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SURPRISE YOURSELF Beautiful bayview condo with unbolievable terms. Real race. 574,900 459,099, seed if

FROM REAL LIFE TO STAGE LIGHT

Putting a theatrical production together is like trying to cook a twentycourse meal - with every dish timed to come out of the oven at the same moment. On opening night, theater audiences witness the culmination of a process that began months before, that combined the skills of numerous, often unacknowledged participants, and that - in the case of the San Diego Repertory Theatre's current production of "The Elephant Man" is the result of more than 3000 hours of collective effort. They are hours of both magic and mundanity, filled with decisions and choices, questions and answers. The San Diego Repertory Theatre

began selecting this year's season of began selecting this year's season of shows in huly of 1980. Aristic directors Sam Woodhouse and Doug Jacobs Gender that, as a fitting conclusion to the season, the Rep would stage The Elephant Man, the award-winning drama by Bernard Pomerance. The play was still running on Broadway at the time, however, and this presented serious problems. At present the Rep is a "Class C" theaser, that is, it is not as member of Artis's Equity Association, the union of actors and stage ranagers. And Equity, as i's known, acknowledges only two types of theasers. "Class B" (theasers that combine union and nounion performers). Thus when Roberts Beatz, general manager union and nounion performers). Thus when Roberts Beatz, general manager of the Rep, wrote to McCann and Nugent, producers of the show on the Rep wrote to McCann and Nugent, producers of the show on the Rep wrote to McCann and Nugent, producers of the show on the Rept. Section of the Rept. Section of

By Jeff Smith





City Lights

Pounding A Beat

On a January evening in 1980, Earl Robinson (not his real name) and his common-law wife, both heavy drinkers, were fighting in their Southeast San Diego home. Robinson's wife called the police, and when Officer Roger Espinosa and his partner arrived, they separated the pair in accordance with police in accordance with police policy. Espinosa then ordered Robinson to go outside — and promptly arrested him for being drunk in public. What happened next is not exactly clear; Robinson was not available for comment and Espinosa claims he doesn't remember. What is known is that Robinson was booked in jail on charges of resisting arrest and battery on a police officer, his nose had been broken and he had been sprayed with Mace. At sprayed with Mace. At Robinson's trial, the judge agreed with the defense attorney's contention of entrapment and ruled Robi was not resisting a lawful arrest. All charges against Robinson were dismissed.

at least five incidents in which Logan Heighs beat cop Espinosa — known by locals as "El Chango" islang for "the Ape".) — has been accused in court of using excessive force against suspects, always either black (like Robinson) or Chicano (like Espinosa himself). In the past year La Frensa San Diego, the local Chicano community Chicano community newspaper, published a scathing attack on Espinosa, calling him a "uniformed crazy" and claiming he "has to crazy "and claiming he "has to prove he can out-gringo the gringo to be accepted by them." Several Chicano groups filed complaints with the police, alleging that Espinosa routinely harasses and often assaults young Chicanos for no apparent reason. Channel 8 apparent reason. Channel 8 news reporters interviewed one of Espinosa's purported victims and showed a picture of the suspect, covered with blood, just after he'd been arrested. And last June the San Diego Police Department initiated an internal affairs investigation to look into the complaints and transferred Espinosa to its western Espinosa to its western division, where he now spends division, where he now spends three nights a week patrolling the streets of Ocean Beach and Point Loma, and two nights in Linda Vista. The investigation is developed to be completed by the end of this month. "He's the kind of cop we don't need around." says.

don't need around," says Howard Hollman, an Equal Employment Opportunitie specialist with the federal specialist with the receptains and properties of the Chicano community and for himself." In the summer of 1980, Hollman was arrested by 1980. Hollman was arrested by Espinosa on four misdemeanor charges, including interfering with an arrest and inciting a riot, when he came to the aid of a young Chicano he claims was being beaten by Espinosa. "I was helping some kids organize a car club across the



street from Chicano Park when placed him under arrest and the other officer ordered him out of street from Chicano Park when a small disturbance erupted and police arrived," Hollman recalls. "I crossed the street to see what was happening, and saw this kid running past me. Espinosa and his partner jumped him and started beating the car so we could handcuff him. The guy started mouthing off and refused to get out, so I grabbed him in a wristiock and we both finally subdued and handcuffed him. While we

jumped him and started beasting him. I call that overreacting and being brutal." Like Robinson, Hollman was found not guilty on all counts. Leslie Hammon, who used Leslie Hammon, who used is Southeast San Diego, recalls another incident that stook place last year just outside her home. "He [Espinosa] had pulled a black man over, handcuffed his hands and legs, and put him in the best of his patrol ear." started screaming, "You can't search my car!" and Espinosa oppened the car door and started. started screaming, "You can't search my cart" and Espinosa opered the car door and started meaning. "He was a started mean as a valing, "Heast don't hit me on my head!" I an over and asked Espinosa why he was hitting the man, and he told me to get the hell out of there or I would be going to pall." Hammond wrote drown and asked Espinosa who had the might watch called the night watch commander, who took the information. She later testified for the man's defense and has since repeated her testimony in two other court cases.

Espinosa, however, receil that last incident differently. "An officer who had stopped a man on a traffer ivolation consider me a gang expert,"
Espinosa says. "I grew up in a
gang [while in his teons, he
was a member of the Thirtieth
Street Logans]. I still know
most of the players and what all
the symbols and slang words
mean." And, Espinosa says, that's where all his trouble began.
"A little more than a year ago I had this idea that since we had

man on a traffic violatio called for cover, and since I called for cover, and since I
was in the neighborhood, I
cruised by," he says. "When I
got there, the suspect was
sitting in the back of the police
car, and I could smell ether — had this idea that since we had so much trouble down in the barrio, it would help if I would cruise around in an undercover car and monitor all the gang parties," he says. "So I did, and all of a sudden, we started

[Espinosa says that stabbings in the area dropped from about three per week to less than one per week after the cruises.] I knew who the troublemakers were and I watched them carefully; if someone told me. 'Chino did it,' I could tell you who Chino was, where he lived, where he hung out, and where you could find him. So what I think happened was they said, 'Hey, this cop knows who we are, we gotta get him out of chee, and contacted the Chicano groups with all these phony claims of brutality. "If you spend as much time as I did in that part of town,

the amount of violent crime

you get a different perspective on things. You see a lot of old people getting beat up. You're not supposed to have emotions if you're a cop, but you feel something inside, you're only human. When I see young guys ripping off TVs from the elderly — who often don't have anything else of value — I feel like something. feel like screaming. When is it going to stop?' And all they get is probation. They don't give a shit who they hurt. And the people I grew up with, the people I trusted — now that I'm a cop, they stay away." While he realizes that if the

While he realizes that if the charges against him are found to be valid by the department's internal affairs unit he could be suspended or even fired. Espinosa insists he's not worried. "I know I didn't do anything wrong," he says. "I've never used any force that I felt was unjustified. I'm not I felt was unjustified. I'm not paid to hart or namin, I'm paid to serve the public. But I'm not paid to get not receive it in danger hey, the laws of survival. We have guidelines we have to follow, but if my life is in danger laws the right to us whatever force? I need, even deadly thore. I'm not going to have the right to us whatever force? I need, even deadly thore. I'm not going to be the Thirtiest had Imperial to break up a fight, but I advised the dispatcher! Couldn't go because I had two auto theft suspects in my car. Another suspects in my car. Another officer went there, saw nothing, and pulled over to the side to fill out a report. Someone snuck up and shot him in the face. That officer is retired now. He was only twenty-three when it happened. You learn to be very cautious. A while back we received word from the street that a gang of blacks, the West Coast Crips, blacks, the West Coast Crips, was trying out a new member by giving him a .45 and telling him to kill a cop. Hey, it scares you. The 'in' thing down there is if you hurt a cop, you're number one. It's sad that people believe the gang members before they believe the police, when it's the gang members the member when is the gang members the members when is the gang members the members when is the gang members the police. members who rob the old ladies of their rent money." Attorney Jo Dedina is not

placated by Espinosa's explantions. She has successfully defended a client against charges of battery on a police officer that resulted from an incident involving Esninosa "When you're dealing with minorities, just about every arrest will be accompanie with a complaint charging excessive force, but if you check up, many are unfounded," she says. "But when you have an officer whose name comes up five whose name comes up five times, as Espinosa's did, that's an awful lot. Unfortunately, all of Espinosa's victims seem to be very vulnerable — gang members, the very poor — who aren't credible with the members, the very poor — who aren't credible with the public. It's hard to document instances of excessive force. But there should be some public information available as to what the police do concerning their internal concerning their internal

- T.K.A.

