has gone and retuned all the lyres in paradise to his system of Just Into-









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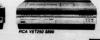
















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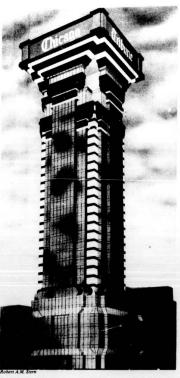


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1932 contest winner/Howells and Hood

ALBERTO LAU

Few exhibitions are as interesting as the Few exhibitions are as interesting as the current show of architectural drawings at the La Jolla Museum of Contemporary Ar Few one thing, architecture is in state of the contemporary of the current show affords the rate of time since the Twenties and Thirties. Thus the current show affords the rate opportunity to be present at an event that will very likely be regarded afterward as having nudged our sensibilities toward an up-filted that the current show the current show the contemporary of the contemporary of the current show chitecture. A change in taste and style is at

In 1922 the Chicago Tribune newspaper organized a competition "to erect the most beautiful and distinctive [high-rise] building in the world" for its own headquarters. The competition drew more than 200 entries from all over the world, and a

fierce controversy quickly ensued over the first- and second-place designs; John Howells and Raymond Hood, New York architects, won. Eliel Saarinen, a Finnish architects, won. Eliel Saarinen, a Finnish architect, was second. Later, architectural historians would point out that other truly avant-garde designs were simply over-looked, in particular, the German entry of Walter Gropius and Adolf Meyer. Moreover, the competition was dogged by late entries. The Saarinen submission itself late entries. The Saarinen submission itself was late because it had to clear U.S. Customs. Fifty-nine designs arrived after the competition closed. Many years later, in 1967, the Pop Art sculptor Claes Oldenburg submitted his late entry in the form of a giant clothespin. Early this year, Chicago architects Stanley Tigerman and Stant Chebens and the Pales and Pale Stuart Cohen, and art dealer Rhona Hoffman organized the present exhibition by inviting a selected number of avant-garde architects to submit late entries —

fifty-eight years late — to the Chicago Tribune tower competition. The idea was to take a look at the present state of the art in architecture. There would be no prize money, no winner, and no building would result. Of course, this changed the rules of the game radically; it became a drawing competition. This is prefrance, what the opethe game radically; it occame a drawing competition. This is perhaps what the or-ganizers intended, not in the sense of de-termining who is the best draftsman, but in the sense of considering the drawing as ideation. The invitation to participate was

an invitation to the imagination, unfettered by any practical consideration. Drawings, insofar as they represent ideas, have always been important in pro-moting new directions in architecture. The Gropius design for the 1922 Chicago Tribune tower was reproduced in many books of architectural history, and it is arguably the most influential one of that competition. A drawing sometimes has

power disproportionate to its merit.
Ludwing Hilberseimer's 1922 design for
the Chicago Tribune is reproduced three
times in the catalogue for the present exhibition—even though the design was never
bition—even though the design was never
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biblical Tower of Babel to San Gimmano and on, but the American skyscraper of Chicago and New York was different by an order of magnitude. Steel framing and the clevator made high-rise buildings possi-less was an experience of the control of the control but workshiperts were uncertain about the ble, but architects were uncertain about the shape such towers should take. The best answer seems to have been that a sky-scraper should be like a classic Greek col-

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mn, with a base, a shaft, and a capital Most of the American entries of 1922, including the winning one by Howells and Hood, were Gothic variations on the base-shaft-capital theme. The intervening ears since 1922, however, have erased the great differences in design philosophy between the first- and second-place entries that had everybody so agitated. The second-place design by Saarinen deremphasized the tripartite division of base-shaft-capital and concentrated on the sense of verticality of the high-rise, but it was still a Gothic tower. Much more threaten-ing to the Gothic preferences of the prevalent beaux arts school of the time were the German entry of Gropius and Meyer, and the Dutch design of Bijvoet and Duiker. These designs embodied Modernism, and Modernism was soon to displace the beaux s school as the dominant force in ar-

chitectural design.

Few movements in contemporary art triumphed with such absolute completeness as Modernism in architecture. With few exceptions, everything built since the Forties has conformed to its philosophy. Modern architecture has insisted on structural integrity, on the absence of decoration, on complete faith in science and tion, on complete faith in science and technology, on flexibility of use, on cool-ness, precision, and rationality, on steel, glass, and concrete, and above all, on a definitive break with the past. Some of the definitive break with the past. Some of the results have been innovative masterpieces, as the legacies of Frank Lloyd Wright, Le Corbusier, Miles van der Rohe, Louis Kahn, and a few others amply attest. Certainly, without the impetus of the radical new ideas that these architects were promoting, we would be deprived of many exciting buildings. The beautiful Walter Netsch design in the present show demon-strates that there is still a lot of energy in

But the total triumph of Modernism in architecture also exposed some enormous failures. Modern architecture is alienating, ratures. Modern architecture is airlenating, at least in the hands of its lesser practitioners; it does not understand human emotions, and does not care that it does not understand. Modern architecture does not



understand the organic forces at work in the growth of a city, and its solutions— the skyscraper, the shopping center, the large apartment complex, the freeways— have brought about other almost unsolva-ble problems. Finally, modern architec-ture has become boring, with few new ideas. What was avant-garde in the Twen-ties, is now derrifere-orate. ties is now derrière-garde.

Post-Modernism is the new style Where Modernism is the new style.

Where Modernism was moralistic, especially with regard to the use of ornament and the "honest" expression of structure.



Post-Modernism is permissive. Ornament Post-Modernism is permissive. Ornament is back in, even eagles and statues. Struc-ture is now secondary to the expressive aims of the building, a lesson undoubtedly learned from Hollywood and Las Vegas. Post-Modernism holds science and technology at arm's length, imitating the posture of many men and women today. Modernism was intellectually cool, Post-Modernism is emotional and unashamed. Modernism broke the umbilical cord with the architectural past. Post-Modernism wants to heal that wound and

make whole the body of architecture, to see what was valuable in the past, and this includes modern architecture. In a daring design on display at the La Jolla show design on display at the La Joila show (deserving a first-prize had there been one). Helmut Jann shows a new building extruded on top of the old Howells and Hood Tribune building — never mind that there is no way to get to the new structure. Where Modernism was bitterly pure.
Post-Modernism is radically eclectic. It
borrows from the past, mixes and matches.
One of the entries presents the viewer with twenty selections of base, shaft, and capital. Robert Stern's entry seeks, in Stern's tal. Robert Stern's entry seeks, in Stern's own words, "to build a classical tower out of glass [using] architectural elements out of the past though executed in the technology of the present. . . . Pilasters are tri-pled on each face in the manner of Michelangelo's third story of the Palazzo Farnese. . . . The corners of the blocks are quoined in a striped pattern of black span-drel glass and white frosted glass; this pattern makes reference to Loos's house for Josephine Baker with its striped articula-tion." Where Modernism sheathed itself with a curtain of silent glass, Post-Modernism abounds with symbols, historical references, witticisms and jokes, and generally wants to talk to its audience This may turn out to be the crucial differ-ence. Post-Modernism also claims a much more reduced social role, offering no program for the cure of society's ills, because

gram for the cure of society's lifs, because the experience of modern architecture has shown that architects cannot really do that. Every new movement in art turns against its immediate predecessor. It is the old, old story of the son wishing to displace the father in order to stake a claim in the world. One of Fred Koetter's entries wittily resubmits the Gropius design— and shows it buckling at its knees. But and shows it bucking at its knees. But every established movement in art resists vehemently any challenge to its authority, and Post-Modernism is being greeted with hostility by Modernism, although we are still in the early stages of the confronta-tion. Among the milder epithets spoken against Post-Modernism is that it is "tire-



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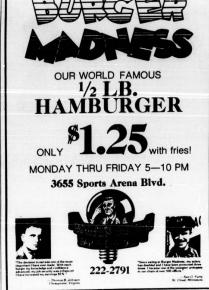
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ome." Post-Modernism is being watched with a wary and sometimes amused eye by the old guard of Modernists. The eclectic potential for leading both to more exciting design and toward decadence. The American skyscraper is the building

The American skyscraper is the building type which can be seen most explicitly as a phallic symbol. Economic considerations aside, high-rises are preferred by our largest corporations because they project an image of strength, virility, and potency. Tallness elevates man, presumably both spiritually and materially. Tall buildings spiritually and materially. Itall buildings provide vantage points for larger vistas, extended horizons, and this has always been associated with growth, new ideas, freedom. Adolph Loos submitted a tower rrecom. Adoption Loos submitted a lower in the shape of a gigantic Doric column for the original 1922 competition. Loos was the puritanical Austrian architect who equated ornament with crime and thought people who used ornament were sexual perverts. (An anonymous Japanese re-submission of the Loos Doric column shows it wrapped in a giant condom, in-stantly transforming it into a giant phallus. This image has been taken to mean impo-This image has been taken to mean impo-tence, but perhaps it is more accurate to say it means that birth control should be applied to the architect's imagination, American corporations, or the Chicago Tribune.) Few of the buildings depicted in the show address the problem of the high-ries structure as urbanism, although some question its validity. Sausan Torre, for cample, simply takes Loo's 15 bort col-tant, and the same transport of the col-tage of the coltage of the coltage of the formation of the coltage of the coltage of understanding, and anybody, even those unschooled in architectural history,



Debout Dayle

Can view it with pleasure; even architects hestitle to its ideas will find delight in the humor that runs through the show. There is Hans Tupker's Tommy gun Tower, a Dutch entry, a shysteper in the shape of a submachine gun, wittly recalling the gangland image of Chicago; there is the characteristic box of modern architecture transformed into a Jack-in-the-Box, complete with antenneed many places and the property of the state of the property of the state of the property of th

renderings. For a long time architectu renderings. For a long time architectural drawings have been done mostly in pencil alone or in black ink. The new show has inclicated a renewel interest in draftsmanship and color. Colored pencils, water-sumbo size of the drawing, climer feet by two and a half) make for a handsome presentation, and endow the idea in the drawing with more emotional force.

Also, for the first time there is a strong contingent of women designers. In the past, women architects have been rare, but

now we have some very talented ones, in now we have some very talented ones, in particular Lauretta Vinciarelli. Andrea Clark Brown, Judith DiMaio, Deborah Doyle, Elizabeth Plater-Zyberk, and Susana Torre. Their work as a whole is the most dreamlike and surrealistic in the show — a surprising unifying characterismost deathlike and surprising unifying characteristic, since presumably they were unaware of each other's designs. Doyle presents a strange, disturbing image of a Miesian building coming out of a cavern in the sky, a cavern shaped like the *Tribune* building. a cavern shaped like the *tribune* building. Stairs cut the top of the building at an angle; at the bottom of the stairs there is a waterfall (watershed of Post-Medernism?); at the top there awaits a mysterious robed figure (Justice? Victory? Beauty?). Doyle captures the spirit of the show best when she writes in the snow best when she writes in the catalogue, "Visionary concepts in the built form are the marriage of reality and dreams. They tend to germinate from an initial premise where one addresses the question 'What it?'"

question 'What if?''

The show is a canny strategem to present the ideas of Post-Modernism to a larger public — in hope that these ideas will eventually prevail. Not everyone in the show is a Post-Modernist and not everyone whose ideas seem sympathetic to this movement would be comfortable with the label. And there are some very bad

the label. And there are some very bad designs in the show and some very ugly designs. Still, the exhibition is a rare treat and is well worth viewing.

A two-volume catalogue accompanies the show. The first volume is a facsimile reproduction of the original 1922 competition catalogue, long out of print and a lid collector's item fetching about \$1000. The second volume contains the entries for the present exhibition, and some very good essays by scholars in the field. Unfortune analy, the illustrations are in back and white and the entailogue has been poorly and an index which on at least one consistency of the control of the co

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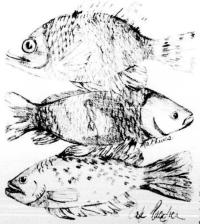
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9:00 p.m.

I have a friend with the improbable ame of S. Marcher Symington. Equally improbable is the fact that he refers to himself as S. Marcher, always with a sibi-lant "s." "S. Marcher here," he will announce on the phone, and at once I know that my household will be in a state of siege. Compared to S. Marcher Symington, Sheridan Whiteside of *The* Man Who Came to Dinner is a choir boy. It is not that S. Marcher intends to tyrannize, merely that his encyclopedic knowledge merety that his encyclopedic knowledge, his perfect pitch in music, his command of seven foreign languages, his refined pal-ate, and his world travels make it all but impossible to match his expertise.

It is alleged that when he was still suckling at his mother's breast, he looked up a her and said. "Please don't eat onions. It flavors the milk." Of course, this was re-ported by his Chinese nanny and something may have been lost in the translation. His family had arrived in Tientsin, China, via Vladivostok, from which they had fled the Russian revolution. S. Marcher had nannies and houseboys and clothes with



great aplomb.

We were fellow graduate students and I doubt that he would have given me a nod were it not for the fact that once, after

Yon stands our fabled

a "second bedroom"

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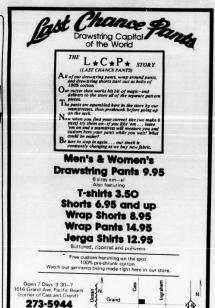
Treehouse Loft[©]

To be sure, it hasn't all been string quartets and Pont l'Evêque cheese (whose name, he informed me, means Bishop's Bridge, and was created in a monastery in the Thirteenth Century). For one thing, he drives me crazy correcting my pronunciadrives me crazy correcting my promunca-tion of any foreign word, no matter how properly I think I'm saying it. For another, he will storm out of a concert if either the instrument or the artist is slightly out of tune, leaving me the choice of sitting alone and taking a taxi home, or following sub-

and taking a taxi home, or following sub-missively, which is not my wont. Now you may well ask, why do I put up with S. Marcher Symington and his finely honed sensibility? In all matters he is ex-tremely generous. Mention a book, a bau-ble, a whim, and it's yours. He sends me outrageous presents, enchants me with surprises, delights me with the unexpected. More than that, he can be funpected. More than that, he can be tun.
Driving home in the car, he will sing
musical-comedy tunes by the hour — he is
the one person I know who can remember the one person I know who can remember every verse to "lenny Made Her Mind Up" — and since I am a closet vocalist, he will indulge me by singing in harmony such old chestnuts as "I'm Forever Blow-ing Bubbles."

ing Bubbles."

These marvelous attributes aside, the reign of terror during his visits begins with drining out. It's not that he always demands elegant French or Italian cuisine, but like Freud's characterization of the id, S. Marcher wants what he wants when he wants it, and that means this minute. Once we careened all the way to La Escondida in we careened all the way to La Escondida in Tijuana because he had a bankering for roasted baby goat. He will bang at the door of the French Gourmet in La Jolla at 5:00 a.m. when he knows that they are baking croissants with chocolate tucked in the folds of the dough. If Elizabeth Taylor had chill flown in to Rome from Romanoff's in



s Angeles, S. Marcher Symington will Los Angeles, s. marcner symington win take a plane to Manila just to eat kiri-kiri. So when he phones me and says, "S. Marcher here," I don't know whether we will be in search of a funky barbecued

Last week he managed to astonish me again, by smiling charmingly — he looks like Louis Jourdan — and announcing Fish, please." I thought of rushing him to Bertrand's or to any of the better Continental restaurants in town because the best place to eat fresh fish in San Diego is at a high-quality Continental restaurant. But this was followed by "Nosauces, and oh, yes, I am in the mood for a patio."

The "no sauces" injunction was easy and could be arranged anywhere, but the patio was a stickler. Villa Rosalie in Old Town does very nicely with fish and does have a patio which is in use for light meals, say, between 3:00 and 5:00 p.m. Casa de say, between 3:00 and 5:00 p.m. Casa de Bandini, also in Old Town, has a patio, but that is invariably so noisy and full of olés that I could scarcely chance it. So I trusted to luck and abandoned any attempt at exoticism. We went to the new Cafe

Pacifica, once again, in Old Town.

Cafe Pacifica used to be a Mexican delicatessen. It has been charmingly redecorated with a main dining room which houses a fish counter, and a sheltered patio which contains the bar. Since we arrived early, we could have had the main dining room to ourselves, but as I said, S. Marcher was in the mood to wax eloquent on California living, in this case, dining

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outdoors. The furniture consisted of white latticework chairs and brightly covered ta-bles. A string of minuscule light bulbs spanned the partially covered patio, from which could also be glimpsed swaths of deepening suppose a

deepening summer sky.

Our waiter was the male version of 'Hello, my name is Linda and the catch of the day is red snapper.'' His name was Dennis, he wore a navy-blue T-shirt, and his phrase of the night was ''no problem.'' To which S. Marcher replied, ''Isn't life

To which S. Marcher region, Stocker, S. Marcher of Marcher S. Marcher ordered lavishly; clam chowder (S. 25), said (5) (1.25), swordfish for himself (57.80), and salmon for me (56.90). With the exception of the Alaskan king crab legs, which are frozen, all the hough not all of these are available during hough most of the death of the selection consists of sole, sea bass, shark, yellowala, trout, halibut, hough not all of these are available during hough not make the selection consists of soles and the selection of the selection photographic memory (naturally), placed the menu face-down and announced, "Cheap as borscht." This remark stems from the days when his family starved in Siberia — the saga of how his name evolved from Stanishevski to Symington I

evolved from Stainsnevski to symington I will save for another time. In due order our clam chowder arrived and S. Marcher pronounced it "adequate." Since he has only three categories — adequate, less than adequate, and more than adequate — you

may see that this mean the rich chowder passed the test, though he rightly added that the broth was a bit too thick. For reasons known only to chowder chefs their concern seems to be flour rather tha the broth itself. Lest S. Marcher begin t lecture me on chowders he has known. I was glad when our bowls were whisked away and the salad was brought. The salad is à la carte — dinner entrées come with either sliced tomatoes or cole slaw. S. Marcher had only to glance at the salad to pronounce, "inadequate." A long curl of carrot lay astride some ordinary icebers carrot lay astride some ordinary iceberg lettuce that had been damprend with a not-too-bad dressing, but taken as a whole was gloriously boring. That 's what S. Marcher repeated, "Gloriously boring, Angel. Maybe we should spin off some leaves from the foliage around us to enrich our palates." And he stood up and began to do just that. Fortunately, we sat off in a corner and the others must have thought he corner and the others must have thought he was taking a few snippings for his garden.
Then the tiny light bulbs went on and the
place was quite enchanting. This diverted
S. Marcher from any further demonic ac-

The service was fast - so fast that my The service was fast — so fast that my salmon, prepared over the mesquite fire, was virtually raw in the middle. But the gods were in ascendancy in that it happened to me rather than to S. Marcher. Our waiter took one look, said, "No problem," and took it away. S. Marcher's swordfish was fresh, nicely prepared, and of good size. He ate all of it but left the potato Romano, which was baked. scooped, mashed, returned to its skin, swaddled in cheese, and rocked to blissful

"My dear Angel, do you remember those fluffy baked potatoes of our youth?" he asked. He wore an elegant seersucker suit, a paisley ascot the color of laundered skies, and a fawn-colored shirt of simple sensuosity. I could just see us driving into the night, he in this resplendent attire, in search of the perfect baked potato. "Try

search of the perfect baked potato. "Try my fice." I puried.
"Divinely plebian." he announced. "Filling but not satisfying." He placed his fork on each of the items on my plate. "Salmon, adequate. Rice, inadequate. Sliced tomatoes, inadequate." Our waiter, who had been within earshot but didn't for a minute understand S. Marcher's categories, answerd, "No problem." Warily, S. Marcher ordered a slice of the collect cake for me. We should have checolate cake for me. We should have chocolate cake is like watching serveries chocolate cake is like watching serveries with research of the collection of the

on the way home, S. Marcher and I sang "The Lady Is a Tramp." This put him is used good spirits that he did my work for me: "The fish at Cafe Pacifica is fresh, the surroundings pleasant, the prices inexpen-sive, but the potato, rice, salad, dessert are commonplace. Transcendence is what we need in these hazardous times, and a soupcon of culinary imagination.

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Impossible?



IONATHAN SAVILLE

In judging the San Diego Opera's pro-duction of Elektra we must keep in mind that there are some insuperable difficulties built into the work itself. One of the chief Verdi or Puccini. As in Wagner's operas, the singers run the risk of being over-whelmed — both in sound and in interest

Conductor Theo Alcantara has evi-dently taken great care to see that this does not happen. His courtesy to the artists on stage is exemplary, and it is only very rarely that any of the singers in this pro-duction is not audible over the orchestra. On the other hand, Mr. Alcantara's success in restraining the orchestra also has the result of diminishing some of the op-era's musical power. The orchestra plays the challenging score exceedingly well— this is certainly their finest hour—but

their accomplishment is muted by the relarrively subordinate position the conductor has forced them into. These words should not be taken as a criticism of Mr. Alcantara not be taken as suggesting that a full musical realization of *Elektra* is impossible in an opera house. It is only on recordings, where the engineer can mix full-blown or-chestral sound with closely miked singing. that the complete effect of the score can be achieved.

If Strauss made certain miscalculations

achieved.

If Strauss made certain miscalculations that only a later technology could overcome, his Ibereitst, Hugo von Hofmannshal, also combined genius with a tendenshal, also combined genius with a tendenpossibility. In rewriting Sophocles'
Elekru, von Hofmannshal deepened the
characterization, gave greater subdlety and
cumplexity to the psychological portrayal,
and enriched the language with his own
voluptious style. The result is a literary
work of great facination and bensity, but
evitably rendered a great deal of the test
quite unintelligible. Sometimes:— as in
the earlier part of Klytemearts:— as in
the earlier part of Klytemearts:— as in
the espinning of Elektra's outpouring of
yowhen she recognizes he long-absent
powerfully reinforce one another, but in
such passages as Elektra's frencies (which
make up a good proportion of the drama)
te rapidity of the music and the jagged
intervals of Strauss's expressionistic vocal

or even to follow—the intricate and long-breathed syntax of von insthal's libretto. Once again, a Hofmanisthal's libretto Once again, comprehensive experience of the oper must depend on an external aid, an assidu-ous following of the printed text while for to be done many times before one can really take it all in.

The San Diego Opera has sought to ob-

The San Diego Opera has sought to ob-viate this difficulty by producing Elektra in English — but not to much effect. Very few of the words can be understood. A considerable amount of the singing is done in the higher ranges of the soprano voice, where clear articulation of words is notoriously difficult; some of the singers have ously difficult; some of the singers have thick foreign accents that make the text impenetrable in a different way. It is often the case that in a lengthy passage the only words one can be sure of having understood are "Elektra" or "Agamemnon" telligible if the opera had been done in the original German. Opera in English is espe-cially successful with comedies, where the thatly successful with comeanes, where in lan-guage and the musical setting lyrical or conversational in style: The Daughter of the Regiment, or The Magic Flute. It is an interesting experiment to perform Elektra in English - but the interest is mainly in the proof this production gives that the experiment has not worked. And if the text is going to be unintelligible anyway, it might as well be unintelligible in German, a language that is culturally and sonically far more in keeping with the spirit and technique of the music.

Elektra consists of a single act taking close to two hours. It therefore makes un-

Ectary consists or a single set taking cotos to two hours. It therefore makes unsured to the control of the cotos to two hours, it therefore the single and the patience of the audience. It also presents the scenic designer with a potent challenge: whatever set he designs is going to be there in front of the audience for a solid II of minutes, and it had better be something they want to look at for that forg. Lawrence Schaler has took at for that forg. Lawrence Schaler has took at for that forg. Lawrence Schaler has took at for that forg. Lawrence Schaler has the cotos at the control of the stages of the stages of the stages of the stages, it is a functional set, giving five distinct playing spaces (the platform, the two statirways, the space tetween them, and the undifferentiated rest of the stages), it is also handsomely and beautiful in the contrast of texture between the stone framework and the

boldness effectively mirrors the stark per-sonal conflicts and sense of relentless fa-

tality that are the essence of Greek tragedy. The negative side of this bold simplicity in the set is a certain amount of tedium, for in the set is a certain amount of technia. You see the whole thing at one glance, and for the next two hours there are no details to become aware of, no variety of elements to explore with the eye, no parts of the structure that can come newly alive in restructure that can come newly arrive me-pones to the action taking place before or within them. The dilemma is inherent in his opera, which makes no concessions to human weakness: a set with greater varie-ty, that might somewhat relieve the strain the audience is under, would be less true to the meaning of the drama and would weaken its effect. A heavy, unremitting, uncompromising confrontation with guilt. hatred, and revenge is in fact precisely what Strauss and von Hofmannsthal wished to subject their audience to, and Mr. Schafer's set cooperates in achieving this aim. It also possesses in great abun dance another quality characteristic of Greek tragedy and of the Strauss-von Hofmannsthal version of it; nobility.

With a set so strong, stark, central, and symmetrical, the burden of providing visual variety must rest primarily on the shoulders of the stage director. Regina Resnik has directed this *Elektra* in a solid, traditional manner that is closely attentive to you Hofmannsthal's intentions and that does not try to alter the conventional way of interpreting them. Her emphasis is on the dramatizing of confrontations and on movements that reveal individual characmovements that reveal individual charac-ter. There has been no profound rethinking of the drama, no risk-taking; but there is a general sense of confidence and compe-tence in Miss Resnik's meticulous staging of the drama. This is not a production dominated by a unique, idiosyncratic vi-sion of the director's; the direction is fentilite, reofessional workmashike adsion of the director's; the direction is familiar, professional, workmanilke, ad-mirable. One might find fault with certain details. In the opening scene, the over-seer's repetitive cracking of h w whire against the floor ultimately becomes box-ning and stilly, particularly since the their guides have been supported to be returned to the support of the con-trol of the support of sleepily and inexpressively, as though the singers were glad for a moment's relaxa-tion from the emotional tension. There is an obsessive emphasis on the right-hand corner of the stage (downstage left), where

for too much goes on.

far too much goes on.

The lighting design, by Don
Abrams, is equally solid, but it,
too, has its occasional defects,
often connected with those of the taging. This is expressive rather than realistic lighting. It is used to mirror the feelings being expressed in the singing: an expression of hope is accompanied with a warm brightening of the central platform, brightening of the central platform, for example. Vet, since most of Elektra is deeply gloomy in spirit, there is an excess of murkiness in the lighting that dulls the senses, however true it may be to the drama. That right-hand corner is a special area of murk, and even the cestatic reunion of Elektra and Orestes takes place in a rather tedi-

Orestes takes place in a rather tedi-ust wilght.

The singers are uneven, in both their singing and their acting. Pauline Tinsley (Elektra) has a strong, tightly focused voice, accurate in pitch even when Strauss is hurling it over daunting precipices of atonality. If there is a particular many training the straining to the straining the straining to the straining the strainin of atonality. If there is a particular area in her singing one might find fault with, it is a relative lack of line, a choppiness that tends to break up phrases and to weaken their musical intelligibility; but this is perhaps an endemic flaw of Elektras, since Birgit Nilsson—undoubtedly the greatest Elektra of her generation—has it to an even greater degree. Miss Tinsley's nal command of the role i impressive, and she is not afraid occasionally — not too often! — to make an ugly sound in order to convey the outbursts of Elektra's impassioned rage as it transgresses the limits of control and propriety. Elektra's main emotions, at various times throughout the drama. are anger, irony, pathos, and wild toy, and Miss Tinsley is perhaps more effective with the first and last of these; the subtler and more last of these; the subter and more tender affects are there, when needed, but in the spaces of the Civic Theatre they seem to com-municate themselves with less sureness. Once again, these due to the nature of the score: the irony, especially, is extremely hard to get across without the inti-macy of a small hall or a recording, and the unintelligibility of most of the words does not help. As an actress, Miss Tinsley throws her-self sixlegally into the role, making actress. Miss Tinsey throws ner-self violently into the role, making much of the madder elements in Elektra's character — her final dance of joy is intentionally grotesque in its spastic arm and leg movements. I myself did not find the characterization as a whole completely coherent or convinc-ing, but many members of the audience seemed more than satisfied with it — and, in any case, the role may be fundamentally beyond any actress's abilities. That, if so, would be von Hofmannsthal's fault, for while the contradictory

fault, for while the contradictory and extreme character traits of his Elektra are totally realized in Strauss's magnificent score, their purely dramatic enactment may simply not be within the bounds of human possibility.

Of the other main singers, Anne Evans deserves special praise for her Chrysothemis: vocally secure. well acted, and with a pervasiv ardor and femininity — in phrasing and in physical movement — that contrasts effectively with Elektra's vindictiveness. Kerstin Meyer. who sings Klytennestra, is unfor-tunately in a state of vocal desper-ation, with a dreadful wobble and with the relationship between her head voice and chest voice com-pletely out of control. Whatever pletely out of control. Whatever interpretive insights she may bring to the role are obliterated by the painfulness of this vocal flounder-ing; as for her acting, it is all broad grand gaignol, without nuances. Orestes is sung by John Bröcheler.

who is apparently becoming something like a resident bartone at the San Diego Opera because at the San Diego Opera because a superances here, and I found because the superance she has done. The loud, coarse, braying sound, with its proformance as Operates by far the worst thing he has done. The loud, coarse, braying sound, with its shobing initiations, is wideld in the most insensitive and unmusical way, with acreely any sense of the meaning and shape of the musical places. Mr. Brotcher's acting because the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the superance of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the statement of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, the worst moments in the subject of the drama, t

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courage and am grateful for it. Seventy-one years after its pre-miere, this remains an immensely difficult and demanding work, both musically and dramatically. It requires the utmost of skill and ef-fort from the singers, from the or-chestra, from those who are in-volved in the staging, and from the requires the ulmost of skill and impossible, and I do disagree from the singers, from the ore chestra, from those who are involved in the staging, and from the listener. In programming such a work, Mr. Capobianco must consciously have been taking the risks of boring or offending the sudience

A final word about Tito he has so carefully built up within Capobianco's choice of Elektra as an offering of the San Diego Opera. I admire Mr. Capobianco's courage and am grateful for it. audience; and from the enthusiastic applause it appears that his faith was warranted. This was not a perfect production of Elektra (I've tried to indicate why such a thing is

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problems is the relationship between the ers and the orchestra. The orchestra is singers and the orchestra. The orchestra is a large one and the orchestral writing is dense, but — even more importantly — the orchestral score is conceived in thoroughly symphonic terms. Richard thoroughly symphonic terms. Richard Strauss's biographer, Norman Del Mar, refers to Elektra as a "stage tone poem" — and in fact the role of the orchestra is far closer to that of such Straussian tone poems as Don Juan and Thus Spoke Zarathustra than to what one hears in

- by the orchestra. Conductor Theo Alcantara has evi-

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Meet the Family



IEEE SMITH

Most of the time, the experience of an excellent theatrical production is a pleasant one. With the fourth wall removed, one responds to the lives of generally sym-pathetic heroes or easily detestable vilpathetic heroes of easily detestable vi-lains. After a struggle on stage, things usu-ally work out. Thought gets stimulated, emotions are touched. Productions of this sort, which may enhance one's sense of the way things are, encourage the audience to willing participation, the rhythms of the play releasing its observers from the con-cerns of the quotidian. On rare occasions, however, the pleasures of an excellen however, the pleasures of an excellent theatrical production, one that deals with the lower registers of human behavior, give way to a different experience. One is compelled to replace that fourth wall, to seal up all the creaks, and to wow that one's daily affairs will be conducted as if the production's terrifying glimpse into life were merely a momentary aberration of one's perceptions, a case of mistaken

one's perceptions, a case of missions identity.

Buried Child carned playwright Sam Shepard the Pulitzer Prize in 1979. That august recognition aside. I'd better state here that I am not Shepard's biggest fan. He delights in turning commonplace situ-ations into hair-raising horrors, and he does it extremely well. It's his apparent delight that bothers me. Much of his work is packed with such sure-fire devices as a one-legged man crawling across the floor while another man dangles an artificial leg

teed to elicit global revulsion regardless of any specific dramatic context. And I'm not all that crazy about his view of human all that cray about his view of human nature, either, a view that convers hu-manity into a large box of Crackerjack, without any redeeming prize (save the Pulitzer) at the bottom. When you watch a ruitizer) at the bottom. When you watch a fine production of a Shepard play, which is precisely what the one at the Marquis Pub-lic Theater is, you almost hear him ask, "How much of this can you take? That all? Hell, here's a lot more.

Though Shepard is often excessive in his effects, his strengths as a playwright are many. He calls each of his characters are many. He caus each of his Characters "a composite of mysteries," and these characters are radically different in their conceptions of reality. Among his skills are the abilities to suggest and, at the same time, to avoid completely revealing the sortido biographics of his creations. He re-veals and conceals them in such a selective way that their observable norst lead to disway that their observable parts lead to dis-turbing conclusions about the hidden to-tality of their being. His characters are, in short, like icebergs — and they are equally

hilling.
Shepard's dexterity in manipulating the Shepard's dexterity in manipulating ine interplay of these characters, and of their differing views of reality, is his most im-pressive skill. His orchestrations result in surrealistic scenes packed with jarring ironies, juxtapositions, and revelations at once bizarre, scabrous, cruel, and — I hesitate to say it — humorous. This latter quality is so dark, however, that its natural residence is deep within the marrow of one's funny bone. On the surface, where we don't remain for long, Barriol Child is about two ramy days in the life of a Midwester family. It concludes with the death of Dodge, the partiarch wolf, maybe of the family, and with the rise of young Vince, who inherits the farm (located in Carbondale, Illinois). Dodge's sovereign crown ta St. Louis Cardinal baseball cap), and (apparently) the habits and opinions of his predecessor as well. In a statement dripping with inhilium, Vince concludes this changing of the guard by saying, "I gotta see to it that the guard by saying. "I gotta see to it that the line is carried on."

During these two rainy days, an unscheduled reunion of the family occurs. Tilden, Dodge's eldest son, arrived shortly before. He had some unspecified "trou-ble" in New Mexico and came home hav-

before. He had some unspecified "troubefore. He had some unspecified "trouhe" in New Mexico and came home having nowhere else to go. Dodge says Tilden
has lost all his marbles ("Low.", "ays
Dodge, "he's around the bend!"), and as
you such Tilden wield an eight-incil
lanfie, even if its humble purpose is to ped
a few coven if its humble purpose is to ped
a few coven if its humble purpose is to ped
what that "trouble" was. Then Brailey
what that "trouble" was. Then Brailey
shows up. He loo his left leg to a chainsaw, either by accident or by self-inflicted
design (I seem to have successfully
blocked the real cause). He has come to contine to the self-inflicted
his father's hair, an act he almost converts
into a beheading.
Another zon. Annel, died in a motel on
Another zon. Annel, died in a motel on
Another zon. Annel, died in a motel on
Another zon. Annel, died in in combat.
Shortly after she makes that remark, Hattie
conty complaint about this Golden Boy of
the clan is that the didn't die in combat.
Shortly after she makes that remark, Hattie
caves to spend the night with Father
De wis, a local minister (are you beginning
goe the picture!). Latter, Vince, the son
Tilden forgot he sired, arrives with Sheltly,
is giffriend. She is a carefnee, worldyinitially. There was another child, an unantated one—even less watted than the
others—a round whose mysterious absence the play slowly revolves. This is a
family right out of Charles Addams.'
"American Gothic." But Shepard goess farther. As successive layers of sanity
after laws, Shepard seems to suggest
after. As successive layers of sanity
after laws, Shepard seems to suggest
the constant "in a laboratory expendit with
the "constant" in a laboratory expendit with

the reunion is Shelly. She functions, like the 'constant' in a laboratory experiment, as a focal point of normality with which to gauge the extremes of the other characters. But even here, Shepard's lab is askew. His 'constant' is from California, don't forget, and though she certainly deserves the utmost sympathy for what she undergoes, Shepard loads her lines with the buzz jargon 'I' can't relate to this at all'.'' I don't want to dead with this ''and cutchy-feely saltitudes negatively as so of our fair state. If he would have had her clientes "the bottom line" every now and then and attach ''blah, blah ' to

flattering picture of Californians would have been complete. In effect, Shepard intends his "constant" to be quite

otherwise.
In the wrong hands, Buried Child could In the wrong hands, Burted Unid could empty a theater in record time. But the Marquis Public Theater's production, under the direction of Tavis Ross, is out-standing. Ross and the superb cast create an atmosphere that is completely absorban atmosphere that is compietely absorbing. They mirror Shepard's ability to fill
the theater with more than sufficient horror
and, simultaneously, to suggest that what
one sees is by no means "the bottom
line." For me, at least, the production

time." For me, at least, the production made the play.

Biff Wiff, whose comic talents are usally on display in the San Dlego Street Theatre (Pipaross, Spontaneous Combustion), plays Dodge, the once proud father of the clan who is now little more than a vivid emblem of what forty Marlboro cigarettes a day for forty years will do to one's system the dings, brown set designed by Chus't McCall Deing a symbol of the same thing). Wiff's work as Dodge, able. His cough, for example, is so considerable the cough for example, is so considerable the cough for example, is so considerable the cough for example, is so considerable through the considerable throu

their own throats in unison.

Equally good is Bill Dunnam's haunt Equalty good is bill Dunnam's hauntingly underplayed performance as Tilden,
the son who had a few problems in New
Mexico. Dunnam, to be remembered for
his portrayal of Lennie in the San Diego
Repertory's Of Mice and Men. employs
subtle gestures — a brief glance, a frown
— to create the impression that any larger
movements he makes are proper cause for
sudden alarm.

movements he mater are proper cause to sudden alarm.

Sudden alarm.

The manufernances are on the same level— the Marquis Public Theater's production of Buried Child is evidently a "team effort." I do have one quibble to boot the change Vince undergoes, however, and I don't believe the fault is recessarily that of actor fixer. Kaminsky, Almost overnight Vince evolves from an apparally have been been supported to the production of this, his initially level-headed behavior should be, to a flaming cray worthy of the inheritance bestowed upon him. One day he is reasonably same, the next day he's daugling his cousin's artificial leg in the support of the countries of the countries of the countries. coerced Shepard into accelerating beyond credibility the drastic changes Vince

undergoes.

I strongly recommend the Marquis Public Theater's production of Buried Child.

In doing so, however, I feel like the Surgeon General offering you a carton of Martboro cigarettes, knowing full well that their aftereffects will linger, I assure you, for a long, long time. you, for a long, long time.

Coiffure

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Attractions

Off the Cuff



don't want anyone to know that I'm thirry. I tell people I'm twenty-eight. It's been real tough all of a sudden to be thirty. I ignored my thirtieth birthday — didn't tell anyone I went home after work, had dinner all by myself, had a glass of white wine, and oasted myself. I didn't want to toasted myself. I didn't want to make a big to-do anout it, just let it cruise by. I actually looked in the mirror to see if there was any change. Before we were twenty-one, we lied to get into bars. There was a friend in the group who'd say, "Hold your eyebrows up, girls." It made you look older.



Yes, I'd say just in the last year. When you're in school, everybody knows how old you are. Once you're out, it's open game. That's the American when the American way—to shall way—to shall way—to shall way you third-looking. When you're with younger girk and you say you're twenty-five, they might hink, "I couldn't go one with him, he's two old." Jones seem to do to some girks who are seventeen or eighteen. But if you say you ir teventy-five to a woman who's forty and you're trying to start a relationship with her, she might think it's two young. I've said was too young, I've said was a get away with its twenty-one. I don't know one woman who doesn't lie about her age.