It's Your Funeral

A simple quiz: What does the name "Helix Heights" have to do with the cost of a funeral service in San Diego? You're probably stumped, but don't be embarrassed. Until don't be embarrassed. Until two months ago, eleven local morticians, some of whom have been in the funeral business fifty years, didn't know the answer either. But when they found out that "Helix Heighth" could triple the cost of a grave and perhaps end San Diego families chasing out to Miramar or El Cajon in search of an available burial plot, the morticians been a fight to defeat proposition would commit sixteen acres of Mt. Hope

Cemetery to industrial development. Some background: Since 1869 the 170-acre, city-owned cemetery in Southeast San Diego has been called Mt. Hope. But when opponents of hospital in Florida Canyon went looking last year for an alternate wife for the hospital, they located fifty-seven acres of undeveloped and within the boundaries of Mt. Hope cemetery, which they boundaries of Mt. Hope cemetery, which they rechristened "Helis Heighs." Voters approved in June, 1980 a ballot measure that allowed transfer of the acreage out of cemetery use. It appears the hospital will be built in Balboa Park after all, and the fifty-seven acres of Helix Heights will supposed by be Heights will supposedly be used for business and mmercial sites. On ovember 3, voters will be asked to approve Proposition G and thus allow the removal of another sixteen acres from Mt. Hope for industrial

levelopment.
"That went by us like a shot

City Lights

out of hell," mortician Richard Mitchell says of the name change and ensuing loss of Mt Hope's fifty-seven acres las San Diego's only public cemetery, prices for grave sites will skyrocket. Plots at Mt. Hope, which is nonprofit, currently cost from \$350 to \$560, depending on location Sites at Greenwood and El Camino, the city's two nonreligious, private cemeteries, start at about \$520 and zoom to \$1200. If more acreage is removed from Mt. Hope, the cemetery will fill up earlier, a situation Mitchell says will have serious financial mplications for the public as well as for independ "Without Mr Greenwood. Graves will be \$1000 because they [the private emeteries) will be able to se

Mitchell's calculat that if the additional sixteen acres are removed from cemetery use, Mt. Hope will reach capacity in about ten to fourteen years; maintaining the sixteen ares would extend the cemetery's lifespan to about thirty years. When the city council decided unanimous to ask voters to free up that acreage, though, they didn't discuss the drawbacks of eeding away the funeral site deeding away the tuneral sites. The agenda item the council adopted simply called for "the removal from cemetery dedication of (sixteen) acres of that part of Mount Hope Cemetery which is undeveloped and is not needed for cemetery purposes." The morticians weren't there to argue against the item, says Mitchell, "because no one ever

old us they [the council] were even considering it."

1.fitchell and his fellow independent morticians le of the ballot measure in August, from David Stare whose home is near the cemetery and who has taken on a self-financed carresis a self-financed campaign to save Mt. Hope. Starcevic was first drawn to the battle in 1980 when he realized that the seemingly innocuous name change to Helix Heights cor cause voters in that year's cause voters in that year's election unknowingly to give away Mt. Hope land. "I've still got a standing \$1000 reward," he says. "for anyon who can show me a map date before September, 1980 that shows Mt. Hope as Helix Heights." During the proposition campaign. proposition campaign, Starcevic and his wife carried hand-painted signs protesting removal of the fifty-seven acre low-cost, non-profit, muni-cemetery. Vote No on

morticians for missing the first round in the fight to save Mt. Hope. "If they were a bit misled about Mt. Hope, so were a lot of people. That's all you read in the Copley press —

Helix Heights, not Mt. Hope. It's brainwashing." Once Starcevic galvanized the morticians, they launched a full-scale lobbying effort. Attorney Terry Knoepp, former U.S. Attorney here, was hired to see if Proposition G could be pulled from next month's ballot. When his research showed that to be impossible, he began speaking out against Proposition G and representing committees. Orr and Sanderson, a local public

advertising campaign which will include a city-wide mailer to be sent out next week. Dan Larsen, an influential building contractor and member of Merkley-Mitchell Mortuar board of directors, began to visit council members. Bill Cleator was one of the first to be won over. "Bill thought it [the sixteen acres] was surplu unneeded land just lying fallow," explained Cleator aide Pat Barnes. "The [city] staff led us to believe that and Bill figured, Why tie it up when the

have been misleading to call it useless." (Skeptics of Cleator's abrupt conversion say he has been convinced more by his friend Dan Larsen than by the facts.) A council committee last week assured the morticians that even if voters approve the transfer of Mt.
Hope acreage, it can be
re-designated cemetery land by
a simple council vote.
H. W. Ragsdale, a Southeast

community leader and black mortician, has been trying to sway Councilman Leon Williams, the principal

relations firm, was hired t hard Mitchell, H.W. F

commercial development on the sixteen acres. "I really fee that Leon got into something without knowing the details," says Ragsdale. "He's got all those [developable] acres where Highway 252 was supposed to be built, all of Market Street, and the fifty-seven acres already taken from Mt. Hope." But Williams isn't backing down. Instead, he has reminded the morticians that the city "has no commitment to stay in the cemetery business at all" and that "Mt. Hope could be leased Williams wants the morticians to suspend their efforts to defeat Proposition G and has offered them in exchange his pledge to help keep Mt. Hope city-owned and his assistance in acquiring land across Market Street that could be developed as cemetery property. Williams and city staff have also proposed ways to increase Mt. Hope's capacity, including the addition of a mausoleum. The morticians don't want the land across Market Street and they say mausoleum crypts cost at least \$1100 each to build. They vow not only to fight Proposition G, which needs a two-thirds vote to pass, but they we asked attorney Knoepp to see if the state legislature can

Who Gave

District Antoney Ed Miller will decide in a week or two whether to indict four well-known San Diegans for their par in last spring 's convention center campaign. Deputy D. A. James Hamilton has been investigating developer Harvy Furgatch, Reader publisher James developer Harvy Furgatch, Reader publisher James president C. Tery Brown for their roles in the campaign opposing a city-financed convention center, and Torrey Enterprises (owned by Doug Manchester) for its help it. underwriting the price of the service inderwriting the pro-convention-center forcer pro-convention-center forces Hamilton says he received word that Holman had made some \$8000 in loans to the anti-convention-center forces and this "triggered me to chec out everyone who reported [expenditures] on the campaign." With Furgatch, Brown, and Torrey Enterprise: Hamilton is looking for a lack of reporting — all placed of reporting — all placed dvertisements during the

and may have declined to advise the city clerk's office of

their spending.
Violations and any
indictments by Miller's office will generate plenty of publicity, and with Furgatch at publicity, and with rurgate least, perhaps a potentially costiy legal stand-off. The



maverick developer has already admitted his "guilt," saying freely that he didn't report the nearly \$5000 he spent on billboards against the convention center. He claims it's his Firs' Amendment right to buy political billboard ads without registering the

expenditures. Though Deputy D.A. Hamilton says he's not questioning Furgatch's Firs Amendment right, he point Supreme Court case law he says allows cities to require such reports. Furgatch loves to such reports. Furgatch loves debate, especially with state and federal agencies — five years ago he spent some \$80,000 in legal fees in a successful challenge to an Internal Revenue Service ruline.

which gave up the original

Internal Revenue service ruling.
Furgatch is already steaming over the way Hamilton's office has handled this investigation.
"All they've been doing is sneaking around." Furgatch says of the D. A. 's attempt to ver information from his get information from his friend, advisor, and public relations man, Jack Canaar (When a D.A.'s investigator asked Canaan for specifics on the billboard costs, Canaan told them to speak with Foster&Kleiser, the billboard company. The investigators said they didn't want to bother with contacting the company, but the next day Canaan received a letter from Foster& Relieser confirming they had been contacted by the investigators earlier.) "Christ, I've never tried to hide anything," grumbles Furgatch
"My name was on the
billboard. They could have ome directly to me.

-Paul Krueger and Thomas K. Arnold

4.2



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What You Call Corn

be the Spanish missionaries who educated them fish-and-grass-eating Indianthe missionaries who brought to the New World a wealth of knowledge, new customs, a new faith — the wonders and gifts of civilization. Onward, Christian

Playboy Advisor

Activisor

The abortsement the Reader carried Oxobor 15 on page thirty-one for the upcoming, offensive "Bunn, Hunt" is the ultimate in hypoxyme "bund copportantly employer." Will 18 representative sectionally interest and hire men who want to wear through the best and burns, octournes and high heels and burns, octournes and high heels and burns, octournes and interestwa and hire women who want to wear turckeds and serve dinners (less origing, higher input) opportunities for vanoes in Sun Diego, but we abbor a society that says women can make more money pandering to childrich male more money pandering to children make more money pandering to children make more money pandering to children make more money sundering to children make more more more pandering to children make more more more pandering to children make more more pandering to children

equality
We hope men and women hear
the viciousness and brutality in
Playbox's "bunt" metaphor an
stay away in droves. Playbox is
only out to exploit women for as

only out to exploit withen lot as unsavory greed. Your paper should know better than to print false advertising. J. Donley, Executive vice president San Diego County National Organization for Women

Rose And The Thorns

Regarding Donald Harrison's article entitled "Power of Recall" (October 8), the original committee to recall Rose Bird is RE-CALL (also known as CALL the Committee Advocating Legal Limitations), organized in July. 1979 by Marvin Feldman for the

1979 by Marvin Feldman for the purposes of advocating judicial reform and securing legal limitations in government. As a volunteer "advocate for good government" for the past wenty years, and after spearheading six prior recall drives (four of which succeeded), plus a successful referendum drive, I successful referendum drive, I realized in 1978 that a more formal structure was needed. CALL was then formed and used initially to recall Superior Court Judge Paul Egly (the busing judge in Los Angeles), who resigned one month before the recall drive ended after before the recall drive ended after being told that eighty-five percent (256,000) of the needed signatures were already in hand to recall him. My personal motivation has been to inform, educate, and