No. I don't see any reason for it. Most all women I know lie about their age. I have some friends who say they're thirty-nine and you know damr well they're closer to sixty-nine. I was forty-six in August. I tell you, I wouldn't August. Hell you, I wouldn't want to be any younger. I didn't start to live until I turned forty. I lost a hundred pounds and I changed husbands. The guy I live with now tells me he's thirty-four but I know how old he is. I know he's over forty. It has to be vanity with most people. In a youth-oriented society like this, it's present almost this, it's present almost



Oh, yes. I did. To get into bars, to drink, to catch boys and all. Before I was

and all. Before I was twenty-one. I made myself twenty-one. I was nineteen and going out with a guy who was three years older. I didn't want

him going to bars and chasing other women around: I'd rather

have him chasing me around. So I got a temporary driver's license. It didn't have a picture on it. The bouncer would ask if

on it. The bouncer would ask if I had something with a picture on it. I'd pull out my wallet and start showing him pictures — pictures of my dog, of me, my mother. I would have a drink before I did it so I seemed more

Dick Warner B.B.Q. Owner

I grew up in New York. There, the drinking age is eighteen, so you start lying about your age at fourteen. Here, I guess kids start around seventeen or eighteen. I'm fifty-one. I am fifty-one. I honestly don't recall lying about my age but I'm sure I must have somewhere along the line. I think men lie about their age as much as women for two reasons: either for vanity or to find work. If a person is forty-five and says they're forty-two, there's not a lot of justification there. It's like saying it's zero degrees out.
When it gets to be five below, it doesn't make a hell of a lot of difference. It's just damned

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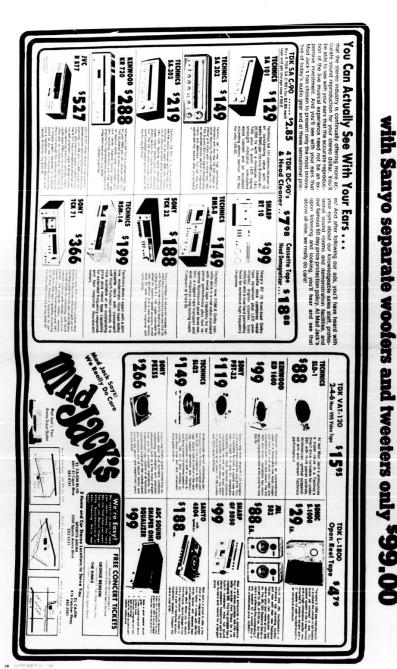
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Section 2 Events, Theater, Music, Film

The Sound Of Sculpture

There is magic and irony in the sight of the child at the the sight of the child at the seashore who listens to a conch shell in order to hear the sound of the sea. There is private fascination and public embarrassment to be seen in someone who is aware of being watched by electronic means. There is something of all these to be had in the work of Bill Fontana, sound sculptor. Tomorrow two new Fontana

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tweeters

Tomorrow two new Fontana sound sculptures will be turned on at UCSD's Mandeville Art Gallery.

Incoming Wavefronts Meeting of Shape of Land Over Time is a live-broadcast sound sculpture that uses an area of the La Jolla coordinate its count of the coordinate its coordi coastline as its sound source. Eight microphones distributed over a two-thirds mile length from Point La Jolla south. connected to eight of the highest quality telephone lines of Pacific Telephone, lead to (continued on page 4, col. 4





Urban Spaces

Some of the small but important pleasures of city living the scene open urban spaces, and some of the best documentation of this can be seen in the candid-camera films of New Yorkers by author William Whyte. He shows people taking their lunch break out in the street, people-warking, in animated conversation with each other, touching, grabbing. people settlening, in animales, too the people settlening, handbaking, Harried city, handbaking, Harried city, whellens slow their brisk pace as a vest-pocket park comes into their view, they glance at their watches to see if they have a minute or row to enjoy this costs, and the seed of the s

Jolla Museum of Contemporary Art is conducting two bus tours. Art is conducting two bus tours. One is a tour of San Diego's Gaslamp historical district and sites of major development in the downtown area on Saturday September 27. The other will

visit conteanding examples of North County's progressive architecture on Saturday, Cotober II. Both tours depart from the museum at 10:00 an with return scheduled at 4:00 pm. The fee is took between the content of th

been complexes, games and complexes, commerces and commerces — in imaginative new buildings and new urban spaces. in a more tygonus local economy, in more jobs, in an improvement in the quality of the city lifestyle, and — one house — in a mending of the social father itself. Losses can be seen in the destruction of beautiful historican of the control of the contr

Boating By Proxy

You can see it in their faces.
These men (and women, but and their left by ships and boats, while that glint in the eyes and the fall that glint in the eyes and the fall that glint in the eyes and the popsicle grins that betray the child within come from a love of toys model boats, built to scale, usually seventy-two times smaller than the original veileds as the control of the

ossible for the subs to torped

possible for the sub- to torpedo the frigates while dodging a fusillade of little cannonballs. Of course, someone who spends thousands of hours meticulously, paintrakingly course in the course of the course of the course of the course of the relief of thumb is about three weeks per foot) in one going to peopardize it in a single burst of battle frenny. The point is to construct a model that the course of the original boat. We're talking about people with a passion for boats and water. As some point of the course of the original boat. We're talking about people with a passion for boats and water. As the course of the original boat. We're talking about people with a passion for boats and water. As the course of the original boat with the boating by prosy.

This weekend the third annual Radio-Controlled Scale Ship Model Registra will bring an intricate models boats in an intricate models boats in an intricate models boats though water courses designed to reveal a model's agility, speed, and power, and the course's seamanhip. On the course is seamanhip. On the course of the course

powered by a steam engine towed another boat with three people in it. The contests will also entail salvaging a derelict vessel, and a straight steerage competition. Saturday night there will be an informal parade of the little boats, their little birry lights blinking and turning and lighting their little birry way.

and lighting their little birry way.

On Sunday the boys get down to some serious seamanably. The and docking, and there will be only one winner. The boats will be required to leave a dock, go through a course of busns, mouth some more busns, more than the seamen of t

yacht basin is on Vacation Isle. Mission Bay. For more information call 225-1333. 224-6964, or 427-6823



READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday precoling the Thursday issue in order to be consid-ored for publication. Please do not phone. The Events Editor reserves the night to edit all materials. Send com-plete information and photos to READER EVENTS EDITOR. FOR DAY 2003. Sim Deco. CA P.O. Box 80803, San Diego, CA

Dance

"Dances on the Grass" will be performed by Louise Frazer, Vicki Sutherland, and students of Con-servatory of Baller Arts, Sunday, September 28, 2:30 p.m., Central Elementary, School grass, 315 North Rios Avenue, Solana Rock, 481/015 Beach, 481-0714.

Film

"The Story of C.G. Jung," a film narrated by author Laurens van der Post, will be shown Saturday, Sep-tember 27, 10 a.m., La Paloma Theater, 471 First Street, En-cinitas, 436-7469.

Two Films on Southern Africa, Str Days in Souten and Generations of Restaunce, will be screened as part of "Celebrations of Human Dagnity" spounced by Gran Roots Events. Wednesday, October 1, 7 p.m., House of Hospitality, Balbon Park. 284-2453.

"Mount St. Helens," the world's largest newsreel: Cannic Forces, a mixed-media presentation about the influences of cosmic energies on our lives; and Vira Boja. an Omnimus film with an aeral survey of the Baja Pennials, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park, 239-1239.

Lectures

"Search for the Tenth Planet" will be the theme of a program pre-sented by astronomers Dennis Rawlins and Jon Olson, who will point out that Pluto, the most dis-

tont planet, was discovered only fifty years ago, Friday. September 26, 7 p. m., Reuben H. Fleet Space Theater lecture hall, Balboa Park. Free. 279-9389.

Sports Medicine Clinic will continue with "Soft Tsue Injuries of the Lower Extremities," presented by orthopedic surgeon Louis Lurie, Saturday, September 27, 9 a.m., Bay General Community Hospital Health Information Center, suite C-5, 1180 Thand Avenue, Chula Vista, Free, 420-9820.

"From Still to Motion," a lecture on photography in magazines and motion pictures. will be presented by Life and Look photographer Sid Avery, Monday, September 29, 7 p.m., San Diego Gas & Electric Company auditorium, 101 Ash Street, downtown. Free. 234-4141.

Opers Previews with Vere Wolf will continue with Johann Strauss's Die Fledermaus, Tuesday, Sep-tember 30, 2:10 p.m., and Wednesday, October 1, 7:30 pm., and San Diego Tuble, Library, 820 E Street, downtown, Free, 236-5800.

"Great Expectations," a series of design and citry-planning lectures sponsored by the San Diego American Institute of Architects and the San Diego Museum of Art, will begin with Seattle's Arthur Skolnik, Tuesday, September 30, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931 or 232-0109.

"An Ounce of Prevention" will be the topic of a lecture presented by nurse and holistic healer E. Caro-lyn Innes, in the fourth annual Alermative Ways to Health seires, Wednesday, October 1, 7:30 p.m., Casa Real room, Astec Center, SDSU. Free. 265-6805.

"Designs for Better Living" will be the theme of a series of seminars on home remodeling, new home design, interiors, and landscaping, by architect Feter Rodi, Wednes-day, October 1 through Fitday, Cetober 3, 7 p.m., Designos, Lockober 3, 1 p.m., Lockober 3, 1 p.m., Lockober 3, 7 p.m., Designos, Lockober 3, 1 p.m., Lockober 4, 1 p.m., Lockober

Music Concert Series of the Navy Band San Diego will continue under the direction of CW04 John Ingram. Thuriday, September 25, 7:30 p.m., Naval Air Station Base Theatre, Miramar. Free. Chamber Music Series will begin with the Tokyo String Quartet performing works by Moratt, Bee thoven, and Mendelsohn, Thurs-day, September 25, 8 p.m., Man-deville Auditorium, UCSD, 452-4559.

English Ballads will be sung by Johnnie Walker and played by guitatist Ray Aleksalra, presented by Firends of Old Time Music, Fri-day, September 26, 7-30 p.m., San Diego Youth Hostel, 3790 Udall Street, Point Loma.

American Composer and Pianist Lee Hofty will be guest solosist with the La Jolla Chamber Orchestra in a concert of works by Bach. Schubert, Mozarr, and Holyu, under the direction of guest con-ductor Robert Frisble. Friday, September 26, 8 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 459-6645.

Friday Evening Concerts will pre-sent the Harry Partch Ensemble, combining music, dance, sculpture, theater, and lights, Fri-day, September 26, 8 p.m., Smith Recital Hall, SDSU, 265-6031.

Guitar Series of the International Guitar Shoppe will begin with Michael Newman, the first classi-cal guitarist to record a direct-to-disc album. Friday, September 26, 8 p.m., Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 462-6900.

Celtic-Based Folk Music will be played by Robin Williamson, founder of the Incredible String Band, on Gaelic harp, Scottish band, on Guelle harp, Scottish border bagpipes and cittern, and guitar, Saturday, September 27, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Guitarist Celin Romero will be soloits with the La Jolla Civic/Univolity Symphony in a program of Batch, Hayden, Vivaldi, and Dorroba, Sasarday, September 27, 8 p.m., and Sunday, September 28, 5 p.m., Mandeville Auditorium, UCSD, 422-4559.

"Moon Wizards," a concert celebrating the full moon through fact, fantasy, legend, and myth, will be presented by Michael Stewart, Saturday, September 27. 8 p.m., Earthwater Gallery, 1830 Ray Street, North Park. 296-1560.

"On the Road for Women's Rights," Margie Adam will per-form in concert, sponsored by Na-tional Women's Political Caucus,

Saturday, September 27, 8 p.m., Horace Mann auditorium, 54th Street and El Cajon Boulevard, San Diego, 462-0747.

San Liego. 402-0747.

Opera, the San Degeo Opera season opener, a premiere of Richard Graust's Elektra, based on the Sophocles tragedy, with Pauline Tinsley, Anne Evans, Kerstin Meyer, Regina Resnik, John Bröcheler, and Mallory Walker singing in English, will have its final performance on Saturday, September 27, a Part State of Paetric Montious.

Violin Recital will feature Anna Gardner Ball and pianist Martha Cooper, playing music of Beetho-ven, Stravinsky, and Bruch, Satur-day, September 27, 8 p.m., Smith Recital Hall, SDSU. Free. 582-1793.

Sunday Concerts will be presented on six successive Sundays, begin-ning with solo guitarist Alan Mer-sian and Peter and Tripp Sprague on guitar and sax, Sunday, Sep-tember 28, 11 a.m., Opus 5 Art Studio, 125 Via de la Valle, Solana Beach. Free. 481-2533.

Summer Sunday Concert Series will extend into fall with the Silvergate Ensemble and works of Beethoven, Hindemith, and Mozart, Sunday, September 28, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. Free. 298-7674.

Afternoon Concert will feature the Sibling Singers and a range of vocal selections from madrigals to owentieth-century tunes, Sunday, September 28, 1 p.m., Villa Mon-teruma, 1925 K Street, San Diego. Free. 239-2211.

Violin and Viola, the Brullo String Violin and Viola, the Bruilo String Duo will present works by Mozart, Beethoven, Pleyel, and Bruni, Sunday, September 28, 2 p.m., San Diego Art Institute, Balboa Park, Free. 234-5946.

Duo Concert will feature violinist James Zagami and pianist Pamela Stubbs, performing sonates of Beethoven, Ravel, and Prokofiev, sponsored by Music Teacheri Association of California and USDs music department, Sunday, Sep-tember 28, 3 p.m., Camino Hall, USD. 271-0205.

"The Splendor of Brass and Organ" will be celebrated by or-ganist Duniel Burton and trumpet-ers Tim Lawler and Steve Foster, in music from the Baroque, Sunday, September 28, 7 p.m., First United

Jazz and Rock Concerts, Todd Jazz and Rock Concerts, Todd Bryson and the Efemal Orchestra will perform Sunday, September 28; and Peggy and the Bandaids will perform Tuesday, September 30, both sponsored by Cheap Con-certs and both at 8 p.m., Second Avenue Theatre, 863 Second Ave-enue, downtown. 264-1506 or 233-3965.

Cottage Concerts will present four-hand piano selections by Schubert and Ravel performed by Margaret Rose and Lee Schmide Rogers, Monday, September 29, noon, Scripps Cottage, SDSU. Free. 265-5204.

Fall Chamber Music Series will present the San Diego Bran Quin-tet, and music of Cheetham, Dukas, Joplin, Czernohorsky, Bach, and others, Tuesday, Sep-tember 30, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free, 236-8500

Pianist Michael Cave will present a program of Debussy, Wednesday, October 1, 11 a.m. to noon, Per-formance Lab, Palomar College, San Marcos. Free. 744-1150 x349.

Noontime Concerts will feature pianist Gary DiPietro, Wednesday, October 1, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4296.

In Recital, sopranos Constance. Lawthers and Andrea Mays will present Argento's "Six Elisabethan Songs, "Turina's "Poema en forma de Canciones," and Purceil and Monart duets, Wednesday, Cetober 1, 8 p.m., McEvoy Music Center, 1320 40th Street, San Diego, Free. 287-7260.

Special **Events**

Cabrillo Festival will commemo-rate the 1542 discovery of the west coast of America by Juan Rodriguez Cabrillo with a historical seminar at 1 p.m. and an open house at 6:30 p.m. on Thursday, September 25, Cabrillo National Monument, Point Loma; a commemorative ceremony, Saturday, September 27, 1:30 p.m., Cabrillo Nationa Monument; and a re-enactment of Cabrillo's landing. Sunday. Sep-tember 28, 1 p.m., Shelter Island, San Diego Bay. Free. 293-5450.

TO LOCAL EVENTS

in a variety of seafoods, Thursday, September 25 and Friday, Sep-tember 26, 1 to 7 p.m., Hotel Rivi-era del Pacífico, Ensenada. 295-7484.

"Chaparral," a performance piece "Chaparral," a performance piece about a romantic triangle and the relationships between objects, ac-tions, and words, will be presented by Norma Jean Deak, Thursday, September 25, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Pros Street, La Jolla. 454-3541.

Library Book Sale will offer thousands of volumes at ten cents for paperbacks and twenty-five cents for hardcover books, with some higher prices and some lower. Saturday, September 27, 9 a.m. to 4 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

Pacific Coast Coast between UCSD and Moonlight Beach in Encinitas will be sponsored by Walkabout International, Satur-Walkabout International, Saturday, September 27, 9 a.m. to 5 p.m., UCSD parking lot, North Torrey Pines Road and La Jolla Shores Drive, La Jolla. Free. 223-WALK.

Carnival, hot air balloon rides, pony rides and a hone show with Misty, martial arts by the Scoobie Brothers, TuTu the clown, and more, will benefit former Kaiser employee Terry Stout, Saturday, September 27, 10 a.m. to 6 p.m., park across from Kaiser Hospiral, 4647 Zion Avenue, San Diego. 608: 2483 698-7483.

"Directions: Downtown," an ar-chitectural tour of downtown San Diego's Gaslamp Quarter and other development areas, will be led by architectural historians and de-

velopment planners and sponsored by the La Jolla Museum of Con-temporary Art. Saturday, Sep-tember 27, 10 a.m. to 4 p.m., from La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Reservations: 454-3541.

"Feelin' Good" Health Fair will offer preventive health care infor-mation and testing, Saturday, September 27, 10 a.m. to 3 p.m., Park Way Community Center, 373 Park Way, Chula Vista. Free. 291-2620.

Geology Walk into Point Loma's past will cover sixty million years in one mile, Saturday, September 27, 10 a.m., Bayside trail, Point Loma. Reservations: 232-3821.

"Hot Lap Event" at high noon will put an end to a new earth games session by attempting to set a new world record of more than 3394 people sitting on each other's laps, Saturday, September 27, 10 a.m., Santana High School, 9915 Magnolia Avenue, Santee. Free. 562-3421.

Philippine Folk Festival, a Pissakan ("fiesta") with cultural displays, foods, and entertainment, will feature performance by the Samay Hulling Dance Company at 11, 2, and 4 p.m., Saturday, September 27 and Sunday, September 28, 10 a.m. to 6 p.m., Scottis Rite Temple, Mission Valley, 233-7396 or 444-7328.

Radio Control Scale Ship Model Radio Control Scale Ship Model Regata will feature competition in steering and other events, with night running and a light parade Saturday at dusk, Saturday, Sep-tember 27 and Sunday, September 28, 10 a.m., Model Yacht Pond, Vacation Isle, Mission Bay, Free interior, 27, 21333 or 21, 4664 Walk-In Appraisal Day for heir-looms of almost all sorts will be held Saturday, September 27, 10 a.m. to 3:30 p.m., Hadley Miller Antiques and Imports, 4090 Morena Boulevard, San Diego. 299-8495.

Serbian Festival and Bazaar, the eighth annual, will feature folk dances and songs, tamburitza music, handicrafts, a flea market, and food, Saturday, September 27 and Sunday, September 28, noon to 9 p.m., St. George's Serbian Orthodox Church, 3025 Denver Street, San Diego. 276-5827.

Casino Night, to benefit the Peninsula YMCA, will take place Saturday, September 27, 6:30 p.m. to midnight. Berkeley Ferryboat, 1306 North Harbor Drive, San Diego. 226-8888.

"Bubbling Beauties in Bangles and Beads" will be the theme of this year's Young Bronze Beauty and Talent Pageant, Saturday, September 27, 8 p.m., Hotel San Diego, 339 West Broadway, downtown. 262-8616.

Noontime Tours of the Gaslamp Quarter will be led every Friday, noon, from 652 Fifth Avenue, downtown. 233-5227.

Sports

Expo Racing will be extended by the Agricultural Association through Thursday, September 25, first race at 12:30 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Pro-Am Racquetball Tournament of the Women's Professional Rac-quetball Association will feature the top thirry-two world pros in competition, and amateur events for men and women, Thursday, September 25 through Sunday,

September 28, 8 a.m. to 10 p.m., Escondido Athletic Club, 130 West Woodward, Escondido. 746-9300.