Letters

am no longer a part of the "official" Recall Rose Bird Committee. I never have been a part of that committee nor has that ommittee ever had the paid or voluntary use of my services. Yes, there are now two

committees seeking the recall of Rose Bird - CALL, the original ommittee that served recall paper on Rose Bird and began the "yellow" petition drive on September 14, 1981; and the newly formed Recall Rose Bird Committee. The split in committees came about over policy differences and my subsequent termination of our treasurer and C.P.A., Paul McCauley, who refused my requests and final order to file our campaign report on July 31, 1981, as required by state election codes. McCauley now serves as treasu of the new Recall Rose Bird

This effort to recall Rose Bird Inis effort to recall Rose Bird was conceived in May, 1980 while I dined with a member of the California legislature and a member of the state appeals court. Over the ensuing months, my spare time was used in research, planning, fundraising, preparing ceall petition.
In April, 1981 I began securing tters of endorsement for the

letters of endorsement for the recoal of Rose Bird, addressed to Marvin Feldman, Chairman of RE CALL, or CALL Those endorsements were as follows: U.S. Congressent Robert K. Dornan, Norman D. Shumway, and William E. Dannemeyer: State Senators William Campbell Doublitte, Jim Nielsen, Newton R. Russell, and John G. Schmitz; State Assemblymen and Russell, and John G. Schmitz; State Assemblymen and Assemblywomen Dennis Brown, Marian Bergeson, Nolan Frizzelle, Wally Herger, William Ivers, Ross Johnson, David G. Kelley, Marian LaFollette, Bill Lancaster, William R. Leonard, John R. Lewis, Patrick J. Nolan, Don Sebastiani, Stan Statham, Cathie Wright, and recently an endorsement from Gordon W. Duffy; the California Farm Bureau Federation; the Peace Officers Research Association (San Diego and Imperial counties); San Diego County Sheriff John Duffy; San Diego Police Chief William Kolender, and W.J. Santos, chairman of the Imperial Valley Peace Officers Advisory Committee

Challimber on the subvision of the committee.

As a businessman it was my goal to stress the positive points and avoid the negatives that trend to damage the effort. As a concerned criteria and state chairman of the committee points of the committee of the comm

Thanks, Jan

Incaracs, Jan
Bob Dorn was best ore
portraging Harold Gee ("And Nofor Someone Com" stelly
Different." Orchorer 30 as a
shallow-minded floory and
illustrating that with details of a
relationship that ended way year
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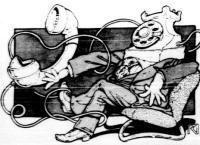
Straight from the Hip

Dear Marines Auce

We are being charged a fee on our monthly telephone bills for the 9/1 emergency number. This service does not operate in the San Diego area. The Pacific Telephone

hammer this service uses not operate in the San Diego area. The Pacific Tecipione was a service use of the Tecipione of Tecipione of the Tecipione of Tecipio

of the state as it installs the 911 system. With the service, every telephone user will have only one number to remember in case of emergency = 911 (telephone people say it nine one-one, not nine-cleven). From the user's end the system is simple, but from the telephone company's end it is inextractably complex. The complexity is in programming the telephone witching system in a way that directs emergency calls through the maze of juris-dictions for this region's various police departments and fire districts. Say a person in Escondido discovers that his garage is



on fire. He dials 911 and the call goes to the

Dear Matthew Allice:
On Harbor Island, right across from the
Sheraton Hotel, there have long been hundreds of new or nearly new cars parked on
the dirt, most of them with our-of-tatue
plains. What is the secony on these? I've
heard they were new-car reject availing
shipment back to Detroit. They've been on
this spot for years.
D.E. Briggs
Encanto

Encanto
The cars belong to the car-rental agencies operating out of the airport. Many
coursts rent cars chewher and leave them
here before flying home. Thus the local
rental agencies take in doness mere cars
than they rent out. The cars are parted on
land leased from the Unified Pert Desiries
land leased from the Unified Pert Desiries
and leaves from the Unified Pert Desiries
According to the district's master plan for
development. the land will one day be the
site of another hotel. on the console, the correct routing of the call (to the Rancho Santa Fe Fire Department) will depend on whether the system the installation of the system, said some bugs may not true; 4 for ten years or more. "But the call will always get through to somebody," he said cherefully. The system was supposed to go interest in April. but complications in the programming have set if back a few months. Most of the calls will be handled months be the said the state monother required for this will be paid in part by the same tax fund that paid for the system's design and installation. Call said he isn't sure yet how the announcement of the installation of the system, said some

Correction: The Radio Earphone #PH51A sells for \$5.95, not \$500 as I mistakenly reported on October 8. The manufacturer is Herald Electronics, Lincoln Wood, Illinois 60645.

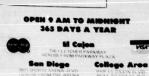
the new system will be handled. With too

much publicity, it will probably be swamped by people dialing 911 just to see it if works.

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nearest "public safety answering point," in this case, the Escondide Police Department. When the person answering the call learns that it involves a fire, he or she hits a button on the 911 console and the call is automatically switched to the Escondido Fire Department, initiating a three-way conversation between the fire department in-spatcher, and the person whose garage to burning. (The console also has a switch-away button for ambulance service.) But asy that person with the burning garage lives a few miles south of Escondido, in Dios Fire Dairest, whose dispatching is performed by the Rancho Santa Fe Fire Department. The 911 call would still go to the Escondido Police Department, but automatically switched to the Escondido









ROBERT DELIKATIS the Co-op Cab Company, but he's a cabbie first. "We're not cutives and most of us wouldn't even call ourselves nanagers," he says of himself and the other men who run this city's independent cab companies. "Heck, we're just trying to keep the cabs running and filled with customers." and filled with customers."
Delikat is savy enough to know, though, that his cab drivers and local taxpayers are being cheated by a two-year contract the City of San Diego has signed with the giant Yellow Cab Company.
That contract was first swarded to Yellow Cab in February, 1980 and gave the company a S40,000 share in the city's \$800,000
Dala-A-Ride program, a

Dial-A-Ride program, a state-funded operation that provides door-to-door rides for provides door-to-door rides for the elderly and handicapped. (Prior to the agreement with Yellow Cab, the program was operated solely by the city, which owns a fleet of vehicles.) The Yellow Cab contract expired in August of 1980 but the company was given an additional \$30,385 to continue its services. By July of this year, Yellow's fee had climbed from \$1.11 to \$1.26 per passenger mile, an increase due in part to a contract clause which allowed the company to raise its rates as gas prices

council was scheduled to vote on yet another extension, which would have continued Yellow Cab's exclusive Dial-A-Ride contract through April. 1982 at a cost of \$150,000, and which would expand the service to allow Dial-A-Ride customers to take cab rides "for other purposes than medical, such as: education, nutrition, shopping, and recreation." At literally the last minute, that proposed contract was pulled from the city council docket and rewritten to include Co-Op. rewritten to include Co-Op, Radio, and Checker Cab companies, but only after Co-Op's Delikat spent five months pestering the city manager's office and Dial-A-Ride program administrators to consider a

Two weeks ago the city

administrators to consider a Co-Op proposal of between twelve and thirty percent less than Yellow now charges. "I've been really raising hell on this for the past month," says Delikat. "Now I finally think they (the city) realize there"s accorded to the propose say there. there's someone out there besides Yellow." And though Dial-A-Ride administrators and assistant to the city manager Elaine Balok, who supervises Elaine Balok, who supervises the program and the relevant contracts, have known since May that Co-Op would charge as low as eighty cents per mile against Yellow's \$1.26, none of them can explain why Co-Op wasn't invited to take part carlier and why, when Co-Op was finally added to the

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IANGE \$1.20 F S1.20 P \$9.00 1 of Checker Cab. told of Checker Cab, told
Dial-A. Ride administrator Bill
Marusa of his interest in getting
ansa of the cab contract and
offered a bid equaling Yellow's
\$1.26 per mile fee. A few
weeks later, in May, Delikat
submitted a bid of \$1.10 per
mile and moroosed a unique

TAKE A YELLOW

program, it was given only a small portion of the contract. Balok says that "it is our policy to include any interested and qualified cab company," and notes that all companies were notified before the original contract was awarded in February, 1996, (Delika in Fe submitted a bild of \$1.10 per mille and proposed a unique "ride sharing" plan whereby Co-Op drivers would carry several Dial-A-Ride customers in the same cal for about eighty cents per rider per mile. Delikas" a proposal did not ask to the same call the points out that two small cale companies were given a portion of the original Dial-A-Ride contract, though they later dropped out of the program. And while arguing that no company has ever been excluded, Balok admits that when Yellow's original excluded, Balok admits that when Yellow's original contract expired in August of last year, no other cab companies were ever notified nor was bidding reopened. "We don't mind the [taxi]

program growing," says Delikat, "but it's been expanding, expanding, expanding — and only with Yellow." In April of this year, another independent cab company owner, Guy Sellick

administration and the force behind San Diego's commoversial taxi-fare deregulation, takes no responsibility for that confusion. "I wasn't involved in that," Balok says. "Those [contract] extensions were made by the paratransit office after I left." As for Marusa's alleged mishandling of the Co-On bids. Balok says. Marusa did."

Delikat doesn't like those

of the city's paratransit (taxi

excuses. "I called about [Co-Op's] proposal every other week and it was always, Nothing yet, nothing yet. And when they did tell me something it was, 'Elaine [Balok] is looking it over' or 'Elaine makes that decision.' know the brains are up there [in Balok's office], the papers are up there, and the decisions are up there." (Delikat also complains about receiving an eleven-page "request for proposal" to bid on another proposal to bid on another extensive Dial-A-Ride project just two weeks before the bid deadline of October 2. Balok notes that six bids were received, though she admits it was a "pretty tight"

EX

Only after Delikat office, which in turn contacted Balok, was Co-Op included in the contract. The city council voted in favor of awarding the contract, with only Bill Mitchell dissenting. Mitchell Mitchell dissenting. Mitchell said later that "the process didn't seem right" and that it appeared Yellow was being favored. Surprisingly, Schnaubelt, the council's most Schnaubelt, the council's mos active voice for competitive bidding and "free enterprise" participation, raised no questions at the council hearing.