Invitational Golf Tournament sponsored by Southern California Chamber of Commerce, will begin with a shotgun start, Friday, Sep-tember 26, 12-30 p.m., El Camino Country Club, 3202 Visra Way, Oceanside. Free viewing. 722-1534.

Padre Baseball, the San Diego Padres will play their last home-game of the page of the con-cine of the page of the con-cine control of the con-cine page of the con-responding to the con-trol of the con-t

Rodeo, the real thing, will be held Saturday, September 27, 2 and 7 p.m.; and Sunday, September 28, 2 p.m., Poway Valley Riders Associ-ation arena, Twin Peaks and Tierra Bonita roads, Poway, 748-0016.

Artec Football, the SDSU Artecs will open their home season with a game against the Big Eight Missouri Tigers, Saturday, September 27, 10 a.m., San Diego Stadium. 265-5547.

Shark Football, the San Diego Sharks will close out their first home schedule with a game against the Ventura Americans, Saturday, September 27, 3 p.m., Escondido High School stadium, 1535 North Broadway, Escondido. 722-7215.

Super Stock Grand Prix will be held Saturday, September 27, 8 p.m., Cajon Speedway, Bradley off-ramp at Gillespie Airport, Santec/El Cajon, 448-8900.

Grass Ski Championships in single and dual slalom will be held Sun-day, September 28, noon and 2:30 p.m., Presidio Park, Old Town. 464-6982.

Radio/TV

Baseball, the Houston Astros will be televised from the Atlanta Braves, Thursday, September 25, 8

Concert Hall will present the taped-delay one hundreth anniversary concert of the Boston
Symphony Orchestra, with planiat
Rudolf Serkin, performing works of
Bernstein, Beethoven, and Bartok,
Thursday, September 25, 8 p.m.,
KFSD-FM 94.1.

"Simon Boccanegra," the Giuseppe Verdi opera, will be broadcar from the San Francisco Opera with Rentao Bruon, Mar-garet Price, Cesare Siepi, and Fredrick Burchinal, Friday, Sep-tember 26, 8 p.m. KFSD-FM 94. 1; and Sunday, September 28, 7 p.m., KPBS-FM 89.

Friday Evening Concert will broadcast the avant-garde music of the Harry Partch Ensemble live from SDSU, Friday, September 26, 9 p.m., KPBS-FM 89.

r p.m., AFBS-PM 99.

Great Performances will present the Eliot Feld Ballet performing sewn of the chorcognipher heart-known works. Friday, Sprember 26, 10 p.m.; repeating Sunday, Sprember 28, 2 p.m., and Googe Clay Ballet 19-Podigal Son* with Mithail Baryshnikov and Karen von Ardolingen, and C'haconne's with Sumnne Farrell and Peter Martin. Toudance, Sprember 50, tober 5, 230 p.m., Channel 15.

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> September 26 - 28, 1980 San Diego Convention & Performing Arts



LA OLLA SYMPHONY ASSOCIATION presents
Celin Romero
September 27 at 8:00 p.m., and September 28 at 3:00 p.m.,
Mandeville Auditorium, UCSD



READER'S GUIDE TO LOCAL EVENTS

Recent Paintings by Agnes Mar-tin, a series of square horizontal works, will be on exhibit through September 28, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

San Diego Printmaker Invita-tional, an exhibition of prints ranging in technique from tradi-tional etchings and lithographs to collage, color Xerox transfer, em-bossing, collographs, and mono-prints, will continue through Sep-tember 28. Resuter Galler, 645 G Street, downtown. 234-2595.

Group Show of paintings by Eleanor Blangsted, Vivian McCoy, Kathyn Brockhagen, Marion San-derson, and Sherman Sperling, will be on exhibit through September 30, H. Hery Fine Arts Gallery, 3817 Park Boulevard, San Diego. 297-5775.

"Recent Work" of Richard Allen Morris, created from the remnants of razed buldings in downtown San Diego, will be exhibited through September 30, Art Gallery, Southwestern College, 900 Otay Lakes Road, Chula Vista. 421-1180.

Tennis, the Transamerica Open Tennis Championships will be televised from San Francisco's Cow Palace, Saturday, September 27, noon; and finals on Sunday, Sep-tember 28, 10 a.m., Channel 15.

Aztec Football, the SDSU Aztec game against the Missouri Tigers will be televised by delayed broad-cast Saturday, September 27, 11 p.m., Channel 6.

Sunday Football in the NFL will feature the Los Angeles Rams in New York, Sunday, September 28, 10 a.m., Channel 8, and the San

Metropolitan Opera's production of Puccini's Manon Lescaut, with Renata Scotto, Placido Domingo, Pablo Elvira, and Renato Capec-chi, Sunday, September 28, 5 p.m., Channel 15 (simukast with KFSD-FM 94.1.

"Cosmon," a thirteen-part series that explores the universe and its relationship to man, written and total by Cornell University's Carl Sagan, will permiere with 'The Shotes of the Cosmic Ocean," a simulated flight through space halfway from the edge of the known universe to the earth. Sunday, when the control of the control of the cosmic Ocean, and Friday, September 29, 10 a.m.; and Friday, Cotober 3, 10 p.m., Channel 15.

Monday Night Football will fea-ture the Denver Broncos at the New England Patriots, Monday, September 29, 6 p.m., Channel 10 and KSDO 1130.

Tass and Dr. Seuss's The Cat in the Hat, will be on prime time, Mon-day, September 29, 8 and 8:30 p.m., Channel 8.

"Tinker, Tailor, Soldier, Spy,"
John le Carre's best-selling novel of
esponage, will be translated to TV
with Alec Guinness as retired secret agent George Smiley, Monday,
September 29, 8 p.m.; repeating
Sunday, October 5, 1 p.m., Channel 15.

Johnny Carson Anniversary Show will celebrate the man who single- and offhandedly generates half of NBC's revenues, Monday, September 29, 9 p.m., Channel 39.

Padre Baseball, the San Diego Padres will be broadcast from the contending Cincinnati Reds. Tuesday, September 30 and Wednesday, October 1, 5 p.m., Channel 8 and KFMB 760.

"The Body in Question," a series on health and the human body, will begin with physician, writer, actor, lecturer, and theater director Jonathan Miller "Naming of Parts," Tuesday, September 30, 9 p.m., Channel 15.

Galleries

Woodworking by Robert Briggs will be on display Friday, Sep-tember 26, 6 to 9 p.m.; and Satur-day, September 27 and Sunday, September 28, 1 to 5 p.m., 7035 La Valle Plateada, Rancho Santa Fe.

Environmental Design in mul-timedia works by Eugene Ray will be exhibited through September

"The Textile Art of the Lao Hmong" will be on show and for sale through September 30, Gallery 21, Spanish Village, Balboa Park. 278-5763. XII Annual Art Faculty Exhibi-tion, a multimedia show, will be on view through September 30, Boehm Gallery, Palomar College, 1140 West Mission Road, San Mar-cos. 744-1150 x345.

Kinetic Sculpture by George Rick-ey will be on view through Oc-tober 1, Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach, 454-4414.

Photographs by Craig Carlson and Michael Miller will be on exhibit through October 3, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon.

"Chicago Currents," an exhibi-tion of contemporary Chicago art-ists' works donated by the Koffler ists' works donated by the Koffler Foundation Collection to the Smithsonian Institution's National Collection of Fine Arts, will con-tinue through October 4, Univer-sity Gallery, SDSU, 265-6511.

"The Eye of the Tiger," an exhi-"The Eye of the Tiger," an exhibition of folk paintings and arts of Korea, including pottery, furniture, baskets, lamps, lacquer ware, and rice-cake stamps, spanning the Seventh to the Twentieth centuries, from the collection of Horay Zozayong, will continue through

October 5, Mingei International Museum of World Folk Art, Uni-versity Towne Centre, La Jolla, 453-5300. "The Perfection of Imperfec-tion," an exhibition of paintings and prints by Hanne Lauridsen, will be on view through September 26, Mandeville Annex Gallery, UCSD, 452-3120.

"Late Entries to the Chicago Tribune Tower Competition," an exhibition of sixty-eight architec-tural drawings that are theoretical tural drawings that are theoretical designs or whinsical commentaries on the original 1922 competition for a skyscraper to house the newspaper offices of the Chicago Tribune, will be on view through October 12, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Woodblock Artist Pat Golden will have an exhibition of her work presented by the Pacific Collection hrough October 17, Rossman/ Richards Design Studio, 734 Seventh Avenue, downtown. 294-9203.

Sculpture

Urban Spaces

continued from page 1)
loudspeakers affixed to the
exterior walls of Mandeville.
The sound of the waves on that
beach will be broadcast in high
fidelity outside the art gallery,
twenty-four hours a day for the
next three weeks. The unasues
the particular stretch of coastline
that was chosen for its
interesting contour should make
for an effective sound sculpture,
as should the big waves that will
be generated at the end of the
miles to the south. In the early
morning the sounds of shore speakers will be as follows: Seattle architect and preservationist Arthur Skolnik

week by a hurricane hundreds of miles to the south. In the early miles to the south. In the early wildlife will be picked up and transmitted. Other sounds in the environment around the miscrophones will also become part of the piece.

Bereit of the piece of the continuous simulcast from eight microphones along the Cincinnast-Covington Suspension Bridge, and from six microphones along the flight. Orange County, California. Such works have been compared to wrapped landaceps of Christico and recordings of whale noises. Sound fix-cycles Soughers to microphone source of the continuous conditions and coordings of whale noises. Sound fix-cycles Soughers County in the sounds made by the "viewes" or perhaps more "viewes"

speaker will be as follows:
Seattle architect and
preservationist Arthur Skolnik
will open the series next
topic will be Seattle's Pioneer
Square and "creative" city
codes.
Ray Spaxman will follow two
weeks later on Crober 14 with a
the industrial backwater of False
Creek into a residential
neighborhood. Spaxman was
Vancouver's disector of
William William Committee of
William William Committee of
William William Committee of
Work, an organization that seeks
to build creativity and hope, will speak on Tuesday, October 23.
Ton Harrison will rail about
an of the Columbus, Indiana, on
Wednesday, November 19.
Donald Seawell, publisher of
the Denver Post, will focus on
the success of Denver's Center
Tonal Canada, November 19.
Michael Francis of the Los
Angeles Redevelopment Agency
will show plans for a city core in
Los Angeles that will link
downous not the Bundary,
December 4.
All lectures begin at 7:00

Fontana describes the first work as an exterior acoustic experience, stimulating an imaginative visual experience; and the second as an interior acoustic experience, stimulating intellectual and aesthetic

contemplation. Bill Fontana's exhibition will

Bill Fontana's exhibition will open with his performance of Wave Spral, a piece involving Japanese temple bells, at a reception tomorow. Japanese temple Pirday, September 27, 7:00 to Friday, September 28, 5:00 to Friday, and Andrews,

- Amy Chu

entire series are twenty dollars: for individual lectures, four dollars. For more information call 232-7931.

- Alberto Lau

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Charles F, Lutes has lectured extensively on these topics workflowide for over 20 years.

the sounds made by the "wiewer" or, perhaps more correctly, co-sculptors. What the people in the gallery will see are the thirty-foot long black-and-white tape loops, tape deck, and loudspeakers. What they will hear are the sounds recorded on the black portions of the tape and the silence of the of the tape and the silence of the time that the intended to invite people to explore the space around them: auditory space as well as visual PROFESSIONAL BALLET San Diego

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Theater listings are compiled by Jeff Smith; commentary is by Jonathan Sawille and Jeff Smith. Information is accurate according to material given is, but it is always wise to phone the theater for any Jest-mirute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

ANNE.
The story of this edirently popular metals as widned out by Thomas metals as widned out by Thomas and the story the story that the story that

folk and lary tait. The desetful Plas-Herningan, who converses the corphanage in which the blad, storage or crybanage in which the blad, storage of the place of the whole and properties of largenia, a couple of munderous crools who pretend to be Arniel in the present in soften to get some money function way. Daddy Warbook, with his cossal stephene calls to the President of the Chief States (whole, with his cossal telephone calls to the President of the Chief States (who. 1933, was stall benevolent father who rules the works and Arniel is trustation from the Per York Cty Planticipal Chybanage (Calir "Fifth Arnies are English records." Street is a modern version of the fast table hero's access fatigity second.

Fig. normal tract capty-exceeds
the control of the

Little Tokyo on Thursday, December 4. All lectures begin at 7:00 p.m. in the Copley Auditoriu San Diego Museum of Art, Balboa Park. Tickets for the

Controvers based on TA While's book, Pric Orec and Flater Wag. Mill Rathey direct Does in Edwards as Rathey direct Does in Edwards as None Affect of Them as Non

Thursday, September 29 at 800 p.m.
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POOR, CUTION II. 112 p.m.
EVERTTHENGE THE CARDEN EEdward Alber's solub drame about a
goup of married women, being in the
suburbs, who find prices getting too
light. To earn earn money, the
women beccome prosellules during the
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manight is content."
Sen Diego State Eshwarity, Prilamings
Thosate, Pridely, September 28
though Chables of all 800 p.m.

BURIED CHILD

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760 p.m., followed by denor at 730 p.m., and the whole #80 p.m.
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Coronado Pighonae production of
the maple of the semilation of the received of the

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An implicate paper to implicat

sets up a limit city on the outsidins of Coronado and plans to build an opera boate devinction, and Lifel Lotte Langiers, a pervalens actures who have cereat stater. The board beautiful control with numerous singers, denores, and femols, juit horses and produce "an extremelyame of a show," headined by the production is of board. The same characteristic production of production is for those to produce the land of September 28 and Sanarby, September 28 and Sanarby, 170 pp. nr., Selvoy de coronal 170 pp. nr., Selvoy de coronal pp. nr. and the show at 8.30 pm.

a journey/WEDEA/a dream The UCSD California Theater Ensemble, which has already offered its production at the Edinburgh Feather this aumment, prepared the developed by director Michael Addison, Jeson, known in some rights as the "healer," though most of his actions indicate the contain, voyages with the Apporatat to Colchia in seather of the Goldien Pilecer. Added in seather of the Goldien Pilecer. Added

production of the Lamplighters' new

production of the Lamplighters new season. Lamplighters Community Theatre, Friday, September 26 through October 18, Friday, September 26 and Saturday, October 43 Thursdey, October 16 Stander 11: Thursday, October 16 Stander 11: Thursday, October 16 Stander 11: Thursday, October 16 at 800 pain Astiners Sanday, October 12 at 200 pm.

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Theater Directory

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Processia peer leature of describe factors a large pare for one of autor John William. See a herealy little warps in lact, the more combination yet with the period describe factor, in personal with the willings of Describe fearment and Raymond Chandler for more you are not a surprise. See September 25 for sough October 4. Thursday through Saturday at 8:30 27.

The anel Horowitz satire about an invending expenience very few people can endure gracefully standing in line. Horowitz, whose other worsh include Shadou Pala, Chiamsocuro, and the award-winning film The Satusberry Statement, casts a mock-sociological was on the otherometers of quitting. Satement, case a mock-sociological yea on the phonomenon of gaussing Some of the 'two' issue as the mass are 'n sateding in an amendment acceptable in single file?' Horvets inspects these issues, with a commod soci

THE MADIKOMAN OF CHAILLOT THE Lamb's Players production of the Jean Climatous pilly gains' momentum as it moves along. By the conclusion is an emotionally bught-or-malicity as the production properance. According to the preparation, according to the preparation of the production of the properance. According to the preparation of the production of the strength of the production of the lamb of the production of the production of the lamb of the production of the production of the desired we work to servers. Pignora no longer by they wish. If the air mounts of the production of the production of the destroy even the servers of Paris, sprice destroy even the servers of Paris, sprice longer by (they walk in a r s mpur-and remperal relationship ministens to disative years the streets of Pars, suc-oid deposits here been discovered beneath them and street a corporate president, with a small barrie of moral streets, picks to turn Ethel Tower streets and demosit, Adad by her madevoment, Coursess, Aurela, the madevoment, Coursess, Aurela, the Madevoment of Challot, concocts a successful softeme to do in the president and the other refinements.

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are all huddle knees in the thouse? In which the three man remove all their clothes and pose before their reflections in a dead trievision someon. There is a releasing realistic set by Ret. Tabbot, and Kerne P Mullen has dimitted with unobtrusive skill. (Sci. Marquis Gallen Threater through September 27. Findle, and Seturday at 1100 p.m. DUNGEONS &

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generally west arms. Only a for eco-brie appearance by seasoned for eco-brie appearance by seasoned bert on rescular to a season and bert on rescular to a season and on far less modulous than he integrees, was able to give the show to necessary retermitable but at less the semblance of a freestrick test the semblance of a freestrick freest properties of the semblance freest properties of the semblance was justiced to the properties freest properties of the properties freest properties freest properties freest freest properties freest freest

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Johnny Winter may not be the definitive blues guillarist, but one would have to think long and hard to name someone working in this field who has striven so fervently to gain and maintain respect from his peers, beffers, and fans, He has ins peers, certens, and cons, he has been forced to fight a lot of battles, in 1968, when Columbia Records signed the unknown Winter to an astonishing \$600,000 contract, the cries from veteran contact, the crest from veteran musicians disturbed one's sleep. Even Miles Davis, the Sugar Ray Robinson of jazz players, shower signs of petfiness and racism whi he asked. "Are they trying to sell him as a black man or a white nimes a black man or a writer man?" That was a cruel, unforgivable bit of thetoric: Winter is an albino, the whitest of the white, right? However they sold him, one fact was clear; he could him, one fact was clear; he could logy the bluss with authority, invention, and with a vergeance. He has been to hacven, hell; purgatory, and back. If could not have been easy for this cross-eyed abtino from lesses to kick a heroin addiction serveral times. But he did, he perservend. To this day he has not released an album he stayled her expensed. To this day he has not released an album he stayled her expensed.



displaced with most of them. He is a splendid guidant — for and a splendid guidant — for and and present prese

various Jeny Lee Lewis Liffle Richard-Chuck Bery hith are early consultable less and productive who consultable less and productive who consultable less and the less and facility following the less than 10 cm of the less than 10

be back of the SDSJ.

Amphitheathe on Sahurday right,
He is a "greaf" guillorist.
If the Cars were not so enjoyable
a band, I probably would
consider their leader. Ric Coasek,
giddly. He these ever so hard to
sound like on AM-oriented Bryon
Fetry, He may deny that, but this
fill continues, combined with Helly its mary array trade, but mentioned with a mary array trade for many flowers and the footbase of the market array and for the market array and for the market array and for the footbase in a side in the footbase of th

saxophonist at the Belly Up Tavern; Gary Myrick and the Figures, an acceptable, not good, new-wave band at UCSD's Walk's Place; and bond of UCSD's Walk's Place, and countly single Johnny Paycheck of Imperial Blacch's Countly Bumpkin. Latt week for the Spirit the writers pulled of a genuine coup by showcosing Arthur Lee, on artist by showcosing Arthur Lee, on artist benefit of the doubt, but now consider a genuine hopeless couse. Anyone who knows, in advance, that the can pack a house can offer only three excuses for falling to show up. 11. Man ded. John the Country of the to the olds died en roads. Lee the pay who reamaged my throughs. to the club died en route. Lee, the guy who rearranged my thoughts about rock as "art," did not have any of those excues and aidn? make it to the club until 1:30 a.m., and then proved to be somewhat, ut, disorlented 50 forgive me if I cannot muster the expected Rockel Records will financie a showcase Friday at the Spirit, featuring several of El Lay's busier purit bonds - John Q. Public, the Bostopis and Analy and the Bostopis and Analy and the another of Reprinda Dwights (Eltion's real name) shows is scheduled to tike place at the North Post Lian's Club, featuring the Makers, the futures, and an as yet unannounced third band Pusk out.