Balok can't explain the rationale behind dividing the money the way she did —

rationate benind dividing the money the way she did — \$80,000 to Yellow and the remaining \$70,000 split among Co-Op, Radio, and Checker — nor say why Co-Op, with its substantially lower bid and a fleet of 10d taxis; weart given substantially lower bid and a leet of 104 taxis, wasn't given a bigger chunk of the service. Balok says Co-Op and other cab companies will be included in an overhauled Diala A- Ride program which will start next year and that the current \$150,000 contract is "just to wind this program down."

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to refute charges of ineptness and mismanagement leveled by Delikat, admitting that "there was a state of confusion in our program." Balok, former head

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FROM REAL LIFE TO STAGE LIGHT

Bentz wrote back. She argued that the Rep, though nonunion, is in the process of setting up a letter of agree-ment with Equity. It intends, in 1982, to become reclassified as a "Class B" to become reclassified as a "Class B" theater and plans to combine union and nonunion performers. Bentz also in-cluded a sheaf of local reviews and letters of recommendation from in-stitutions such as the California Theatre Council, which praised the successes of the theater.

The next reply was curious, and a bit staggering. McCann said the Rep could have the rights if they would pay

either-\$150 per performance or twenty percent of the gross ticket sales for the entire run of the show. The price, to say the least, was off the graph. Bentz wrote back again. She calculated the number of seats in the theater, the prices charged for a seat, and submit-ted an estimated maximum attendance of twenty shows. Her figures showed that the McCann proposal was too high. McCann wrote back and lowered its numbers to \$125 per night against fifteen percent of the gross. Still too

In the meantime, Nora Jane Slattery had a problem. Slattery, director of public relations for the theater, was busy on this season's ticketsubscription campaign, which claimed that the final play of the season might be *The Elephant Man* — a current hit and, she admits candidly, a boost for

only widely recognized drama offered by the Rep. "Every two weeks for almost six months," says Slattery, "I would ask if I should keep or drop the show from the brochure I was prepar ing for the upcoming season" (it was listed then as a "possible" produc-tion). Throughout this period, McCann was still replying with figures that made the show financially impossible to stage. "A lot of people subscribed to our season because we were going to do The Elephant Man," re-calls Slattery, "and for a while there,

we had a PR crisis on our hands."
In late November, Bentz wrote to Arden Heide, an agent for the Samuel French Agency, a veritable monopoly for theatrical rights and royalties in this country. This approach was, in effect, an end-run, since negotiations with McCann had stalled. "Heide said he

to get us the rights for either one hundred dollars a night or ten percent of the gross ticket sales," Bentz says. Which was welcome news. Only there was a catch. Heide warned Bentz that if the agreement were enacted, the Samuel French Agency would never again grant the Rep "amateur rights"
(roughly twenty-five dollars a night for plays within the public domain). Thus, securing the rights for The Elephant Man had lasting implications for the theater. It meant the Rep would become a "preferred client" with the agency. It also meant, however, that the costs for all future rights would go

up as a result.

This was last December. Sam Woodhouse, Doug Jacobs, and Roberta Bentz met many times that month, weighing the long-term effects of the proposed change, not only with

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FROM-REAL LIFE TO STAGE LIGHT

Samuel French but also with Artist's Equity. It was something they had dis cussed often in the previous year. The possible arrangements with the French Agency, and the new relationship that would be established, gave an urgency to the decision. In late December, they decided to make the move.

But there was another catch. The McCann company approved the con-tract but added what is called a Broadway rider." If the show were still playing on Broadway when the Rep produced it, Jack Hofsiss, the original director, would have two options: he could come to San Diego and direct the Rep's production for a minimum fee of \$1000 plus expenses, or he could choose not to, in which case he would receive one hundred

dollars in royalties for every week the

show ran.

By February the Rep still had not signed the contracts, and The Elephant
Man was still playing to full houses on
Broadway. Bentz got on the phone
again. She called several contacts in
New York to get their sense of how long the play would run. The replies were encouraging. She also called the Theatre Communications Group, a service organization for theaters in this country. They said, confidentially, that the show would not last the summer. In early March, confident that a "Broadway rider" would not come with the package, the Rep signed the contract with French and sent them a guarantee check of \$2400 for twenty-four shows. The Elephant Man closed on Broadway in July.

Outside the glass doors of the Lyceum Theatre, at the corner of Third Avenue and F Street, a small group has gathered. It is 4:30 p.m., hot and muggy, on Friday, August 21. The group is the first wave of many actors

who, for the next three days and nights, will audition for the eight roles in the San Diego Repertory Theatre's production of *The Elephant Man*. The play has several complex, intriguing characters, not the least of whom is John Merrick, one of history's most disfigured human beings — and, apparently, one of its more sensitive as well. Merrick's compelling attempt to become normal in an abnormal world is also likely to be one of the last dramas performed at the sixty-nine-year-old Lyceum, which is scheduled

As they wait for director Sam Woodhouse to arrive, ten of the actors read to themselves through portions of the script. Two others stare transfixed at a glass case outside the theater. Inside the case are cast photos of Work-ing, a production by the Rep that is the second-longest-running show in San Diego history. The chance to perform one of the many challenging roles in The Elephant Man, the Rep's success with Working, the opportunity to play in the Lyceum before it becomes a parking garage, or just the private terror of auditioning are sufficient reasons to explain why the group appears oblivious to the street folk flowing past the theater in varying stages of physi-cal and emotional deshabille. Even the cal and emotional desnabilie. Even the presence of these ambassadors from the Real World do not intrude upon the intense solitude of the actors who have assembled here for the chance. through art, to mirror life.

Out of the collage of humanity moving down the warm sidewalk, a tall man bounds toward the theater door, his head bobbing up and down with each large step he takes. His clothing khaki shorts and a multicolored floral shirt — has an inelegant frump to it. If he ever combed his hair, shaved his thick, reddish-brown beard, and stuck a thin cheroot in his mouth, the man would pass for a riverboat gam-bler. Uncombed, however, he looks like a truck driver after a long haul.

"Sam Woodhouse? Remember me?" a young man with curly blond hair asks as Woodhouse fumbles for his keys to the door. "I almost did tech work for the Rep but it didn't pay enough. Listen, are you going to direct



The Elephant Man with an English

accent?"

"I won't use one," director Woodhouse replies without evoking even a smile from the questioner, "but the cast will — a San Diego version."

"Do you want the contor

"Contortions for Merrick, the Elephant Man."

As Woodhouse finds the right key and opens the door, he explains that the auditions are open to everyone in San Diego but that he will ask the actors to read for the parts they appear best

read for the parts they appear test suited for.

"Okay." the young man replies, visibly discouraged that he may not be asked to try out for Merrick. "But I got the contortions if you need 'em."

John Merrick (1864-1890) suffered

from a severe disorder called neurofi-bromatosis. According to Ashley Mon-tagu, whose book The Elephant Man: A Study in Human Dignity was the inspiration for Pomerance's play, this means "the tendency to develop tumors of fibrous and nervous tissues. In most cases the bones are not af-

fected: in Merrick's case, however they were." To this day the disorder, which is noncommunicable, is dimly

which is noncommunicable, is dimly understood. It occurs in all ethnic groups and in both sexes (during the initial run of the play on Broadway in 1979, two sisters came to the theater cloaked in veils. Both were, they said, "havers" of the disorder). Several photos, drawings, and plaster models of Merrick exist. His body sis deformed extremely; he seems to swirl out of the ground in a horrible spiral. His legs, though large, pulpy masses of layered tumors, appear no mach for the weight above them— a match for the weight above them — a dropsical bulk of tuberous lumps, like intestines, that expands upward to his head, itself the size of a man's waist. Large protrusions in the forehead, which conceal half of the lace, make him resemble the famous "Bond Slave" statue by Michelangelo, a half-completed sculpture with the an-guished figure of a man striving to free himself from the block of marble encasing him. The photos storm at you from the past. Merrick looks half man, half lava bed. And it is almost impossible to believe that, near the end of his life, this nathetic creature could turn to Doctor Frederick Treves, his benefactor, and exclaim, "I am happy every hour of the day!" Inside the Lyceum, Woodhouse be-

gins his search for a theatrical fac-simile of Merrick. He turns two cardboard boxes upside down on the backs board boxes upside down on the backs of seats eight rows from the stage. As he erects his bivouac — arranging pencils, notepads, and a large cup of coffee from the nearby Jack-in-the-Box - he confesses his uneasiness to Beverly Swander, stage manager for the show. "Casting flips me out more than opening night. It's at least eighty percent of a production. And since I never precast, never have people in mind for a part, I haven to a clue who'll be Merrick. I wonder if that person I've never seen before will walk in blow everyone off the stage, and I'll say, 'There's our E-man! That happens once every three or four years.' His working area now in readiness.

Woodhouse addresses the first round of auditioners, all seated in the semidarkness behind him, "Welcome, I'm Sam. What we're doing is reading for the eight roles in The Elephant Man. You won't get or lose the part in one reading. Each of you will read at least three times in the next hour. And least three times in the next hour. And let's see . . . what you need to know. I've read the play several times. First time it didn't turn me on at all. I though it was a dry But challenging intellectual piece. The second time I read it I began to see moral and ethical questions. Then I saw the movie — and liked it — and also a production at the South Coast Repertory Theatre. Let's see. I assume you've read the Let's see. I assume you've read the play. If it makes you feel any better, I have as bad a time as you probably do at auditions. So try to relax, and let's have a go at it."

In twenty-seven hours of auditions over the course of three days, Wood-house gave that speech twenty-one times, to a total of 171 candidates. Durtimes, to a total of 1/1 candidates. Dur-ing all the auditions, be patiently watched each actor in at least three different scenes. Although he would acknowledge the conclusion of each scene with a "good" or a "thank you"

and would laugh loudly when something moved him - he was noncommittal to the performers. At the very end of the 171st audition, however, he allowed himself a moment of impatience. A man in his late thirties was trying out for the part of Ross, the carnival barker who exploited Mer-rick. After a stiff, nervous perform-ance, the man asked Woodhouse if he could perform scene ten, in v Merrick meets the famous actress Mrs. Kendal. "Who would you play?" an obviously exhausted Woodhouse asked him

'Merrick. Who else?"

"You're not right for the part at all. Sorry. I'm just being out front with you," Woodhouse replied abruptly. "But, man, you don't understand.

It's the story of my life! Many of the forty-odd actors who read for the part expressed a similar empathy, citing Merrick's "beautiful spirit," his "profound alienation," the "hardships he had to endure." One actor, however, confessed privately to a decidedly un-Merrick motive. "I'd kill for that damn role," he said in the lobby after his audition. "Let's face it, it's the single hottest part for a male

it's the single notiest part for a maie actor this year in San Diego theater. The task of observing more than forty versions of John Merrick — a three-day surrealistic blur of twisted humans, the majority dressed in casual summer clothes, was enough to warp one's sensibility. In the play, unlike the film version, the actor playing Merrick wears no make-up. He must re-create the image of deformity. Many re-create the image of deformity. Many of the auditioners' imitations had been culled from John Hurt's performance in the movie. Others were more unique inventive and alarmine public renderings of apparently private traumas. One actor groveled around the floor like a drooling psycho in a padded cell. Another was Mick Jagger hyperspaced on LSD. Another was so contorted one couldn't hear a word he said; his screams of pain seemed real, and maybe were. The majority played Merrick as if he had fallen from normality - not as if he were trying to ascend to it - and this distinct



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FROM REAL LIFE TO STAGE LIGHT

came an evaluative key for Woodhouse. Of the fifty actors given "call-back" notices for the eight roles in the play. Woodhouse listed nine candi-dates for Merrick. "We have a slight problem," he told Beverly Swander in a deep, cracking voice as he rubbed three days of auditions from his red-veined eyes. "All nine are good."

"A call-back is much tougher than en audition," said Tom Sesma, one of the nine, the first night of call-backs. "You feel more desperate. You know you can't blow it this time — and yet now you have to take risks and show the director more of what you can do. Also, in an audition, you don't know who you're reading against. In a callback, you do. Sometimes it can feel like a battle."

By Wednesday, the third round of

call-backs, Woodhouse had cast five of the eight roles. He had also nar-rowed his list of candidates for Merrick from nine to three: Matthew Cub-bito ("Makes great choices in scenes," Woodhouse had noted), an angular actor-singer and one of the stars of *Working*: Thom Murray ("In many ways my top choice"), the youngest of the three, whose balletlike grace, large, melancholy eyes and un-deniable stage presence Woodhouse had never seen before; and Tom Sesma ("Consistently good readings"), a veteran actor who at the time was play-

ing the lead in Flower Drum Song at the Starlight Bowl. Woodhouse had invited Bill Dunnam, already cast as Ross the carnival barker, to read with the three finalists. Woodhouse considered Dunnam's reading for Ross to have been the best audition he'd seen.

"I have no idea who'll get the part, Dunnam said before the evening began. "Usually you can tell who'll get it, but this thing is completely use it, but this thing is completely differ-ent. I've got the part so I'll try to help ent. I ve got the part so I il try to help the people I'm reading with — cooper-ate with them, give them a lot of eye contact. The thing is, everyone is doing a different Elephant Man. And they're all hot."

One by one, Cubbito, Murray, and Sesma would ascend to the Lyceum stage and work with Dunnam, the sympathetic bull. Each read scene fifteen twice. As one would perform, the other two would study their parts either in a seat behind Woodhouse or in the in a seat behind Woodhouse or in the lobby. "I can't look at Sam," Sesma said as he paced in the lobby after his first reading, "You don't want to assume any judgments from his expression. That would only encourage paranoia. And I can't look at Murray cities. I feel really threatened by Thom. He's beaten me out of roles

Inom. He's beaten me out of roles before. He's so damn good — and he's only twenty years old!"

During Cubbito's second reading with Dunnam, a quirky, highly ex-perimental effort that was not going well, Murray came to the lobby for a drink of water. He met with Sesma. drink of water. He met with Sesma. Each was cordial and apparently sin-cere. "I feel so weak," Murray said. "Haven't eaten all day, I don't know what I'm going to do." When his turn came. Murray went back on stage and opened up his performance even more. His initial readings, all of which had impressed Woodhouse, had em-

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phasized Merrick's physical movements. This time, as if he had been saving it, Murray added a childlike vulnerability to his repertoire and re-sponded to every cue with innocent awe. He also added an element of manipulation to Merrick. The combination, a frail blend of strength and hurt, silenced the actors in the audience who had been reading parts assigned to them in whispers that sounded like soft

prayers. They stopped and watched.
"He's great," said Sesma, who had broken his pattern by watching the scene from the door of the lobby.
"He's smart and a very hard worker. Another thing: I might be a little too heavy-handed on technique. Thom

just reminded me of that."

A short while later, Sesma returned to the stage and performed again with Dunnam. In the scene, Merrick rejects Ross, who has come to London Hospi-tal once again to exploit him as a freak attraction. Sesma and Dunnam dueled each other, spontaneously, impulse to impulse. "It was there!" Sesma said with nervous pride after the scene "In with nervous pride after the scene. "In the auditions and the first call-back, I was cheating for presence. You do everything with your eyes, let people see them from the back row. This time I just played it straight. We were both in the scene. There was no one else in the room. When it was over, I wanted to shout." The dead!"

the room. When it was over, I wanted to shout, "Top that!"

Late that evening Woodhouse — looking much older than his thirty-one years — Beverly Swander, and Nora Jane Slattery sat on the blue-carpeted floor of the lobby, sipped white wine, and wavered back and forth. The choice was between Murray and

Sesma.
"I know what I'll do," Woodhouse said facetiously. "Put pictures of Mer-

rick on the stage. Whoever looks most like him by 10:00 p.m. on Friday gets the part."
"What are your guts telling you?"

asked Swander, who had watched all thirty-seven hours of auditions and call backs

"That I should see a doctor. I've decided I don't like this position," Woodhouse said, this time less facetiously. "I don't like to go into a piece with a lot of preconceptions, and this is the price I pay for it. Sesma's been consistently good; he gives Merrick an inner mystery. Murray is more tabula rasa. It's hard to tell what he'll do. But he's still first on my list. I can't re-member when I've had this hard a time. Really can't."

On Friday Woodhouse had yet to decide. Shortly before a final round of call-backs had been scheduled, he got a phone call. Tom Sesma had been contacted by an agent to try out for a production of Flower Drum Song in Las Vegas. It was an eleven-week, Ac-Las Vegas. It was an eleven-week, Ac-or's Equity contract that paid \$633 a week. (The role of Merrick, in con-rast, would pay a total of only \$350.) Sesma had auditioned that morning in Los Angeles and was offered the part, which he accepted. Woodhouse got on the phone to Murray. "Hello, Thom? This is Sam. You've been east. I think

This is Sam. You've been cast. I think you'll be great. You were right at the top the first time I saw you. Now you can relax. Have a good time. Dance a lot. Get your tuxedo dirty." Woodhouse hung up the phone, smiled, and said, "The clephant man literally walked off the street. Others knew of Murray's work and said he was hot, but I'd newer seen him before. What'd I say? Once every three years?"



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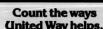


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FROM REAL LIFE TO STAGE LIGHT

No one with any history of back trouble should attempt the part of MERRICK as conterted. Anyone play-ing the part of MERRICK should be advised to consult a physician about the problems of sustaining any unnatural or twisted position.

- Bernard Pomerance

Pomerance's statement, which ap-pears at the beginning of the playbook, reads like a surgeon general's warn-ing, and after the first full rehearsal, Thom Murray discovered why. The part others would "kill" for could do

Thom must contort his body for two hours every night," Sam Woodhouse told Kathie Grace, a physical therapist asked to oversee Murray's preparation. "It has to be a visual deformity we can believe - but that won't hurt Thom physically."

Grace, a handsome woman who looks as if she just stepped out of an ad for megavitamins, took over. She inspected Murray's slender torso with a cold, professional eye. "You involved in any exercise at all?" she asked

'Whoa!" she said in an elongated gasp as she continued her inspection. "Your body structure is slight. Someone with more bulk would have trouble shifting all that weight on the vertebrae. You'll still need a regimen of

David Bowie needed a masseuse for an hour and a half after every show when he played Merrick on Broadway." said Woodhouse, "Standing up straight and playing this role is dif-ficult enough. But Thom's got to walk around, sleep on a bed, get knocked to

the ground, and - maybe the most difficult - get out of an old sit-up bathtub.