- Steve Esmeding

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basic decencies of mystery — a provincative puzzle and a satisfying solution — it is nonethieless a noticus piece of theater, with its horseplay, its humor and its infectious spirit of theatrical anarchy that shous. Damn the conventions, full speed ahead! If it is a solution of the solution of the province of the solution of the province of province of province of province provin

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terrific as Phillip Diamond, the central character in the scripts of two different authors (Raymond Chandler and Henry Sartone, the anti-Chandler).

This is especially true of the actresses sean of shore plays two shoulder-sinking, esterne entiron of the gender and all for the final of local properties and all for the final of local points of the second of th

LINE
The issuel Horowitz satire about an everyday experience very few propie can endure gracefully, standing in line. Horowitz, whose other works include Shadow Play, Chiaroscura, and the sead-wireing lim The Seaucherry Statement casts a mock-acological society of the sead of the s

consistency the party plant in the consistency of the consistency of the consistency of the consistency of the base, the singing appearable with a reason Christope and the large partially with a reason Christope and the consistency of the co THE PHILADELPHIA STORY
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CRA THEATRE Diego 277-8900 x111

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

EDUCATIONAL CULTURAL COMPLEX THEATER Diego 263-7254 x33

Grossmort College Drive, El Cajon 1700 x410

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

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue. La Mesa 464-4598

LYCEUM THEATRE 314 F Street, downlown 235-6662

BRACOSTA COLLEGE

724-3421

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

PALOMAR COLLEGE Palomar College Theatre 744-8860 PATIO PLAYHOUSE Vineyard Shooping Center 1151 E. Valley Parkway, Escondido 746-6669

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DEGO CITY COLLEGE THEATER Thinteenth and C streets, downtown 239-7854

SAN DEGO JUNSOR THEATRE Balbón Park Puppet Theater. San Diego 239-8355 SAM DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 -214

SAN DEGO REPERTORY THEATRE 1620 Sigh Avenue, downtown 231-3565

231-3365
SAM DEGO STATE UNIVERSITY
Main Stage and Experimental Theate
265-6694
Open-air Amphitheater
265-6947

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SOUTHWESTERN COLLEGE Arena Theater: Mayan Haff 900 Otay Lakes Road: Chula Vista 421-1150 SPRECKELS THEATRE 121 Broadway downtown 233-6541

STARLIGHT Startight Bowl, Balboa Park 232-3049 or 234-STAR 232-3049 or 234-51AV UNITED STATES INTERNATIONAL UNIVERSITY Zaose Theater 10455 Pormerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN URSO Theater John Muri Theater Studi-Theater 452-4574 Mandeville Recital Mandeville Auditonum. Mandeville Recital Mandeville Nacional Mandeville Recital Mandeville Recital Mandeville Recital Mandeville Recital Mandeville

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

case a solid all book not have performer, hamming up his or her part just a click or two away from pure farce, communicates above all elac a

unexpected bivists. In the paraticis of the underwork the piley as a "set up." Practically every feature of detector focus as the grame for one of describe focus in fact, the more comfortable you fell with the garnet of detective focus for a hardware and the formation of detective focus for in particular with the entiting of Described Intermediate of detection focus for intermediate with the entitle participant of the properties of the entitle formation of the properties of the proper

The MADWOMAN OF CHAILLOT The Lamb Prepare production of the James Grandway from the Lamb Prepare production of the James Grandway from the Lamb Prepare from the Control of the Lamb Prepared from the conclusion is an emotionally assured that the Lamb Prepared from the safety of the Lamb Prepared from the safety of the world seventy. Propose no longer fry (they work the safety of them has altered the world seventy. Propose no longer fry (they work) the east emotion from the Lamb Prepared beneath them and since a corporate freezo, which is not the Edit Town t beneath them and since a corporate president, with a small band of moral steeps, plots to turn the Eiffel Tower into an oil derrick. Aided by her accomplices (three other madwormen). Countess Aurela, the Madwormen of Challot, concocts a successful scheme to do in the president and the other extraorings. The first act of the play, for the most

moleculariation between the control and co

October 1 in 2:00 p.m.
The PAOON IS DOES ALSO
The PAON IS BLOGGE JUST and ALSO
The PAON IS Lodge Locate Just a few relies authorized of Julian. Offers a discrete debester pockage that includes a school of the paon Is an activate of the paon Is and paon In the self years as good in the self Yeverless for bose 3-bit Company when the paon Is accord of the paon Is accorded to the pao

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DRAGONS Any Time; Any Place For Any Occasion If It's Worth Saying, It's Worth Singing

> Games People Play 023 Newport Ave. Ocean B 225-9722 Open 7 days

embark on a second marriage ("The triumph of hope over experience," according to Dr. Samuel Johnson). Two reporters from a national Two reporters from a national magazine, sent to cover the wedding, question Tracy and closuse her to face several hard realizations about her between the face several hard realizations about highly barry corned, and Leaft Nablen plays Tracy, a role designed originally as a vehicle for Katharine Hepburn. (Physhouse: through October 4; Thursday through Sturding at 800 p.m. Matinee Sunday at 200 p.m. Matinee Sunday at 200 p.m.

SCAPPICI

ACCOUNTS (displaced no. set in 1930), tally, of Noder's classes Firench farce The Reguents of Googhe wittens by the Carglishment. Plant Bourlage of beginn wittens by the Carglishment. Plant Bourlage of the State of the Carglishment. Plant Bourlage of the Carglishment of the C

(Sm.) Old Town Opera House, through October 12; Thursday through

SPONTANEOUS COMBUSTION Improvisational corredy under the direction of Spite Sommitton. Second Avenue Theathe, through September 39, Friday of noon, October 3, Fieldy, October 3, Fieldy, October 3, Andrews of the Computer 24 of noon, Administration free, For Information call 239-3756.

T-SHIRTS
Robert Pairck's 7-Shirts consists of an hour's conversation among three gay men about the stresses and strains of larker sock lives. In stight, this is the sort or play that might have been written by Hel Simon. He were gay, a relevides series of one-liners (except that there is a good def more enationation and account of the stress of the s would ever dam allude bit). The interest of the jay, much appreciated by the audience at the Mangali Galleri, depended among entering on the depended among entering on the scion, no development of scion, no development of professionality, no revealed shout the pools, no terraine, no forward thrust, although Manni, the list, aging, sandonic playsingle (played with rice authenticity by John-Physin Dubiol occasionally salars on a sorrewhat considerably salars on a sorrewhat presented by the play is the presented by the play is the presented by the play is the presented by the play is the

tamiliar, so cisché-ridden — except for a scere (senstionaliste in purpose. Be all nudist scenes in the theater) in which the three men remove all their clothes and pose before their reflections in a dead lieu/son screen. There is a pleasing, realistic set by Ret Talbot, and Kevin P. Mullen has directed with unobtrusive skill. (Sa.) Marquis Gallery Theater, through Sentember 27 Ends and Surprise at Sentember 27 Ends and Surprise at DUNGEONS & **Beach Club**

1921 Bacon St., Ocean Beach 222-6822 Saturday night dance contest and drink specials

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Johny Witter may not be the definitive blues guillored. but one would have the time long and facely would have the time long and facely and the long time long and facely and the long time long tim purgatory, and back, if could not have been easy for his cross-eyed attains from Texas to kick a heroid modificion several times. But he did he penseveral, To this day he has not released an attain he should be ashamed of, atthough considering how finicity good musicians are, he's likely



displeased with most of them. He is a splendid guilatist — fost and prone to overstallement, but generally metilifuces and on the most. It was not on the most. If the vegan producing Muddy Water records (who, by the way, was in scalletin from last week of marge a scalletin from last week of marge in populatity. This attent of marge in populatity. This attent of any to writer's scallengt after 1 with part of a scalleting water and the scalleting water to be supported to the scalleting of the scalleting of the scalleting water to be supported to the scalleting of the scalleting water to be scalleting to the scalleting water to be scalleting water to be scalleting to the scalleting water to be scalleting w

various Jerry Lee Lewis-Little Richard-Chuck Berry hits are easy Richard-Chuck Bern, hits one east, crowd pleasens, anybody who can credibly perform 116 My Own Fault, "follow I tip with "No Time to Live." and end a set with. Rock and Roll Hotchie Koo" (as Winter did a number of years ago) – and male it all wisk effectively – is a blent to be reclaimed with. No has not for the signifiest as should be apparent whether approxis sharpers with the first property. be apparent wherme appoints Saturday evening of the California Theatre with the festive local rock band. Bratz. Get your tickets before the scalpers do: George Benson is a remarkable

judicial full his harmous chosen to concentrate more on his singing, a questionable design he les not be designed and proper designed to be designed and proper designed to be designed and proper designed to the less of the

saxophonist at the Belly Up Tavern Gary Myrick and the Figures, an acceptable, not good, new-wave band at UCSD's Walk's Piace; and band at UCSD's Walk's Place; and courth's single Johnny Paycheck at imperial Bloach's Courth's Bumplen. Last week at the Spirit the owners pulled at la agruine coup by showcaing Arthur Lee, on artist to whom! have always given the benefit of the Goulds. but now comidder a genuine hapeles cause. Arronse who knows, in advance, that he can pack a house on the fire rest them on seen odicinos. Not he can posis a house can after only here excuse for failing to show up. 1. Man died: 2. He died. 3. He guy driving him to the club died an route, Lee, the guy who reamaged my thought and the club died an route, Lee, the guy who reamaged my thought other of those excused and other mide in 10 he due until 4.00 cm, and then proved to be somewhat un. discreted 55 originer as if a cannot muster the expected extraction of the sound of the control of t Rocket Records will finance a showcase friday at the Spirit, featuring seweral of El Lay's busier punishing seweral of El Lay's busier punishing seweral of El Lay's busier Rottlisanders, the need evening another of Reginald Dwight's (Elho's read iname) shows it (Elho's read iname) shows it (Elho's read iname) shows it has been been a seweral to the Markets and the shows it has been seen as the Markets and the seweral to the the sewe

CESTALDANT BLUE DADDOT



Joe Marillo Quartet Backgammon & private parties available. 1298 Prospect, La Jolla. Opposite the Cove For reservetion please call 454-9131 en every day, lunch & dinner 11:30—2:00 a.m.



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The Unknowns and Suburban Lawns: Sport Setumon

California Theatre, Saturday, September 27, 8 p.m., Fourth an C streets, downtown, 233,7571

Johnny Winter and Bratz

George Benson: SDSU

September 27 - 2 pm., 1130 Buencs Avenue, 275, 3943



Gary Myrick and the Figures

La Jolla Jazz Festival: Balboa Park, Old Globe Festival Stage, Friday, October 3 through Sunday, October 5, 4 and 8 p.m. 459-1404.

Clubs

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240:

The Kinks of Angel City: Sports

p m. Sports Arena Boulevara 224-4171

Van Halen: Sports Arena, Sunda October 12, 7,30 p.m., Sports Arena Boulevard, 224-4171.

Elton John Sports Arena, Wednesday, October 29, 7, 30 p.m. Sports Arena Boulevard, 224-4171.

Sidewinder country western Tuesday through Sunday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1103: John Howard, planist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Carisbad Boulevard, Carisbad 729-3170: M.B. and Me, tolk rock. Wednesday through Saturday, Kathie Doran, Fran Loskota, and Scott Pease,



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Live Bluegrass every Saturday



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Happy Hour till 10 p.m. all well drinks \$1.00

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This band is so dedicated to entertaining the crowd, they have hired the "Yes we can" escort service. Just ask for Alene, Karen, Julie, Donna, Kim, Suzi, Lynda, Elly, Lynn and a host of 50 other pretty girls.

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John Q. Public & The Box Boys Andy & the Rattlesnakes s now \$1.01. A once-in-s-lifetime price. Two shows, 8 & 11.

The Suburban Lawns

The Unknowns Laura Frazer



Tuesday Sept. 30th The Party Dolls



Wednesday Oct. 1st

The Dinettes Claude Coma & the IV's and The Nutrons

Oming October 3rd: from L.A. BEACHIE & the BEACHNUTS.

As one rock scribe put it: "These guys are what the Bluss Brothers were supposed to besoul wave smeation."

October 4th: GIRL TALK with all-American driem girl sur

Brackett's Back at Booms

San Diego's no. 1 comedy entertaine

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Peter Sprague

With Dance of the Universe Orchestra plus special guest appearance, Joey Barron—Druns.

October 1—4 Wednesday—Saturday October 8—11 Wednesday—Saturday

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Chuck Schiele-Bass, Leon Petties-Percussion, featuring Leila Brown-Vocals

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Featuring homemade pizzas and fine Italian foo Call 744-8576 843 Grand Ave., San Marcos 11 a.m.—2 a.m., Closed Sunday

READER'S **GUIDE TO THE** MUSIC SCENE

Anchor Inn, 7260 Clairemont Mesa Boulevard, Clairemont. 571-1532: Cowick and Stubbs, contemporary, Friday evening

Anthony's Harborside, 1355 North Harbor Drive, downtown 232-6358: Colovus-Wakefield

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Roberta Linn. contemporary, Tuesday through Saturday.

Socchanal, 802 Clairement Mass Boulevard, Clairement 650-802: Tweed Snather rock/new wave, Thunday; Penetrolos with Strangers, new wave, Friday and Saturday; Strangers, new wave, Sudday and Manday; Eden, rock, Tuesday and Wednesday.

Bombay Bicycle Club, 2806 Shelter Island Drive. Shelter Island 224-2483: Laura Zambo, guitar and jazz vocal styling. Friday and Saturday: Gary Shewood. contemporary and country.

Bourbon Street West, 315 South Highway 101, Solana Beach. 755-5161: The Ira Cobb Dixieland

featuring Don Beck on sax



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Annie ★ Chargers

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Audition Night

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10 SEPTEMBER 25, 1980

READER'S **GUIDE TO THE** MUSIC SCENE

Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666 Call club for information.

Buttercup Lounge, 2045 East Valley Parkway, Escondido. 743-6422: Harry Paul and Mel Vernon, variety, Thursday through Sunday.

Cafe Del Rey Moro, 1549 El Prado, Balboa Park, 234-8511 Brian Reney, contemporary guitar, Friday and Saturday, Sharon Skidgel, piano bar, Friday and Saturday,

Cafe in the Valley, 911 Camino del Rio South, Mission Valley. 296-6329: Robert Wetzell. classical guitar, Thursday through Sahurday.

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach, 481-8238: Free-Style,

confemporary, Wednesday through Saturday

Castaways, 10757 Woodside Avenue, Santee, 449-6700 Misfit, rock, Tuesday through Saturday. Catamaran, 3999 Mission

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081 Jack Constanzo and his Orchestra, music of the 40s through 80s, Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove, 582-5820: Vessbethol Trio, contemporary, Wednesday through Sunday.

Chicago Mining Co., North, 308 El Camino Real, Encinitas. 942-1676: Call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Call club for information.

Comedy Store, 946 Pearl Street, La Jolla, 454-976 Tony Lawrence, Robert Wuhl, and Nancy Parker, comedians, Trusday through Sunday, Ross Bennett, Steve Moore, and Lois Bramfield, comedians, Tuesday and Wednesday.

Comedy Store, Romadd Inn. 2151 Hotel Cacle South, Mission Variey, 291-600, John Fax, Lary Beezer, and Andr Huggins, comedians. Thusday Mrough Sunday, Tim Lores, Stack and Lane, and Diane Nichols, comedians. Tuesday and Wednesday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161 Johnny Paycheck and the Johnny Paycheck Band with Country Casanova, country, Monday.

Country Pump, 13280 Old Business Route 8, El Cajon, 561-5893; Country Comfort, country rock, Friday and Saturday.

Countryside, 300 Douglas Drive. Oceanside, 757-0860: Crosswind. country variety, Tuesday through Saturday.

Crossroads, 345 Market Street, downtown, 233-7856. The Hollis Gentry Quartet featuring Charlotte Steele, jazz. Friday and Saturday.

Cunningham's Restaurant and Country Western Nightclub, 7094 Miramar Road, Mira Mesa. 578-1216: Call club for information.

Da Vinci's, 626 E Street. Chuia Vista. 427-8880: Rex Paris. contemporary. Tuesday through Sunday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Grand Slam, top 40 rock, Wednesday thr...gh Sunday, rock and roll, Monday and Tuesday.

Distillery East, 755 Metcalf Street. Escandida, 741-9393: Poison Ivy. rock, Thursday, Rockin' Stevie W., dance music. Finday and Saturday; Ruckus. rock. Sunday; This Kids, rock, Wednesday.

Distillery, Old No. 7, 140 South Siera Boulevard, Solana Beach, 755-6733. Bitz Bros. rock, Thusday and Friday, Moving Targets, rock, Satuday, Bratz, rock, Sunday, Tweed Sneakers, rock/ New wave. Tuesday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Larry Page, contemporary piano and guitar. Wednesday through Saturday: Sai and Del, show tunes and light opera. Sunday and

Monday: Bill Brackett, X-rated carnedy, Tuesday.

Driffwood, 5286 Baltimore Drive, La Mesa. 462-0533: Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

Eagle 1, 945 San Marcos Boulevard, San Marcos, 744-7100: Cryminy Sakes, country western, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Gary Pack Quartet, jazz, Tuesday through Saturday; the Birdle Carter Quartet, jazz, Sunday and Monday.

Fat City, 2137 Pacific Highway, downtown. 232-0686: Passion. contemporary. Tuesday through Thursday: Bruce Cameron Ensemble, jazz, Friday and

risin nouse West, 2633 South Highway 101, Cardiff, 753-6438; Purl, jazz, Thursday through Saturday; Anthony Ortega, jazz and jam session, Sunday and Monday.

FINAL WEEK **King Biscuit** Blues

STARTING OCT. 1

Rosie and the Screamers

Mandolin Wind



Dinner 5 p.m.—11 p.m. Fri. & Sat. til midnight Closed Mondays

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FINEST JAZZ

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The JOE MARILLO QUINTET with MOQUI GRAHAM Wed-Sun 8:30-12:30

NIGHTLY DINING 459-0541 11th FLOOR SUMMER HOUSE INN 7955 LA JOLLA SHORES DR

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ROCK 'N' ROLL IS BACK 7 nights a week

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> MARIONETTE FRI & SAT IN THE LOUNGE

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SUNDAY NIGHT SPECIAL PARTY ALL WELL DRINKS 50c UNTIL 10:00 P.M.

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PLUS IS ELIGIBLE FOR \$2500 GRAND PRIZE NEXT FEBRU WEDNESDAY DOUBLE DYNAMITE NIGHT KAMIKAZES & MARGARITAS 95c

HAPPY HOUR 10' BEER TUES WED THURS FRI.4 8PM

SEPTEMBER 25, 1980 13

READER'S **GUIDE TO THE MUSIC SCENE**

Fogcutter, 2858 Cartsbad Boulevard, Cartsbad, 729-3189 Ticket, rock and roll, Tuesday through Saturday; Incognito, rock and roll, new wave, Sunday and Monday.

Francine's, 939 North Hill Street, Oceanside, 722-7123: Call club for information.

Gaslight [heatre Club, 2855

Grant's Tomb, 326 Broadway, downtown, 232-3121. Leslie Gold, vocalist and pionist (Geshwin through contemporary), Tuesday through Saturday. Half Baba, 104 Mission Valley

Haleyan, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Rick Elias Band, rock and roll. Thursday through Saturday.

Hailigan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: Ron Bolton Group, contemporary, Tuesday throu Saturday: Two Tones, contemporary, Sunday and Monday.

Hamburguesa, 4016 Wallace Street. Old Town, 295-0584. Delene Zatroch, guitar and variety, Wednesday through Friday; Melissa McCracken, guitar and variety. Saturday and Suncay

Harpoon Henry's, 2725 Shelter Island Drive. Shelter Island. 224-8242: Coast to Coast, contemporary. Wednesday through Saturday.

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: Conner and Dalton, country and western. Wednesday through Saturday.