"Right," the therapist replied, still

regarding Murray's physique.
"There's another problem," added Woodhouse. "The stage is raked, like a small hill that slopes down to the audience. It's rough on the back of the legs.

"Marvelous," said Grace, "That'll make your leaning easier and your walking harder. How much time do you have to get in shape for this?" Six weeks.

'Six? Okay, six. You're going to be sore before you even start out. picked up a copy of Dr. Treve's de-scription of Merrick and read it slowly. Murray and Woodhouse watched her with trepidation. Then, as if Murray were a puppet being restrung, she would gently tap areas of Murray's anatomy and would encourage him to move until they approximated Mer-

"Okay [tap], first put all your weight

on your right leg. Raise your right him and lower your left one. That's it.
Then [tap] pinch your right shoulder down to your right hip. More. More. There. That hurt?"
"A little," Murray replied,

though it seems to hurt Sam much more." Eveing the procedure intently Woodhouse would contort his face in sympathetic pain until it resembled a deflated football

'Now [tap] keeping your right arm in place, push your right ribs forward. Now tilt your back forward from the hips. Okay. Now [tap] move your head to the left. Counterbalance the weight on your right side. Little more

Murray was Merrick. "Now remember," she said, "your right arm is useless. This'll cut your circulation in a matter of minutes. You'll have to shake it back to life between scenes.

Murray held the position, in which Merrick lived for the majority of his life, for about five minutes. He began to feel pain in his lower back and the



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'Can I take a break?

bones snapping."

Good, I thought I heard some

During the thirty rehearsals for the show — one hundred hours over six weeks spent in a warehouse-like studio on Third Avenue around the corner from the Lyceum Theatre - a redhaired, bearded man wearing little more than cut-off corduroy shorts, boots, and socks that never matched, was a continual presence. Usually car rying a hammer, blueprints for the set, or a half-completed prop, Michael Faw would consult with Woodhouse, updating him on the progress of the

multifaceted technical side of the

Faw calls it "the lyce." To him the grand old Lyceum is little more than a morass of problems that must be solved before opening night. He has no time for sentiment, or much else. As the full-time technical director for the Rep, responsible for every physical object in the show, Faw works twelve hours a day, every day. His job also includes keeping all the physical ele-ments of the production — set, costumes, lighting, sound, props, and special effects — on schedule and within a fixed budget. "Mike's a wiz," says Beverly Swander. "He does twenty things at once and keeps everyone else moving." "He's the conscience of the crew," adds Jim Denton, the theater manager. "I'm schizophrenic and have two thirds of an ulcer," says Faw in clipped tones. Mostly I work and sleep.

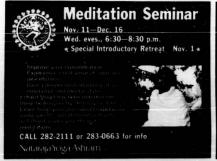
He's only twenty-six, but for the gold ring he wears in his pierced left he would not look out of place at the twenty-year reunion of a high school class. He also says things, in an unadorned, blunt style, that few other people could get away with. Once when he was giving a guided tour of the Lyceum, he sat at the light board in the booth behind the balcony, fiddled with the twenty-four "dimmer switches, and rinsed the stage in a changing sea of hues. "Theater," he proclaimed proudly at the board, "it's magic. It's what I do." When his coworkers — whose loyalty to Faw is ubiquitous - got word of this preposterous outpouring, they gave him a new nickname. From that day on he's been called "the Magic Man."

matter-of-factly as he roamed through

the Lyceum one afternoon three weeks before opening night, looking fo lighting circuits. "I'm the one who translates artistic designs into hours. dollars, bolts of fabric, and pieces of wood." He makes "inflexible schedules," he said, for everyone to work by - a skill he acquired, some say, from being the eldest of seven children. ("And he probably directed them, too," suggested carpenter Chuck McCall.)

"The Rep is operating past its capacity right now," he said, nearing the end of his inspection. "We would like to have twice the time to do the things we do. You have to work backward on two future productions while one is running currently." For every hour of performance time per actor. Faw says that the technical crew will

(continued on page 16)

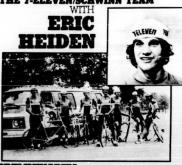






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FROM REAL LIFE TO STAGE LIGHT

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His check of the circuits revealed that the remaining, usable ones would require a new numbering system. When Walnut Properties, which owned the building, turned it over to the Centre City Development Corporation to be demolished, they pulled out many of the light switches. Thus the new system. The news did not please Faw. Mundanity first, magic later.

Faw made his way to the dimly lit stage, where he broke the news to Laurie Gunn, the assistant lighting designer who was on a ladder, twenty-tive feei in the air, adjusting a light. On the stage, the half-erected set - a design by Bob Green based on the castiron. Victorian architecture of Covent Garden in England - was beginning to take shape. Green, who lives in Los Angeles and works as a scenic artist for CBS, has created the sets for five shows at the Rep this season. He was eager to design this one because it is the last new show at the Lyceum (the Rep's annual production of A Christ-mas Carol is scheduled to close the theater after its December run); and, a rarity for theaters in this country, the proscenium is almost completely square — most are rectangular. "I wanted to work with a square space." Green had told me earlier. "It's a chal-lenge few designers have in this coun-- starting out with a square canvas

stage." For the first time in his work with the Rep. Green did not oversee the construction of the set. He offered three reasons: "Sam's a creative direcfor He's easy to work with and he letyou stretch as an artist. Chuck McCall, who is painting the set, is a forme student of mine. And, of course, Michael, He's a professional, I can be 125 miles away and not worry about it. 1 trust him. He holds everything together."

After he had completed his discus-

sion with Gunn. Faw did an uncharacteristic thing. He took a break. There was something he wanted to show me he said. We went backstage, down a concrete stairway. As we walked down the stairs - on the right side from the audience's point of view — Faw pointed to a profile of stairs painted on the brick wall. They led up to the second floor. "See that outline?" he asked. "Remember it. I'll tell you about it in a minute."

At the base of the stairs, underneath the stage, is a hallway, on the audience-side of which are five num bered dressing rooms. On the door of number three, a sign reads, "Entering this area may be hazardous to your health."

"Ghosts," said Faw objectively, as if he were referring to mice or cock-roaches. He unlocked the door of number three, peered into the darkness, and pointed to a dirty sink. "The water would go on, both taps, for no known reason. There is supposedly the ghost of an actress in here," he said, reaching his hand into the small room. "Feel it? Cold in here, isn't it?" (It was.) "It's much colder than the other dressing rooms. A while back, actors stopped using this room. Things would happen. They don't go in to the old

either. Legend has it that an actor or an usher — nobody's sure which — hung himself, swung across the stage during a performance. The area up there has been haunted ever since. They tore down the stairs — remember the out-line I showed you? — leading up to the star's dressing room when an actress, possibly the ghost in number three, fell down them and died. Some say the ghost upstairs pushed her. C'mon. Let's go up there." We went up to the balcony — one of

us in a reticent low gear — and Faw unlocked the door to the old room. Inside was an air-conditioning system Large metal boxes and cubist shadows, humming quietly. "Eerie, no?" (It was.) He locked the door and went to the edge of the balcony, when he rested his hands on the railing. As he gazed down on the stage, thin slants of dim light shrouded by penumbrae and darkness, he paused and said, "The theater is a haunted place. All those emotions. All that intensity. They do something to a building like this. Same to a church. Both places can

get spooky."

Faw had to get back to work at the studio around the corner from the Lyceum on Third Avenue. When we left the theater, our eyes blitzed by the brightness of the late afternoon sun, we passed two teen-age boys who were staring at the marquee of the Lyceum, on which Jim Denton was arranging the title of the play in large red letters.
"I could do that part easy," the taller of the two boys said. "A piece

'Actors are a whole breed of people who like to be in front of people," Faw grumbled as we headed up Third Avenue. "They also break things, things any sane person could use for years. In the course of a single evening, I've seen inch-and-a-half screws pulled out of solid-core doors. At home they'd never do it. but not them on a stage and they'll bust anything they can get their The bottom floor of the three-story

Knights of Pythias Building, which houses the studio and which is also scheduled for demolition by the end of the year, contains three large rooms. each the size of a small gymnasium All are stuffed with the props of pro-ductions past. In the first room, in which the cast rehearsed the play five nights a week, half the area is open; the other half is stacked with "flats." the imitation walls of previous sets. The second room, in the center of the building, is divided into another performing area and the costume shop, next to which is a large closet containing hunwhich is a large closet containing hun-dreds of shoes and articles of clothing. It looks like a minihistory of fashion In the rear of the building, a large garage has been converted into the space where construction of the sets and

where construction of the sets and props takes place. Faw stopped by the costume shop and consulted with Sally Rosen-Thomas, who has designed the clothing for the last six shows at the Rep. For this production she is as much a collector as a designer, since her budget — \$500 — does not allow her to "build" too many outfits. Rosen-Thomas works under a series of con-straints. "You have a budget limit," she had told me earlier, "plus you have to fit the different sizes of the cast and make the show look right - both rich and period. The Elephant Man is a costume show, which overemphasizes the designer. I prefer the cos be appropriate — in proportion to the rest of the show — and not overdone. This is what we're trying to do with

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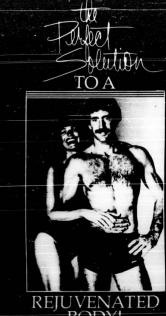
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FROM REAL LIFE TO STAGE LIGHT

this show. The actors shouldn't look like walking costumes." The production calls for thirty-one

ostumes and numerous other incidental items — corsets, capes, hats, gloves, ascots — and all must have the look of the late 1880s, in which the play is set. Rosen-Thomas and Ingrid Helton, the costumer, built only eight of the costumes, but most of the inciof the costumes, but most or the Incidental items. To secure the rest, all of which needed alteration, they went to the South Coast Repertory Theatre in Orange County, to the Old Globe, UCSD, the San Diego High School for the Performing Arts, the Center Theatre Group in Glendale ("a large lending house that rents cheap"), and even to Faw Finery in northern California, where Michael's mother runs a theatrical costume business in

"How are we doing?" Faw asked Rosen-Thomas in the costume shop. "Way behind schedule."

"You and me both. We're still short "You and me both. We're still short all sorts of things — a slide projector, drops that fly in, a clock, the church model Merrick makes. These things don't even exist yet. Also, the three oon't even exist yet. Also, the three portal units of the set are too large to fit through any door. Sam won't be able to rehearse on stage because we need the floor space to erect the portals. And now we've got to renumber all the cir-cuits in the lyce. We've got a long way to go." Faw grabbed his hammer and ppeared into the garage at the rear

stockings. The painting is dated May 8, 1912, the year the theater was built. Outside, the marquee lights are on of the building At 7:00 p.m. Thursday evening, Oc-

tober 15, house manager Don Adams flips a switch, and chaser lights, which move in rows of bright bubbles, il-Just inside the theatre, Roberta Bentz ushers Sabo ("It's short for luminate the marquee outside the Lyceum. The old theater has housed Bentz ushers Sabo ("It's short for sabotage"), her five-year-old Irish set-ter, to a waiting car. For the last two hours, Sabo has patrolled the lobby, compulsively inspecting all passers-by. As Bentz opens the glass door, Sam Woodhouse enters. She barely recog-nizes him at first. He is decked out in sixty-nine years of entertainment and dramatic illusion, some of which is recorded on the brick walls, high recorded on the brick walls, high above the stage, where a perilous wooden carwalls provides access to the lore of the building. Serawled graffiti covers the dark walls. The crew of Sweet Charity, July 9, 1974, board that its production is a "smass hit." Frank. "Swede" Carlson inscribed his name here in "Season '29," as did Eddie Watson, "Age 20," September 20, 1927. Off in a dusty corner, "W.E.M." has painted a woman diving into water; she wears a black bathing suit and black, knee-length nizes him at first. He is decked out in brown sportcoat, slacks, and tie. His hair is cut (he looks more like an exec-

hair is cut the looks more like an exec-utive than a riverboat gambler), and he's wearing a new pair of shoes. "Do I know you?" Bentz jests. "Hey look at these!" Woodhous beams, pointing at his feet. "Hot, hul? From five feet away, they look like real leather. All mannade mate-rial, though. Twenty bucks. I don't

know how long they'll look like this."

Three bouquets of flowers arrive from well-wishers, also a telegram from Las Vegas: "Best wishes and break a leg." from Ton Sesma to Thom Murray. Wardrobe mistress Mary Weikum — who has just finished starching an apron and ironing shirs, slacks, and ascots — carries the flowers into the theater. "By tomorrow night," she says, "the dressing rooms will look like a garden in bloom." Weikum enters a realm of hurried,

weixum enters a realm of hurried, last-minute preparation. In the booth above the balcony, light board operator Penni B. Austin checks each of the twenty-four dimmer switches to see if any lamps have burned out. The sound of a London foghorn emanates from loudspeakers as Lawrence. from loudspeakers as Lawrence Czoka, musical director for the show, adjusts the levels of taped effects. Jim

Denton sweeps the stage. "If we ain't ready now, we ain't gonna be, he tells Beverly Swander, the stage man-ager and sound board operator, who is

ager and sound board operator, who is completing her check of the ninety-seven props for the production. The previous week did not go well, and it shows on Swander's face. After rive troubled days of tying, with vary-ing success, to integrate the many ele-ments of the production, the company performed three preview shows before audiences. The econd preview night, on Tuesday, ended with the crowd on its feet, therein during even the on tuesday, enuce with the crowd on its feet, cheering during curtain calls. But last night was a carnival of calamities. Headphones were out of order, the slide projector wouldn't start, several cues were missed, and parts of the set that fly down from above would sway hypnotically. The ghosts were on a lark.

"Flowers make me nervous." Swander says as Weikum crosses the stage with the bouquet. "They're the first real sign of opening night. When you see them, you know it doesn't matter how many previews you've done; on opening night it's as if you've never done the show before."

The cast assembles on stage at 7:15.

Led by Mickey Mullaney — an actress new to San Diego from Washington, D.C., who plays three small parts in the show — the cast forms a circle on the stow—the cast forms a circle on the raked stage and begins its warm-up—toe touching, reaching for the raft-ers, and rotating the shoulders. The usually ebullient group is much quieter tonight. "Let your nerves relax."

Shepard.
The physical stretching is followed

by a series of vocal warm-ups and exercises in British dialects, a stanroutine Mullaney established the first night of rehearsals. One of these, a sort of "Side by Side" for disbelievers, of "Side by Side" for disbelievers, stresses the whispered "wh" sound in English: "Whether the weather be cold./Whether the weather be hot./ We'll be together./Whatever the weather./Whether we like it or not." The warm-ups completed, Sam Woodhouse addresses his actors. "I'm standing here remembering back to the auditions and the call-backs, to the auditions and the call-backs, to the whole process and all we've been through. People talk about all-star casts, and that's what I hink you are — a great cast Know also that our opening night audiences are notoriously supportive. Always are."

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FROM REAL LIFE TO STAGE LIGHT

odd actors who didn't get cast," adds Ric Barr, the comic of the company

"Listen and respond to each other on stage tonight," Woodhouse continues. "And have a wonderful evening. You'll be great.

"House open," Laurie Gunn an-nounces, opening the doors to the thea-ter proper. "Thirty-minute call." At 7:30 the cast disperses, some to

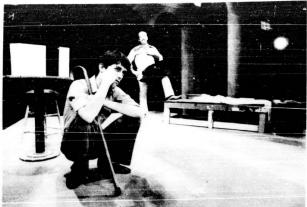
their dressing rooms, some to make sure their props are in order off-stage. In the lobby, the smell of fresh coffee mingles with scents of perfume as members of the audience begin to ar

In the wings, Thom Murray continues to warm up with the special exercises designed by Kathie Grace to prepare him for an evening as John Merrick. (When she came to see him on Tuesday night, the physical therapist was pleased with what she saw. "He moves on stage like someone who actually would have those problems," she said. "It's really

something.")
"I've never played a role where I stood up straight," Murray tells Ric Barr between stretches. "I guess I'm used to parts like this."

something.")

Barr wishes Murray luck and heads downstairs, reciting his lines to him-self. As he strolls down the hallway underneath the stage, he raps twice on the locked door of dressing room num-



ber three. "Anybody 'oam?" he asks, in a British accent, receiving no reply. "Something's been bothering me," he says to Bill Dunnam, who is already in costume for the opening bit they per-form as janitors. "What's going to happen to all the ghosts when they tear

happen to all the ghosts when they tear down the building?"

Michael Faw enters the theater at 7.45. He is wearing a gray, three-piece, pin-striped suit. In this hand-some garb, the "magic man" easily blends in with the rest of the opening

nighters come to see the show.
"Five-minute call," assistant stage

manager Erik Hansen announces. Dressed in gray, pajama-like outfits, Bill Dunnam and Ric Barr climb the stairs and take their places. They open the show as porters who clean the floor of the hospital. As they wait for Han-sen's signal to go on, they stand quietly. Behind them, in the dressing rooms, costumes rustle and nervous voices wish each other luck. Outside, a

Hansen holds out his hand "Stand by," he says to Dunnam, the first to go

If all goes well this night, if all elements come together to create the il-lusory reality of theater, Dunnam will not be mopping the raked stage of the Lyceum. It will have become the floor of London Hospital, more than a hundred years ago.
"Go," says Erik Hansen

Dunnam grabs his mop and pail and walks into the light.





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I have a friend, a restaurateur, who is fond of saying, "If you want to know about the kind of food you are getting in restaurants, the place to look is in their

The first time he made that remark, could just see myself with my Sherlock Holmes cape and magnifying jass, skulling around garbage cans on bleak Monday mornings, discovering cartons from frozen "gournet" dinners, soup cans, and assorted puppy dog tails used for seasoning. My friend is without doubt correct, but the only way I can maintain any sense of enchantment and not worry about fraud, decay, and compile lack of imagination, is ease, and ourning hack of magination, is to concentrate on the finished product, when we see an extremely beautiful woman or man, we don't want to think of the hours of sweaty jogging it took to procould just see myself with my Sherlock the hours of sweaty jogging it took to pro-duce that body, nor the inhuman diet "meals" which consisted of a spoon of bran dissolved in unflavored gelatin (a fa-vorite with high-fashion models). In like manner, while my friend has insisted that manner, while my friend has insisted that many Mexican restaurants in San Diego use canned meat for their tostadas and machacha dishes. I've never had the heart tosts, "Do you serve canned meat here?" Would bolt out the door and make a run for it? Probably not.