THE CARS

THE MOTELS MONDAY, SEPTEMBER 29-7:30 PM

KPRI AND WOLF & RISSMILLER CONCERTS ANNOUNCE

THE CARS

SPORTS ARENA

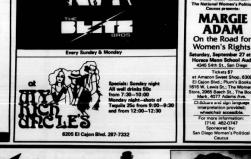
All seats reserved, \$9.50, 8.50.

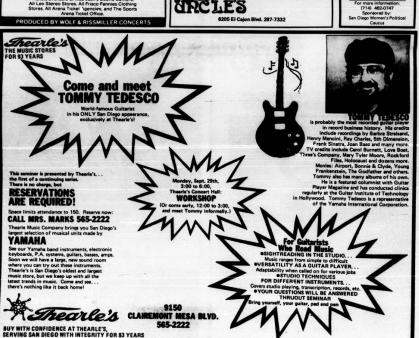




MARGIE **ADAM**

Women's Rights Saturday, September 27 at 8 Horace Mann School Aud. 4345 54th St., San Diego





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This Saturday September 27

California Theatre

4th & C St. Downtown

\$8.00 advance \$8.75 at the door. All seats reserved. Advance tickets available at all SELECT-A-SERT outlets



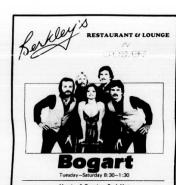


Two shows: 7 p.m. & 10 p.m. Tickets: \$10 per show

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Lunches Monday—Saturday 11-4 Dinner Tuesday—Saturday 5-10 Sunday Brunch 10-2



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READER'S **GUIDE TO THE** MUSIC SCENE

Oceanside: 433-2633 Back Alle contemporary, Wednesday through Saturday Sky High, new rock, old wave and originals. Sunday through Tuesday.

Huntsman, 1511 #13 East Valley Parkway, Escondido 743-7105: West Wind, contemporary country, and bluegrass. Thursday through Saturday.

Hutches, 14.33 Palm Avenue, imperia Beach 423-3479 Pony Express, country rock, Thursday through Safurday, jam session, beachers.

Hydra, 2526 South Highway 101, Cardiff 753-9068 Barry Cunningham, variety, Wednesday through Sunday,

Islands Lounge, Hanalei Hofel, 2270 Hotel Circle North, Mission Valley, 297-1101, Pyramid, contemporary and dance, Tuesday through Saturday, Jinnal Williams, contemporary, Sunday and Monday

John Bull, 2200 Highland Avenue, National City, 474-2201: Skyline, contemporary, Thursday through Saturday, Wayne Gire, contemporary, Tuesday and Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300 Linda Par., contemporary, Wednesday through Sunday,

Jolly Roger, 1900 Harbor Drive, Oceanside, 722-1831. Colorado Cool-aid featuring Hughie and Dickie, vaniety, Wednesday through Safurday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thunderbott the Wondercott, country, rock and roll, Thursday through Saturday, Tall Cotton, country rock, Sunday and Manday; Cindy and the Sinness, rock, Tuesday and Wednesday.

Journey, 5375 Kearny Villa Road, Kearny Mesa. 279-2040: Call club for information.

The Juke Box, 339 West Broadway, downtown, 234-0221: Call club for intermation.

King's Grill, 1333 Hotel Circle South, Mission Valley. 297-2231: Call club for information.

Krishna Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Gary Sherwood. contemporary and country. Thursday through Saturday.

Lakeland Resort, Highway79, Cuyamaca. 765-0736: Three Fall, country rock. Thursday through Sunday.

Lakeside Hotel, 9940 River Street. Lakeside, 443-9591: The California Country Band, country, Friday through Sunday.

L'Chaim Vegetatian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331 Cass, folk guitar, Friday and Saturday Stuart folk guitar, Wednesday

Le Chalet, 5045 Newport Avenue Ocean Beach, 222-5300, Who's Driving, country, Tuesday through Thursday, Staglebach, country, Sunday and Monday.

Little Bavaria, Carmel Valley Road, Del Mar. 755-1383: Call

Loading Zone, 4198 Convoy Street, Clairemont 277-9869 Enul rock, Friday and Saturday

Longshot Saloon, 843 Grand Avenue San Marcos 744-8576 Texas Rattlers, country, Thursday through Saturday





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Lorenzo's, 596 Broadway, El-Cajon 442-9696 Justice, contemporary rock, Tuesday through Saturday, Fro Brigham Preservation Band, rhythm and

blues. Sunday and Monday Macho's, 2966 Midway Drive Loma Portal. 224-2401. Lamy Prewitt and Cinnamon Ridge. country music, Wednesday through Sunday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santoe. 448-8550: Ash Underwood and the Lone Star Express, country western. Thursday through Saturday.

Mama's Mink, 533 East Mair Street, El Cajon, 442-5573. Ambitious, country, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. King Biscult Blues Band, blues, Thursda through Saturday, Snow Shark, contemporary, Wednesday

Mark V, San Marcos Boulevard at Freeway 78. San Marcos. 744-3520: Classified. contemporary. Tuesday through Saturday.

Maxdon's Club, 2231 El Camino Real. Oceanside. 757-1791: Lifeside, contemporary, Thursday through Saturday.

Mississippi Room, 2223 El Cajon Boulevard, North Park, 298-8686: Bach-a-la Tilo featuring Eddle Repacy on horn, variety, Wednesday through Saturday, Dave Torallo Duo, big band, Sunday through Tuesday,

Mom's Saloon, 943 Gornet Avenue, Pacific Beach, 488-9598; Baby Gun, rock and roil, Thursday through Sunday; Emperor, rock and roil, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Karen Robins and Rave, top 40, Wednesday through Sunday.

Monterey Jack's, 11940 Bemardo Plaza Drive, Rancho Bemardo. 566-2400: Harmony. confemporary, Tuesday through Saturday.

Monterey Whalling Company, 887 Camino del Rio South, Missio Valley, 291-1638: Ohl Ridge, contemporary, Tuesday through Saturday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Sandy Stewart and Co., contemporary, Thursday throug Saturday, Jim Nison Trio, count western, Sunday and Monday;

Mulvaney's, 340 East Grand Street, Escondido. 741-0935. Rich Hunt and Dale Breeden. contemporary, Wednesday

Mustang Cub, 3595 Sports Arena Boulevard, Loma Portol. 223-5596. Gery Baze and A Touch of Country, country, Wednesday through Saturday, the Oats Band, progressive country, Sunday and Monday, Gery Baze and A Touch of Country (Featuring Becky Hobbs, country, Tuesday.

My Rich Uncle's, 6205 El Cajon Boulevard. East San Diego. 287-7332: Biltz Bros., rock and roll, Sunday and Monday.

Nashville West, 4240 West Point Loma Boulevard, Loma Portal, 224-8282. Bramble, country western, Wednesday through Sunday, Richie Gary and Sundayn, country, Monday and Tussday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Jimmy Nikos Down Home Country and Rock, Band, Tuesday through Saturday, Nitelife, country rock, Sunday and Monday.





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The Normandy, 210 North Hill Street, Oceanside, 722-2828: Riff Raff, dance rock, Monday through Saturday.

Ocean View Room, Hotel Del Corondo. 1500 Orange Avenue, Coronado. 435-6611: Blue Skies, top 40, Tuesday through Salurday Also appearing. Mr. Lucky, piano Tuesday through Saturday.

O'Nungry's, 2547 San Diego Avenue, Old Town, 298-0133: and Theresa Hinton, Irish folk, Tuesday through Saturday.

Old Bonita Store Restaurant 4014 Bonita Road, Bonita, 479-3537: Joyce Ann Damon,

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: The All-Nite Fiddlers, European and Ametican fiddling, Thursday: Summerdag, bluegrass, swing, and Mariachi ensemble, Friday: Robin Williamson with the Two Magicians, Cellie-based fals music, Saturday; the Two Mariacians, thist fals sonos.

One Night Stand, 4970 Voltain Street, Ocean Beach. 222-2146: Tom Cat, blues. Thursday: Pete Arons, folk rock, Friday: Mike Turner, folk rock, Safurday: Karer

mbarcadero. 232-3861: The Oats and, country, Tuesday through

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937: Homefalk, contemporary, Thursday through Saturday.

Royal Vista Inn., 632 E Stree Trula Vista. 426-2500: Mike

Rudy Garcia's, 1433 Gamet Street, Pacific beach, 273-9748 Daylas Gates and the Duo

Tones, light jazz, Saturday: David

Sandpiper Lounge, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400: Portland Makai, contemporary rock.

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Sea Dog Lounge, Holiday Int 595 Hotel Circle South, Mission Valley, 291-5720; Call club for information. Shepherd Cafe, 1126 South Highway 101, Encinitor, 753-1124; Peter Sprague, 122, Sohurday and Sunday manings; Paul Johnson, Mandalin, Monday morning; Cathy Curtis, countly and contemporary, Tuesday, Thursday and Friday morning; Bertl Olinger, carly tistening; Mondesday morning; Jonatha, Othere music and Baoties, Tuesday and

nton Harbor Island, 1380 1 Island Drive, Harbor Island 30: Sundowner Lounge: 1f. variety. Tuesday through y: Butterfield Stane S

Show Biz, 1421 University Avenue Hillcrest, 291-1551: Female impersonators, Wednesday through Sunday.

Spirit, 1130 Buenos Avenue. BayPark. 276-3993: The Siers Bos rock and country look. Thursday: John G. Public, the Box Boys, and the Rostleanckes, new wave sick oregoo, Friday; the Suburban Lowis and the Unknown, new wave, Soturday; Claude Coma and the IV's with special quest, Wednesday.

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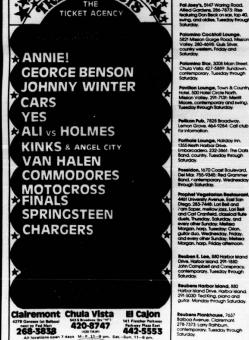
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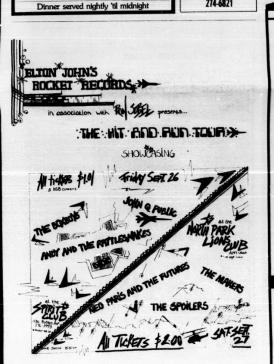
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ringfield Wagon Works, 525 amy Villa Road, Keamy Mesa Keamy Villa Road, Keamy Mesa. 565-2272: Wild Hair. contemporary. Thursday through Saturday.

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rock and originals. Thursday through Saturday Stallion Oaks Resort Ranch, Boulder Creek Road, Descanso. 445-4179. Call club for information

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Ramon, guitar, Friday through Sunday).

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802 Call club for information.

Taming of the Stew, 441 University Avenue, Hillcrest, 299-1980

Dwyer-Riegen Duo, classical chamber music for flute and guitar. Thursday through Saturday

That Pizza Piace, 2622-8 El Camino Real, Carisbad. 434-3171. Diseland jazz. Friday, John & Julie Moore with Dennis, bluegrass.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944 Ed Moreno, jazz guitar, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive Harbor Island, 291-910; Dusty, contemporary, Wednesday, Dusty and Melissa, contemporary, Wednesday through Saturday, Dusty, contemporary, Sunday, Dona Cote, contemporary, Tuesday and Wednesday.

Triton, 2530 South Highway 101, Cardiff, 436-8877: Call club for information.

Titlon, 6011 El Cajon Boulevard. East Son Diego, 583-3240: Peter Sprague with Dance of the Universe Orchestra, jazz, Thursday through Saturday; Manzanita, jazz, Wednesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Artisan, top 40 rock and roll, Thursday through Saturday; auditions, Sunday.

Tuba-Man's, 2551 University Avenue, North Park. 295-9426: John and Julee Moore, bluegrass, Saturday.

Turquoise Lounge, 5975 Severir Drive. La Mesa: 465-1525: Call club for information.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Call club for information.

Wrangler's Roast, 6608 Mission Gorge Road, Mission Valley. 280-5263: E. Zane Wood and Blazing Saddles, country, Wednesday through Sunday.

Los Angeles Clubs

Backlot Theatre, 657 Robertson at Santa Monica Boulevard. West Hollywood. (213) 659-0412: Life is a Cabaret, nightly.

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615. Don Randi and Guest, Thursday through Sunday

Concerts By The Sea. Fisherman's Wharf, Redondo Beach. (213) 379-4998. The Way Thursday through Sunday.

Donte's, 4269 Lankershim Boulevard, North Hollywood. (213) 769-1566: Mart Sahl, Thursday. Gabor Szabo, Friday and Sahurday.

Flipper's, La Cienega and Santa Monica, West Hollywood (213) 652-4290: New-wave disco.

Golden Sear, 306 Coast Highway, Huntington Beach. (714) 536-9600. Tales, Thursday, Jose Feliciano, Friday and Saturday.

Lighthouse, 30 Pier Avenue

lehr's cabaret

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Madame Wong's West, 2900 Mishire. Santa Monica. (213) 129-7362: Mondo Ricketts.

McCabe's, Pico at 31st Street, Santa Monica. (213) 828-4497. Tom Paxton and Bob Gibson, Friday through Sunday. Starwood, 8151 Santa Monica

Patomino, 6907 Lankershim Boulevard, North Hollywood. (213) 764-4010: Razzy Bailley and Rose. Friday: Jimmy Rabbitt and Renegade, Safurday: Hoyt Axlon, Sunday.

Pasquale's, 22724 Pacific Coast Highway Malbu (213) 456-2007 George Cobles and Pat Senatore. Thursday, Call Burnett, Friday and Saturday.

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Muddy Waters and Nighthawks. Thursday: Fio and Eddlie and the Tuffles, and Zanzini Brothers, Friday and Saturday.

Starwood, 8151 Santa Monica Boulevard. (213) 656-2200: Snow and Mistress. Thursday; 707 and Shandi. Friday and Saturday; the Gears and b-Day, Tuesday; the Mutants and Eddie and the Sublitles. Wednesday.

Whisky a Go Go, Sunset Strip. (213) 652-4202: Tonio K., Thursday and Friday: Simpletons, Saturday.

Los Angeles Concerts

Teddy Pendergrass and Stephanie Mills, Greek Theatre

Stanley Clarke/George Duke Project: Queen Mary, Saturday, September 27, 5 p.m., Long Beact Harbor, (213) 436-9804.

Surf Punks, Dick Dale and the Deltones, and Jon and the Nightriders: Santa Monica Civic Friday, October 3, 8 p.m. (213) 520-8010

Kenny Rogers and Gallagher Inglewood Forum, Sunday, October 5, 8 p.m. (213) 520-911

The Dooble Brothers: Inglew Forum, Tuesday, October 14.7 cm, (213) 520-2111

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SUNDAY OCT. 5

FRIDAY OCT. 3 7:30 PM

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17 PIECE BIG BAND

FEATURING JOE MARILLO, HOLLIS GENTRY, JIMMY CHEATHAM, GARY PACK, AND BERT TURETZKY

BENNY LAGASSE DIXIELAND SEXTET

FEATURING JOHN BEST, EDDIE MILLER, NICK FATOOL, AND DR. BILL HUNTER

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MANDINGO GRIOT

1:00 PM

SOCIETY
"... agile and gifted or
African musical heritag

JOHN HAMMOND

7:30 PM

"THE ALTO SUMMIT" CHARLES MCPHERSON QUINTET

RICHIE COLE W/THE JACK WILSON TRIO

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CURRENT MOVIES

Airplane! — A takeoff (peculiarly ap-Airplanet — A takeoff (peculiarly ap-propriate term in this confect, al-though the implication of getting of the ground makes at amisoner after all) on the AIRPORT series of disaster firms. Several flashbacks allow it to take off on other tacks as well, and indeed it seems constitutionally and able to remain or any one course to longer man thely, seconds at a time

Nowhere near as laughable as THE CONCORDE—AIRPORT '79, much less that other disaster spoof. THE BIG BUS, it appears to have been put together by raiding the wastebaskets after a gag winters' bransforming conference. Lesise Noisen, Robert Stack, Lloyd Bridges, Mollen Help of the stack of the st

Needed immediately for motion picture, television, commercial and theatrical roductions. Hurry! Call now

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(Century Twin 2: Cinema Plaza 5 Sports Arena 6: University Towne Centre, Village, from 9:26)

Centre, Village, from Ni-co.

And Justice for All — This case against the American legal system is so ill-prepared and ill-presented that ought never have been blought to cour! Add to find the entimering location of the prepared to the state of the way afficient cause to slap it with a contempt citation. John Forsythe, acceled that one of the state of th

Bear Island — Lots of action, of vari-ous types, on a barren island in the Barents Sea (no bears, even, on this Bear Island), used during World War II is a U-boat base and now the center is a Liboat base and now the center of some mysterious neo-Nasi activity. Not as clewer at concealing the visit of the control of the control

"NOTICE" all types of talent CINEMA CASTING COMPANY

The Black Stallion — Proposity for the Black Stallion — Proposition of the Black Stallion of the Black showeck scene with the particled norse learning over the raining against a fery night sky and the boy plummeting from the midst of the infernous the dark and silent ocean. but results more othen in a sort of National Geographic appreciation of nature, nature at its most launddered, sparched, roned With Kelly Reno, Terri Garr. 1979.

Terri Garr. 1979.

Contert 3 Crema 2. Parkway 2; from 9/28)

The Blue Lagoon — Two ship-wrecked children of opposite seves to the control of the control of the citated parasites, and as in the Garden of Eder the female privace to be the requester. Incoherence to the re-respondent of the control of the con-trol of t

s pher Alkins) and a haughty Vogue model of indeterminable age and ex-perience (Brocke Shelds), 1980. "(Campus Drive In; College, Del Mar Three In; El Camisu & Fiesta Twin; Frontier Drive In; South Bay Drive In; Sports Arena 6. University Towne Centre; from 9:26)

Sports Arena 6: University Jowne Centre, timb 2629 |

The Bluss Brothers — Dan Ayknoyd and John Belautin, and a couple of Chican and others were presented in the commission of the present of the commission of the commis

Borderitine — Charies Bronson as a U.S. Border Patroliman whose adventures are based on the real-life experiences of Ab Taylor, directed and cowritten by period Preedman. (Batbox, Camimo Cinema 4, Center 3, Cliemen 1; Florer Chrise from the Charles of the Chrise from th

Inom 9700 Pulsates — Not many prison movies since Hawkis = CRIMIMIAL CODE (1931) have made the warder the rest and it would be looked to sepect the since and it would be looked to sepect the since and it would be looked to sepect the since and it would be looked to sepect the since and the since and the prison of Authority Figure. He is the new style of warden, one who maves at the prison order to learn all about the beatings and the great and the magades, who acceeded fleetingly in bringing show of the sepect of the since and the great and the magades, when the superiors out the prison board, and whole sold research for the silving is the superiors out the prison board, and whole sold research to the silving is the superiors out fleeting. Why Taylor Kotto David Kelth, and Jaine Alexander, directed by Sutain Rosenberger.

der, directed by Stuart Rosenberg. 1980.
* (Cove; Mira Mesa Cinemas; from 9/26)

Gaddywhack — Comedy out of the better-folo-finan-inno school. But flem, if hard much be texted to the school in the school innovation of the schoo

La Cope sux Folies — The homosex-ual proprietor of a homosex-ual inprotect of a homosexual injet-tudo, and long-time lower of his star-ding queen, learns that the son he great the summary of the summary of the complications, as you would guess. Complications, as you would guess. Complications, as you would guess of your teaburses have of a life evertaining on the American intervention of the complications of the summary stock circuit, and it is accurated to the foliation of the characteristic forward forms of the summary stock circuit, and it is accurated to forward forms of the summary of the complication of the summary of t

CURRENT MOVIES

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"Smart. 101 through 7)
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Screenpile by Gore Valid, although
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accorded to th happy about. The idiotic hope underlying the thing was that the periodic doses of herdcore sex and sadistic volence would sufficiently enliver a dull history lesson on Pagan Rome, or attensively that the dull history lesson would somehow dignly the son would somehow dignly the and violence. With Malcolin McDowell, Taresa Ann. Savoy, Helen Mrren, Peter O'Toole, and John Glei-dull Mrren, Peter Mrren

Can't Boop the Blacks — The apparent plan was to treat the formation of the Village People in the style of an old release to the Village People in the style of an old release to be some uncertainty as to which old muscles and what find style was Nancy Walter, a directoral distriction of the Can't C

- (Paza Twin 2)

Cartia — The main ingredients — The
soldiscent heroins is mystical, mindover-matter powers, her mother's
soldisch, religious zeal, and her
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WTCHED or I DREAM OF JEANNIE THE DREAM DESTINATION OF THE OPEN THE OFFICE OF THE OPEN THE OPE

firehose snakes around, knocking people on their asses, as in a Chapin comedy), and he gets his only measurable thrill, underhandedy, after the story proper has ended 1976.

" (Towne, through 9/27)

"Comen, through 927)
Cheech and Chong's Next Movie—
Somy the lise ought to have been on the county of the county o

never, and actually admirable only once: the perfect, clocklike "iteriock-ing of action at an unemployment of fice. Directed by Tommy Chong. 1980. *(New Valley Drive In) * (Midway Drive In: Vogue, from 9/26)

Ritchie. (Cinema Plaza 5, Loma, from 9/26)

The Electric Horseman — A former rodes champion (Robert Reddroid) endures endiess degradation as a commercial ambassador for a breakfast cereal, protecting himself from the blows to his pride by keeping himself picked to the gills. When he sees that his corporate bosses have inmed the same sort of taxedry show-but career for an over-the-hill, inventional conditions and the same produces the control of the co million-dollar racehorse, his cowboy morality is reawakened, however, and he makes off with the beast in a not particularly subtle sequence set against the glitter of Las Vegas. As soon as he has been aroused to ac-

MOVIE DIRECTORY

tec, 665 Stn (239-9239) When Time Ran Out, Dany Herry, and S of Death, through 9/27 Call theater for program starting 9/28 Theater 1: My Bodyguard Theater 2: The Fanal Countdown, Irom 9:26 Theater 3: Farms, Irom 9:26 Theater 4 Modifie Age Cray

Mire Mean Cinnesses, 9118 Mrs. Mess Bird.
(566-1912)
Theater 1 Ruse the Franch from 928
Theater 2 Franch and Mage, from 928
Theater 2 Franch from University Terms Castes 6, 4325 La Julia Village Di (450 7756)
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Name, 373 Plaza (232-0501)
The Final Countdown: Live and Let Die, and Las Fists of Fury, from 9-26

ove. 7730 Grant. La Joha (458-5404) Brudaker, Irom 9/26 Structure: IVM 9/26 Pine Arts. 1816 Garner, Pacific Beach (274-4000) Stey As You Are and Down and Dirty Eraserhead, 9/26 and 27 midwohi

Examples 928 and 27 indingel inter Drive In, 3001 Minissy Dr. (234-3461) Theater 1. The Children and The Vision, from 9:26 Theater 2: Write and Print and An Januaryed Woman, how 9:28 Theater 3: The Blue Lagoon and Centuries Suite. Inom 9:28 Thesian 3. The Fall Countries, from 9.26 Clinema 21, 1140 Notes Cartie North (291-2121) Smokey and the Bands #. Fall Countries (291-4404) Feather Valley 4, 116 Fallow Valley (291-4404) Thesian 2. The Sure Mac Thesian 3. In God Mr Trust North 9.26 Thesian 4 in God Mr Trust North 9.26 Thesian 4 White and First North 9.26 ema, 3150 Rosecrans (224-3344) Drone Machess, Iron 9.26 ley Circle, Mission Valley Center West (297-3831 Ordinary Recole, from 9:26

Denné Madriess. Non 9:76 Méwy Drive In. 3901 Mideely Dr. (223-8342) Urban Coebby and Crose Encounters of the Trav. Knot. Joint 9:25 Hotels Drive In. 4800 Mission Bay Dr. (274-1400) Bordenine and The Changesing, Nom 9:26

Calgoue Staples, 1950 Sports Anna Boulevard (202 933)
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George Navages service 200 mm core 2001 (Section programs and 200 mm core 200 arramont, 4140 Clairemont Mesa (274-0501)
Theater 1: Bordesine and Wants Novada, from 826
Theater 2: The Children and Fine Vision, from 926.

(460-5328) Sear latend and Saltie Seyond the Stars, from \$726 Aero Drive In. 3rd and Broadway, El Cajon (444-8800) The Children and The Visitor, from \$/26

American S. Del and Brookley E. (Cope 144-860).

Generatin S. 500 Coressor College D., La Magaz(Add 1200).

(Add 1200).

MESSION VALLEY
Center 3 Cinemae. 2120 Camino del Rio North
(201-100)
Thease: 1-Bordering, from 926
Thease: 2-The Stack Station, form 926
Thease: 2-The Asso Constroint, from 926 UA Cinemas, Interstate 6 at Magnosa, El Cajon (440-0306) Theater 1 Bordenine, Irom 9/26 Theater 2 Middle-Age Crazy Theater 3 Hille and Phil, Irom 9/26

SOUTH BAY
Big Sky Drive to, 2245 Man, Chua Vista (423-3377)
When a Stranger Calls and Eyes of Laure Mars,
from 6 26 from 9.26 Seata Telm, 475 Sm. Chuta Vista (422-6297) Theater 1 The Stue Lagoon from 9.26 Theater 2 Raise the Titans, from 9.26

Bordenine and The Changeling from 9:26 accomme and the Chargeling from 626 South Bay Orbes, 2110 Coronado Impenal Beach 1432-7277. Thesise: 1 The Children and The Vision: from 628 Thesise: 2 in God We Trust and The Jest, from 926. Thesise: 3 The Blue Lapon and And Jus. ce for All from 826.

Mage, 620 Orange Ave., Coronado (435-6161) Arpiane' and Maatballs, from 9:26

STATE OF THE CONTROL OF THE CONTROL

Chema Plaze Theatre 8, 2565 El Car Carlobed (729-7147) Theater 1: The Empire Strikes Back Theater 2: Cardiyahead Theater 3: Arpitaner Theater 3: The Mourtain Man Theater 5: Chema Madress, from 9/26

Theorem 5 (1) Advanced for the Control of the Contr

Spring Valley, 1057 Elector Blvd. Spring Valley (406-003): Raise the Titanic and Beyond the Poseidon Advances tron 925

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9:05
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Bordenne and Aspacio Goot, tom 9/25
Februs, 217 N. H. Coesnade (172-175)
Carne, Double Prisersion, and Chinese Mack-trough 9/27
Return of a Man Called Horse Russian Royales, and Revell Ris 28 through Vision and Revell Part In 28 through Vineyand Twin Cinemas, 15/29-22 East Valley Pathing (Scionol) (143-12/22)
These: 1 Stripers Sinks State
Theses: 1 Stripers Sinks State

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CURRENT MOVIES

dimwitted, and takes up being witty and afficulate in the presence of a hotshot. TV newswoman (Jane Fonda) This hats-off to rugged indi-

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The Force and a big something most about Like Sywaker's carriering to the him has been as been to be to big with the him has been and the him has been and has been a support with another after than make any real headway. The movembaces prefy well annihilate all marraive in a rumpus room almosphere of wait spreakenings, and toy monisters—one of which, soit of an armor plated mastodom, avoid be within the price of association, and to work the price of association of the mastodom and the work of the mastodom and the work of the seventy-five cents. Man Hamil, Harrison Ford, Carrie Fisher, and by Dee Williams, directed by Irvin Kenthers 1960.

7456 La Jolla Blvd. 459-4341

social section of the three bound a somewhat unconstration home on the midright-cut circuit. The main narrative thread, one can be a reasonable as a time, and the main and th facula ione. The shock value of the movie is various images of excrescences, shuptons, Suchastes, and the shuptons, Suchastes, and the shuptons, Suchastes, and the shuptons, shuptons, and eliquecent world where any sold shuptons, and the shuptons

"(Fine Arts, 9/26 and 2" manight)
The European — Other than the flashdous period re-creation and the lovely New England autumn, most of the quality of this startoly literary adaptation is attributable to the Henry adaptation as throbustable to the Henry adaptation as throbustable to the Henry adaptation and the start of the screen. Les Remick, Lisa Eichhorn, Tim Woodward, Tim Choste, and Wesley Addy, directed bytems as you, 1979.

(Ren. 9/29)

The Exercise: — Just because the filmmakers do not trouble to work out one interesting development of character, situation, or metaphysics, in on excuse for the viewer to sit back, in on excuse for the viewer to sit back, there are so many teasing possibilities to pursue privately in the horror story, at once pretentious and lowbrow, about an approssion, at micro presspecial control of the property of the prope psychiatrist and a time-of-tain rebeleo-floody medievalist who professes against the demon that has repeated to the processes against the demon that has move starts disting disagifer. For a while, at the start, the movie maintains movie starts disting disagifer. For a while, at the start, the movie maintains an appealing state of chase, with its unidentified characters, and fragments of brain assistess. But of the cities the characters, and fragments of brain assistess. But of the comments of brain assistess. But of the comments of the pensed by the American Vontrion Corp. Every times removed enteres little Regards 600r. It is like a componing to the Corp. Every times of the Corp. Every times of the Corp. Every times of the Corp. Every times a shower of guacamole word: machableton with a crouldix left. This girl hard before the Corp. Every times of th

** (Strant, through 9.27)

Eye of Liuer Mass. The primitie is, had to skallow and sharder to diget. A flashnostile station protegorate flag bunkarsy), who shoots perceptible moral during the stranger of the station of the stranger of the

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spittens of the strained and muddled suppression, which all a Slobyl grid good or like New England-Siye Carry Good or like New England Siye Carry Good or like New England Siye Carry Good or and differ the New England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and differ the new England Siye Carry Good or and the new England Siye Carry Good Siye Carry Good On the New England Siye Carry Good Siye Carry Go

from 9:20 .

Feare — From Feshman auditions to Senior graduation. Alan Parker chapecrage one entire class through New York. City's prestiguous High School of the Fedhroming Arts. School of the Parforming Arts of tom, allows the students to caron at random among the conventions of the coming of age move and the assault of the second school of the coming of age move and the assault of the second school of the coming of age move and the assault of the second school of the second school of the second school such common, half as how into the movie, is such a sudden and seven back with neally enough to speak the Campaign even if, and an hop training the second school such common second school certain toehold in cinema history by documenting the midnight riles of the ROCKY HORROR PICTURE SHOW cult, but only the faithful will be satis-fied with his easy acceptance of it as a means of Dionysiac liberation. Eddie Barth, Irene Cara, Lee Curreri, Laura Dean. 1980. * (La Jolia Village, from 9/26)

Fiddler on the Roof — Oppressor developers program and dancing in Czarist Russia. The Broadway rendition of Sholem Abechem's stories is to the Carlotte of Toylo, series has big movie chainor. In the Carlotte of Toylo, series has big movie chainor. In the Carlotte of Fiddler on the Roof - Oppre

The Final Countdown — The USS Nemiz, on routine maneuvers in the Pacific, encounters a bit of time turbulence, so to call it, and emerges on the other side the day before the Japanese attack on Pearl Harbor, with possibilities is pursued far (the film-makers are more concerned to show off the many modern conveniences and amenities of the Nimitz), and one and amentiles of the Nimitz), and one would be willing to hang around awhile after the mind-boggling ending and the tantaking curtain line. "We have a lot to talk about." If only one could feel certain that they actually had anything to say. With Kirk Douglas, Martin Sheen, James Farentino, Kaltharine Ross, and Charles Durning, directed by Don Taylor. 1980. 1(Cammo Chema 4, Center 3 Cinema 1, a. Iolia Villane, Barkers Plaza.

is the acid cancature of sitting-duck

3. La Jolla Village, Parkway 3. Plaza. Poway Playhouse, from 9/26) supposed to identify with The oil field, bowling alley, and coffee shop set-tings are skimmed over lightly and flashily, so that the filmmakers, as much as the tero, appear to be slum-ming. The main area of concentration

CURRENT MOVIES

Get Dut Vour Handkerchiefs — Soudis Connelly allow a young mar-ced woman, suffered garring spells and woman, suffered garring spells and of sheer enrus, whose husband mers unsuccessfully to pep her up by the period of the suffered product but who eventually finds contentment the arms of a hinteen-peer-cld snot with an 10, of 150. The shutation is with a suffered product of the three shutations and and the suffered peer contentment with a suffered product and the suffered product proportion of self-and observation. Its nationation to character and to society products and the self-and sa a comedy, and the leve rowders in the lead roles, Gerard Deponder and plants. Dewiders selfas a stationise, Gerard Depardies and Patrick Dewarer, seem quite hopelessy ill-suited to the rigors of ight come acting. The movie more sets tool on solid ground until it alights or our more than the set of the con-traction of the control of the con-trol of the control of the control of an adolescent, the quest thereof, and the glosting thereafter — and when it alights there, the movie his rock bottom. With Carole Laure, di-rected by Bertrard Biser. 1978.

"Netw. 9000)

The Go-Barberse — A hoary old man's samy day remembrance of a raumatic borylood summer, which he speri in sumptious English countries except on the speri in sumptions and the sperions granted english of the sperions and the special except of the sperions and the special except of the sperions and the special except in the sperions and the special except and the sperions and the special sperions and the sperions an

Help! — The Beatles' second movie and list in color (the color is inspirationally introduced by way of some brightly-feathered darts peopering a block-and-when movie image). The premise this time — a fair cry from the surrealistic silice-of-life in MARD DAY'S NIGHT — Is an inans ct:-4 mand-dagger plot revolving around a magic ring. And the Beatles' comfortableness with this vehicle suggests magic ring. And the Beatles' comfort-ableness with his whick suggests that, had they wanted, they could readily have become the biggest corredy team in British cinema since the "Carry On' gang (some competi-tion"). The real stylistic force in the move, of course, is director Richard Lester, whose delivery of visual gaps is almost as rapid-fire and undis-correcting able Mars Brothers' de-tended to the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the styling of the control of the control of the control of the control of the styling of the control of the con ivery of verbal ones. 1965.

''' (University Towne Centre, 9/26 and 27 midnight)

and 27 mehight)

Honeyaudisk Rose — The INTERMEZZO musical triangle relocated in
country-western country, and making
son, that easy alliance between the
son, that easy alliance between the
redirect and the hoppis. Whose physimethod in the hoppis whose country
to make him a closer country to
classify Height and to Lesie Howard.
The filmsy narrative is neath distioning technique of quick. Highl
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stokes and nigging data Occationing technique of quick. Highl
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Hopscotch — Spy comedy with Walter Matthau, Glenda Jackson, Sam Waterston, and Ned Beatty, di-rected by Ronald Neame (El Camino 8, Grossmont, Rancho Bernardo 6, from 9/26)

In God We Trust — Marty Feldman directs himself in the role of a modern-day monk, with Peter Boyle, Louise Lasser, Richard Pryor, and Andy Kaulman.

9:26)
The Jerk — The main escape hatch of Steve Martin's stand-up routines is the school owly he switches from one school owly he switches from one partial stands of the school owly he sures of detachment from hat sense of detachment from hat he restriction here to a single with sense of the school owly stands of the sense of abandoning ship. He restriction here to a single sense of the sense

Julia — There's a sense of strain about elengating the weepy list— one of Lillain Hellmain many published memories — to two hours and the Hellmain many published memories — to two hours and the hellmain many published memories — to two hours and the hellmain many published memories — to two hours and the hours at the hours and hou

beautifully played scene in a Burin restaurant when the two women are reunited at last. Bascally, the is an actors move, freed Zenneman, discourant responsibility of the control of the c

Lives and Let De ... Roger Moore Codescales the Larnes Boord role win or trace of apolicy or registre. He are some codescales the Larnes Boord role win or trace of apolicy or registre. He is smooth and pretty and unperturbut, and he acts proposed to the codescale of the codesca

The Mad Adventures of Rabbi Jacob — Lous De Funes's brand of comedy, a specialized taste of ever there was, seems to be armed at critis and high charts and batly lose is a with him to the companies of the work of the companies of the com-secutive seconds of carm Hes vanous squints and head-fills perhaps put him in the masanthropic claim of Feds.

oury, who cannot fit two shots to-gether smoothly, comfortably, sensi-bly, And consequently the personnel on hand for this slapstick tangle, in-cluding Arab revolutionaries, a cluding Arab revolutionaries, a bride-to-be awaiting her father at the altar, a rabbi and an imposter rabbi, are left dangling, 1973. • (La Paloma)

Magie — The old gimmick of the ven-tricquar's dummy with a mind of its own, good enough for a short-story own, good enough for a short-story own and a short enough for a TWILLIGHT ZONE episode, but blown up here to feature length and rather maddeningly de-vision with a short or embellishment sion. With Anthony Hopkins, Ann-Margret, and Buyess Meredith, di-rected by Richard Attenborough.

• (Mira Mesa Cinemas, from 9/26)

Middle-Age Crazy — Contemporary romantic comedy inspired by the Jerry Lee Lewis song, with Bruce Dern and Ann-Marget, directed by John Trent. (La Jolla Village, Piaza Twin 1, UA Cinema 2)

The Blountain Man — Charlton Hes-ton and Stan Keth hard seaver. but have better Luck with Indian squares have better Luck with Indian squares server. Womming country, both of them bundled up amont to the point of im-mobility in fur costs, bucksish, and beards, and measured on their rounds war paint emulates the handlebar mustached of the vitalian in Victoria Septem Manch, deceded by Richard "(Chema Pizza S. Sports Arens 6)

"(Cinema Plaza & Sports Area 6)
Wy Bodyguard — Low melodrama in nigh school, with a gang of greasy-naived loughs, whose leader is ord have been school of acting, ex-hality of the control of acting, ex-trom the wimps and runts of the sophomore class, until a new prep-school transfer decides to fight back, with a deep, dark secret and a shuddersome reputation. Forly Bit's directorial debut has a name of steal, and what he hopes will pass as ample chem ought ensead to be flushed as and what he hopes will pass as ample chem ought ensead to be flushed as face animal dadem Baldwin, is guitte rice whenever he is obliged to open the mouth and stop looking newer the mouth and stop looking newer Dillon, Martin Mut, and Ruth Gordon. 1990.

by Brilliant Career — The issue of women's independence formulated in terms that were already old in the green years of Katharine Hebburn, who would be easy to imagine in the central role of a poor girl from the central role of a good get from the Australian busine country with her head at the fine through and with a sit me from through and with a sit me from through and with a present through and with a wealthy gradientomer segre to coverse her instruction into high society. The grit is spread to be the nomenisms. This vertical must cause immunerable parties at the country of the spread to be the nomenisms. This vertical must cause immunerable must be a served of the server through the server through the server through the server proposed to the server physical delects of country (1979).

(Sund)

Metional Limpoon's Animal House
— Surprisingly coherent and poished
piece of work, considering 4% from
the writers of control of the first of the control of the co

One Flew Over the Cuckoo's Nest

The Ken Kesey novel, which you
cannot have avoided without some
degree of stubbornness, uses a
mental ward setting to allegorize a

the guardians need watching more than the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much a self-interested manip-

too much a self-interested manip-ciator to pass inspection as a spokesman for Life and Liberty SSII, Millos Forman's treatment, un-bothered, streams spiritual victories. — Nicholson's Word Series play-by-play in front of a blank TV screen, the patients-versus-orderies basketbail game, the giant Indian's escape into the widerness. Forman, depending

TOTAL TOTAL

all seats \$3.00 Soon to be ending. largely on round-the-horn close-up-reaction shots, handles the assorted nuts democratically, in a panel-moderator manner — your turn, you turn, you turn, you turn, you turn, you turn, you to turn, you turn. The preponderance of greensh face shots does not add up to a very flexible move. But the actions deliver convincing, if superficial, im-personations. And Nicholson, of





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CURRENT MOVIES

course dominates a cuming en-certaining attention-getting interpre-tation of a cunning entertaining attention-crawing character 1976 11 (Ken. 10.1)

Ordinary People — The directorial debut of Robert Redford, an adaptation of the novel by Juddth Guest, starning, Donald, Sutherland, and Mary Tyler Moore (Valley Circle, from 9-26)

Raise the Titanic - Director Jerry Raise the Tranke — Director Jerry Jameson having providely been as signed to retireve a crashed anime from the ocean flow in ARPORT 17 most body, is here given the heterit sax of resurrecting the ingold Effect, and has not gate up to 1 — or down to 1 and 1 a

The Return of a Man Called Horse The Return of a Man Called Horse . The resumption of the Dorothy Johnson tale, without her continued as the company of the state of the continued as the original it has an interesting take-up point the English nobleman John Mengain, yields to his not blooded romanticism, striked do long to the control of the control of

and settled for a replay of the original signals and settled for a replay of the original signals in tutals in rousing battles, and happy ending. Owen flortman is stately to the satisfy and Laurelco stately and Laurelco stately supported and quite effective. With Richard Harris, witten to the satisfy and the satisfy

MUTINY ON THE BOUNTY who has lipped his lid for no apparent reason other than to get the piot going in a nurry and to insure that we ask no questions when he programs his lust for Farrah Fawcett into a fearsome-looking robot. The question that still comes to mind, however, is what the robot intends to do with Farrah once it nates its owners on her. A num moment.

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Sizely and the Bendit H.— If toty talk tickee your furnitum, if fast care created care, a mema elephant and a haby elephant make you go whee it is a man a laby elephant make you go whee it is a man a laby elephant make you go whee it is a man a laby elephant make you go whee it is a man a laby elephant make you go whee it is a man a laby elephant is a work of your mental age nower permanently atoud five, then is you more Everypoorly elemants and you will be a single to did in elemants and will be a single to did in elemants and the single and you will be a single to did in the single and you will be a single to did in the single and you will be a single to did in the year. If a single a single is a single a single

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of tools trothermod when a coupe of print-sized modes soit about to reas-semble the dismantial digital to reas-semble the dismantial digital to Ruther second rate special energy gore a little difficult to match us with the director (Stanley Donel) who once gave us SINGIN: IN THE RAIN. THE PALIAMS GANE CHARADE etc. With Kirk Douglas 1990. ("Galboa, 10m 9-26) The Stunt Man — A fugitive from jus-tice (Steve Raisback) hides out on a movie set, with Peter O'Toole and Barbara. Hershey, directed by Richard Rusk (Fashion Valley)

Epianni, and Nastassia (däugnter of Kaus) Kinski in an Atberto Lattuada Isim Co-Lilied with another fashan job. DOWN AND DIRTY, directed by Et-tope Scota and starring Nino Manfredi (Fie Arts)

with risk Douglas 1980.

The Shining — The move starts out as if a slong me recovery and a size of the start out as if a slong property of the slong start out as if a slong property of the slong start out of the slong start of the slong star (Fashon Valley)

The Tin Drum — Selected scenes from the massive Gunther Grass movel about a fryold social professor in the massive Gunther Grass movel about a free from the first of the * (La Paoma)

2001: A Space Odyssey — Much of its reputation comes from exposing her masses to special effects that had been obne much more suckingly, ordiner masses to special effects that had been obne much more suckingly, ordiner masses to special effects that had been obne much more suckingly ordiner metal short. Only where money really courts — the finisking construction of model spaceships — does it or in the sucking of the properties of the properties

a 28 through 30)

An Unmarried Woman — More a diagrammatic than a diamate account
of a woman on the rebound, this movie
is like a profusely situated eversion of
solid profusely situated
solid profusely situated dully, but not on your backside. A mischevous, kmike-eyed acting job by Eliott Gould, as the bank teller, basking in the semi-celebrity status he enjoys following the holdup, as well as in the private knowledge of his newly discovered aptitude for crime. With Christopher Pummer, Susannah York, and Cleine Lornez, directed by Dayl Ouke, 1679. "(Cabrillo, Camino Cinema 4, from 9/26)

up his mind. But they will not be too taken by surprise when he finally decides that yes he does after all. Butt Reynolds, Sally Field, Jackie Gleason, Jerry Reed, and Dom DeLuise. directed by Hai Needham. 1980.

• (Clinema 21. El Camino 8. Rancho Bernardo 6)

faces are encouraged to inquire at

9 26. University Towne Centre)
The Villain – A lieva-action RQADRUNNER canton faithful to the formula all the way down to the business of painting a tunine of a sheer rock.
I have been successful to a detour sign, and then watching the would be victim.
Kin Dought as a human necessation of twice E Coyote A few of the virtue of the cantons missing here are no plot no poschology in Secondary of Secondary

ionger than seven minutes. With Ann-Margret. Arnold Schwarzeneg-ger, and Paul Lynde: directed by Hal Needham. 1979 • (Avo. frem 9/26)

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"(Claremont, from 9.26)
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Wille and Phil — Michael Ontkean, Ray Sharkey, and Margot Kidder star in a Paul Mazursky comedy about two men in love with the same woman. (Fashion Valley: Frontier Drive In; UA Cinema 3; University Towne Centre; from 9/26)

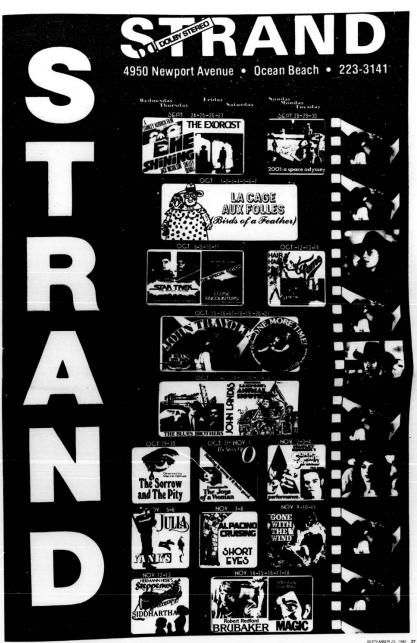
wizarda — Science-liction cartoon about a cosmic struggle between the crose of Magic and those of Technology (the former a group of Peter Pan and Tinkerbellike elves and flariers he latter a group of Nazis and repitel). At the latter a group of Nazis and repitel, at the state the conception is rather sappy But its mythic possibilities are brought even lower by Rajoh (FRITZ THE CAT. COONSKIN) Bakshi's deeply ingrained funkiness (e.g., the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fields' round red nose and Peter Falk's Columbo

Manadu — Old-fashioned musical of the kind where the intervisib between musical numbers are slow, unin-musical numbers are slow, unin-the musical numbers themselves are all of those things and worse. And the state are hardy made better here purposes and the state of the state are hardy made better here color, or the errast-Disney animation sequence. Olivia Newton-John is cast color, or the parts of Zeur, goddess of dance, although not so not a dancer present and Merchel Beck is the un-companies of the properties of a white a bone is thrown to Gene Kelly, and he pounces on it garney ("Onawhile abone is thrown to Gene Kelly, and he pounces on it gamely ("Oh, I've been known to twinkle a toe or two," he says, trinkling an eye or two), but it is doubtful whether there will be enough of his admirers in the audience, or whether they will be in any mood, to appliaud. Directed by Robert Greenway, 1980.

'(El Camino 8, Plaza Twin 2, Spotts Arena 6, University Towne Centre)

Vellow Submarine — The Beatles cartoon it wants to be but it is not, the Sadies equivalent of Lewis Carroll and Edward Learn Clever enough and colorful enough to be diverting for half an hour or so, though it goes on a lot onget than that Directed by George Dunning 1988.

(University Towne Centre, 926 and 27 midnight)



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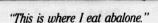
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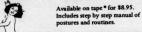
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MISSION BAY, 3 bedroom, 2 bath townhouse with fireplace, dishwasher, laundly, needs third roommate. October 1st, No, unoking professional woman 25-35, 5182 plu; utilities. Deposit 483-0677.

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WOMEN ROOMMATE wanted of Brissh background Yankee-Christian, native of Calde-ma, provided norm & all utilities paid share home Must be working, 550 week, 1366 Pacific Beach Drive, 272-7280.

CARLSBAD, female needed to share 3 bedoom condo with 1 male & female. Tenns cours, pool security sauna ocean view. \$140 Chisti or Matthew 438-1598.

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ROOMMATE WANTED for October 1, live on beautiful Crest Drive in Encinitas, avocado and citrus grove on 23 acres. Share house with 2 others. \$200 monthly & utilities. 436-3261.

HELP, MALE 45 needs apartment or house to share by October Ist, works long hours, easy to get along with. Furnished or unfurnished. Lee 297-9248.

HOUSEMATE, old Dei Milk. quiet, intelligent sensitive person to line with psychologist. Fire-place, gange, 3 bedroom, follage, 5300, first & last, flich 481-8744.

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ROOMMATE WANTED: 3 bedroom house, jacuzzi, pool. Must be clean and responsible. \$180 per month plus 1/2 ubities. 464-7253.

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PROFESSIONAL RESPONSIBLE, nonsmoker with Millary CK 279-2417.

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Wolf, 2 policial Australia on Januar Institute Del Male Several manager and produce and p RELIABLE considerate person to share 2 stoy, 3 by female, \$105, 22 bedroom, modern coed townhouse. Pool, jacuzz, etc. Big room, balcony, and walk-in closet \$165 (share) \$78-6592.

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PACIFIC BEACH, open-minded male roommate wanted to share 2 bedroom apartment, \$140 per month plus 1/2 ubities. 4 blocks from beach, 272-8290.

MATURE WORKING woman to share large quiet 3 bedroom home with spa in Lakeside with 2 women. Nonsmoker. \$185/month. All utilities paid. \$61-0709. leave message.

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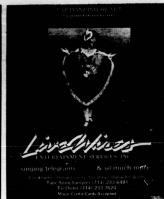
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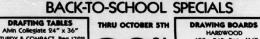
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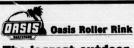
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HOUSE, PACIFIC BEACH, 3 bedroom, 1 bath, store, refrigerator, carpets, pato, barbecue. No singles, no pets. Available October 1, 1524 Pacific Beach Drive, enter from alley, 5475, 299–5273 or 293–7650.

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MMACULATE 4 bedroom z barn house wall to state of the control of

OCEAN BEACH. 4754 Cape May. 2 bedroom house with fireplace, new carpet, quet, very clean. 5425. 1 bedroom house in rear, 5325. 1 garage 340, 270-3794.

180. IRDROOM HOUSE uny team store
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60 MINUTES is all you'll need to recognize the excellent value in this creampuff 3 bedroom, 2 bath in La Costa. Least expensive in area, yet shows like a model. Just 5116,900 will buy you security, good appreciation and the home of your dreams. Call Walker & Lee 298,9771 or 136-5201 now.

A-A-S-H Make A Smart Housing decision today by investigating this beauchul 3 bedroom, 2 bath of the state of the state of the state of the kinger can use Gi ban here — so can youl As you see, 500 — nop in your year and see it water 6 see 298-971 or 458-9201.

BEAUTIFUL, LARGE Fletcher Hills home. Re-modeled from top to bottom. 1/3 acre. Asking \$89,500. Assume loan. Agents Vicky 233-3743 or loss 559,0763. or 446-2694.

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Beware of the quick eye examination and contact lens fit. It may be too quick. A complete eye examination and contact lens fitting is witematic, methodeal, thorough, and consists office is equipped with advanced sophisticated, compourtered intrumentation to achieve the most complete eye examination and contact lens fitting we feel possible. The following list discribes some of the tests and procedures that are done in our office.

 MEDICAL HISTORY—A complete medical and ocular history is taken by a written questionnaire, and personally reviewed by the doctor. DIOPTRON—THE EYE COMPUTER—An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.

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AUTOMATIC TANGENT SCREEN—C: tecks peripheral vision for abnormal blind spots which are indicative of many eye and brain diseases. INFRARED FUNDUS PHOTOGRAPHY—A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.

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P.O. BODES, 5-5-10. Photour promo menage:

TOTAL FRANCE USE:

TOTAL FR

I BEDROOM. North Park \$220. Furnished, newly remodeled kitchen, appliances, bathroom, Laundy, yard, parking, Near all 805/Linversity, 3815-17. Wabash Avenue. No. pets. 283-2404 9-spm.

3 BEDROOM, 2 BATH garage, patio, fenced, wasner, dryer, stove, refingerator, All new carpet, walipaper, paint, Yard needs love. 1500 monthly. Almost ready, 8129 Brampton, Spring Valley, 597-2419 evenings.

ARGE 3 BEDROOM 3 bath apartment, 2 miles from State. Needed, 1 female to share unfur-nished room Smoker OK. Pool, laundry room. 855 monthly & utilities. Available immediately. Dawn 697-6561.

BEAUTIFUL 2 bedroom: 2 bath condominium, 5475 monthly. New carpets, drapes, dishwasher, refingerator. 2 pages, tennis, pool, spa. Adults 594-2338 or 459-9581.

NEW CLAREMONT condo, 2 bedroom, 2 bath, garage, canyon, golf course view, pool, spa, balcony, fireplace, washer, dryer, refrigerator, microwave, dishwasher, 1525 monthly, 455-9245 or 283-3955.

2 BEDROOM WITH garage on large lot by itself, 1425. Fireplace, stove, refrigerator, Between Adams Avenue & El Cajon Boulevard on 35th Green SALAMSA or SRIS-4455.

LA JOLLA. I bedroom condo. 1365 monthly. 1386 deposit, responsible single or couple refer-ences no pets or children, freeway access. 455-1538 or 571-8157 evenings.

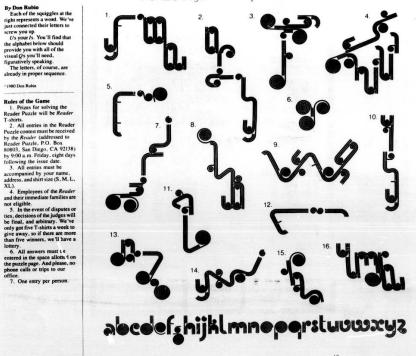
PROFESSIONAL MALE. 41, with alternative life-spile, needs reasonably priced place, am sensi-tive, socially aware, nonsmoker & interested in health, exercise, concern. Compatability impoi-tant, 239-5287.

AMABER NABOUT 6 weeks (parting a variety of the body of the company). The body of the body of the company of the body of the body



THE READER PUZZLE

No. 125 Figures Of Speech



By Don Rubin
Each of the squiggles at the right represents a word. We've just connected their letters to

just connected their fetters to screw you up. UI find that the alphabet below should provide you with all of the visual Qs you'll need, figuratively speaking. The letters, of course, are already in proper sequence.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader

XL).

4. Employees of the Reader and their immediate families are

Winners of and Answers to Reader Puzzle #123, Pollow the Leader Most of our readers could have used a little parental guidance in their efforts we unravel (in this case #123. Losers outnumbered winners by nearly five to one. And we received only sixty-nine entries.

received only sixty-nine entries.

The film's past around the upper feed sprockets seemed to cause the most confusion.

The film's past were left seemed to cause the most confusion.

When the screen when blank during My Britlanc Career last week at the Guild Theater, someone in the addinger ran upstairs to the projection both Richardton, string amidst growing piles of film, working

on this puzzle. Richardson was heard muttering something about threading our machine with a 33mm, mag-optical, dual print, "for back-up sound, in case the mag amplifier failed." (You can never be too careful, Bill.)

We accepted either or both of the routes, and awarded threads to the following folks:

1. Bill Richardson. San Diego

2. Diego

3. Mr. Frank M. Stephenson, San Diego

4. Jim Napier, Mission Beach

5. Warren Plarity,
Escondido on this puzzle. Richardson was



bus Stop real term re-PHLANTHRCPFST serously interested in con-tributing in a meaningful way to the develop-ment of an adult and youth center for the explor-ation of intelligent living, contact 234-5967.

2436 ALPINE BLVD. C zone Alpine Blvd. with 2 bedroom house, owner may assist with financing. Call today. Realty Executives. Centre City 293-7890, ask for K.C.

CREATIVE REALTOR has property for you for no money down. Call Larry Barry 453-5702

LOWEST PRICE IN La Jolla Leaving town: one bedroom condo. 585,550. Great financing, Also. 3 acres in LA. County, view property. \$15,000 terms. Owner 455-1638.

GREAT II-COME STARTER 2 bedroom. I bath.
plus I bedroom cottage in East San Diego. Current income is 1615 monthly. By owner.
297-7181 or 287-8783 evenings.

DEL MAR. \$230,000 duplex, like home, single o couple to share and profit participation possible Minimum \$15,000 investment, 481-9443.

CLASSIFIED ADS mailed to the Reader must be typed on 36 cards and sent inSIDE ENVELOPES. Official Postal Service cards [sizes 3-1/265 and 4-1/4 x6] may also be used and may be mailed without envelopes. No abbreviations or special capitalizations are allowed Any instructions should be on separate paper.

s BEDROOM 2 BATH by owner Approximately culater acre. Elementary & junior high across screet. Large 9% assumable loan: \$81,950,741-1679.

BUSINESS CLASSIFIEDS. Businesses including all types of paid services, profit-making enterprised may buy ads for 56 for 25 words or less plus 20 certs per additional word. Business classifieds may run for any consecutive number of weeks provided proper payment is re-ceived. All business ads must be paid in advance. PREE CLASSIFIEDS. Adv of less than 25 words are fire to private parties and nonprofit organizations winch do not charge for their services. Add of more than 25 words cost 20 certs per additional word. All firect classifieds run for one week only and must be mailed in All parties, are limited to one free classified per week. No free add will be accepted at the Reader office. DEADUNES, Classified ads of any kind can be mailed to the Reader and must be received by 9 am. Thursday, one week

Ficus Benjamina 4-5 FT. TALL \$12 Ficus 6" POT 1-2 FT. TALL \$6 Basket 10" WIDE GOOD WITH THIS AD THROUGH OCT. 2 291-0215 180 WASHINGTON ST. Basket 3RD & WASHINGTON IN HILLCREST 7 DAYS A WEEK

POWAY, 4 BEDROOM, 2-1/2 bath, view, loc. security system, completely carpeted, pool, quet neighborhood, 187,500. Assume FHA loan 8-1/2%, 566-6081.

DON'T CALL US. Due to the large vol-ume or free classifieds, we cannot han-dle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to can-cel ads, or to request information from ads seen in past issues.

BUSINESS CLASSIFIEDS. Businesses

How to Place Your Free Classifieds

before the intended issue. Only paid business as and late private party add business as and late private party add may be tought to the Reader office (635 State Street, downtown) before 3 pm. Monday (closed Saurday and Sunday). All late private party ads of 25 words or less require a fe late fee plus 20 cens per additional word.

ALL MAILED ADS SHOULD BE SENT TO:

LEASE OR TRADE Brawley, impenal County, Highway 86 frontage, 1-1/2 acres with 25x50 building. Prime business location. Zoned C-2.

RAMONA 5 ACRES and 3 beds om, 2 bath house 2-35' x 90', covered sheds and two 800 square foot workshops. I mile from town. Room for horses. \$25,000 down/\$135,000 or trade. 270-5781.

PRIVATE PARTY would like to buy property re-gardless of condition. George 275-2257. ASSUMABLE MORTGAGE condo. 2 bedroom, 1 bathroom, fireplace pool jacuzzi, etc. 560-5819 DON'T MISS this opportunity for a great deal. 1 year new townhouse in Ca Mesa (Daybreak). 2 bedroom: Assume 9.8% mortgage. \$110,900. Ruth (owner) 583-4811.



Run and Grov



... Mayb

Thaddeus Kostrubala was jog had the vision. As a long-distance accustomed to hallucinations, but the out to be rather significant. The ps up in the Sierras of northern Califo saw an extra mountain, one not no

By Jeans