Of course, my friend has a fairly simple

olution to the canned-meat-in-Mexicanas often as rour times a week. In 11 juana, real meat is plentiful and canned soups would be unthinkable. Moreover, going with my "Tijuana connection" has other advantages: he can find the most remote and offbeat places within minutes of cross-ing the border, and he invariably tries the retrustrate herbox hinaisine me there, thus ing the border, and he invariably tries the restaurant before bringing me there, thus eliminating most lackluster places. The other night we rentured forth again, osten-sibly to go to El Abajeño at the southern end of Revolución, but for once we were sideracked. We stopped off for a minute to see the new Victors and we were so en-chanted that we stayed to dine.

At the outset it should be said that Vic-At the outset it should be said that Vic-tors has always been one of the most pro-fessional restaurants in Tijuana. Its atmos-phere was always sufficiently "Mexican" to please most tourists, and at the same time the service was splendid, the table-cloths and dishes impeccable, and the food of high quaity. I always admired the old Victors for the honesty of its product namely, quality beef and its "famous" romaines saled, whose ingredients have not varied since 1955. But my consumption of beef is as limited as my desire for it, and consequently when I thought of Tijuana, I would select La Costa for seafood. La Puerra del 30 for kid and quali, Gran Teocali for its veal stew and for its commence of the commence of

at the new Victors — the old one on Agua Caliente with he large somberro affixed to it had burned down months ago — it was merely to check out the physical plant. The new Victors in the river area is a knockout. Some may object because it is not "Mexican" enough, but that is be-cause most Americans have grown accus-tomed to kinsch, and unless there are pitatas hanging from the ceilings or a feel-ing of smoky earthiness as at Chiki Jai. Help feel cheared. Victors has been de the production of the control of the con-trol of the control of the control of the seed of the control of the control of the seed of the control of the control of the seed of the control of the control of the seed of the control of the control of the seed of the control of the control of the seed of the control of the control of the seed of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the seed of the control of the control of the control of the control of the seed of the control of the control of the control of the control of the seed of the control of

rant to which I am referring is one flight up.

Wood and stained-glass ceilings are predominant, with gorgeous greenery everywhere, but most especially along one side where every booth appears to have a side where every booth appears to have a side where every booth appears to have a necessed with banks of pointed plants, and fe furniture, whose chairs I could sit in forever for their comfortable padding and modern design, was made expressly for Victors. A separate bare with a fireplace serves drinks and one free spectiate. It is a times. In the main dising room is a strolling vicinitist and his accompanists tal tunes. In the main dianing room is strolling violinist and his accompanists who play the theme song from Love in the Afternoon and music in the manner of "Golden Earrings." It's great fun.

The best news, however, for people like

myself who eat little beef, is that Victors has expanded its menu to include seafood. While filet, beef medallions, porterhouse.

and New York steak are still available, the seafood menu includes halibut, swordfish, salmon, crab, and lobster.

We started off with the Mexican mini-We stared off with the Mexican min-appetizers which serve two. These con-sisted of two each of tostadas, tacos, and enchiladas, of which the small tostadas were extraordinary. But while the appetiz-ers were good, they are superfluous be-cause the portions of the entries are so at Victors without sampling their romaine lettuce salad, which is large enough for two or more people. It's no longer made at the table, but there's a special salad maker who prepares the Caesar-style dressing and sprinkles the romaine liberally with who prepares the Caesar-style dressing and sprinkles the romaine liberally. We also the contraction of the contraction. Keep this in mind when ordering, and be certain to ask for a small once the large one offers more than the average person would want.

My friend had the avocado and shrings alad — my advice is to omit the dressit; which comes separately and to eat this salid with femon juice only. The dressing has too much keechup and detractist from the excellent flavor of the shring. Also avoid the bread, which is stone codi; the tortillas, which are served hot, are a much better choice.

For my entrée 1 had the combination seafood platter and my friend ordered combinación cachanilla, which included combinación cachanilla, which included combinación cachanilla, which included combinación cochanilla, which included combinación cochanillas, evicibe, and

combinación cachanilla, which included carne asada, port carnitas, evciche, and quest jundido, or melted cheese. This al-lowed us to sample a great many dishes which are listed on the menu separately. To begin with the latter combination, the ceviche was excellent, nicely marinated and with good-ize pieces of sith. The car-nitas proved unusual, a port stew rather han pork which has been boiled. This, too, was very worthwhile. The queso fun-dido, alas, had no flavor and had coagu-lated into a solid mass almost by the time it was placed before us. It was obvious that the entire plate had been resting in the kitchen too long before it was brought out, because the came asada was cold as well as dry. This was my first experience with dried-out beef at Victors and one which may be regarded as a temporary slip. When we showed the beef to the waiter, he When we showed the beef to the waiter, he immediately whisked it away and brought another steak of splendid quality and flavor. Should this, by some remote chance, happen to you, be sure to speak up and the situation will be rectified.

My combination seafood platter, however, was nothing short of superb and I can say, without feer of offention. Son Dieso.

say without fear of offending San Diego restaurants that I have had nothing like i here. The dish consisted of half an Austra-lian lobster (admittedly flown over fro-zen), halibut steak, crab legs, and giant shrimp. The dish offered so much crab and shrimp, such a large serving of halibut, that combined with the lobster it simply was too much for one person to eat. I shared all of it with my friend and still took home the halibut. The variety, size, and quality would cost double in San Diego

The price at Victors was twelve dollars.

Although the baked potato that came with the meal had been mashed and then returned to its skin, I don't recommend it returned to its skin, i don't recommend it because it tasted strongly of bacon grease. But if you simply ate the seafood and the romaine salad you would have a highly satisfying, well-prepared meal in beautiful surroundings, 'including ''throbbing violins'' — all for less than fourteen dollars. Ins — air for less than fourteen dollars. This price includes Victors' famous des-sert drink prepared from French vanilla icc cream, creme de cacco, brandy, and cin-nation. I could have had two of them, but the thought of the extra calories overruled my desire.

the thought of the extra calories overruled my desire.

The new Victors is, if anything, better than the old, and it certainly is worth re-membering when you next dine in Tijuana. The bart is also good place to keep in initial - that the state of the property of the hat - that the property of the property of the - that the property of the property of the - that the property of the property of the - that the property of the property of the - that the property of the property of - the property of the property of - the property of the property of - the property of -

gone too far. Should you get lost, ask for the new river or rio complex. You can try Victors without ever having to worry about what's in their garbage.







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Lesson In Spanish By Jeannette DeWyze By Jeannette DeWyze



At the time I enrolled in the Lozanov Learning Institute's Spanish language course last spring, I never planned to write about the experience. My intention was solely to learn to speak Spanish. After some agonizing, I dipped into my savings for the \$750 fee because I wanted to learn the language quickly. Traditional instruc-tion might end up costing me almost that much money over the several years it probably would take me to achieve proficiency, I figured. In contrast, the Lozanov staff promised to teach conversational tious but feasible.

staff promised to teach conversational Spanish in seventy-two hours. Before actually gambling the money, I had attended one of the language school's demonstration classes. After the preview of the innovative instructional method. of the administrators had elaborated or one of the administrators had elaborated on the school's promise. He said students in the course would be exposed to at least 2000 Spanish words; by the conclusion they would be able to recognize ninety-five percent of them and would be able to use actively at least 1400 or 1500 words, including numerous verbs in their past, present, future, and imperfect tenses. Still questioning, I returned to discuss the program privately with Susan Houston, an

emest young woman who is also one of e institute's English teachers. She stressed that it was crucial for Lozanov students to begin the course with high expectations of what they would accomplish, but those expectations also should be realistic. When I asked if I

would be able to read Mexican newspapers by the conclusion of the course, she seemed worried, pointing out that the pa-pers use a complex, formal, literary style. Finally, after checking with one of the Spanish teachers, she told me I could look Spanish teathers, and the me to concepts in Spanish news stories and using them as a guide for future study. I also mentioned that I hoped to be able to follow conversations on Tijuana radio and television, and she told me that goal was ambi-

tious but feasible.

So on the evening of April 20 I showed up at our classroom, a carpeted meeting room on the first floor of the Lafayette Hotel on El Cajon Boulevard. Houston stood up at the podium, greeting each arrival with a broad, infectious smile. Around

stood up at the podum, greeting each arrial with a broad, infectious smile. Around
her were arranged nine low, comfortably
the control of the control of the control
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identities to one another until the course's completion. Then she signaled for Lupe Escamilla, our teacher, to enter. And so it

completion. Then she signaled for Lupe Examilla, our teacher, to enter. And so it began.

Our last classroom session was held in mid-June. During the interim — while we thank the state of the state of

dents up to 1000 French words a day by using an instructional method which report-edly left them feeling more relaxed and refreshed than they were before they start-ed. Shafer thought he'd like to learn Span-iah using the method, and so he contacted a Silver Spring, Maryland organization that all obsen mentioned in the article as having purchased the U.S. rights to the method from the Bulgarian government. When he draw the start of the start of the start San Diego, Shafer eventually paid the Maryland group for a San Diego franchise. In June of 1978, he hired Escamilla, an antive of Mexico City who had been teachdents up to 1000 French words a day by

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more centered on the teaching. Evans says the teachers were very concerned that the advertising for the school be realistic. "because they know that they or one of the other teachers is always going to have to deliver." Finally, last December the seven deliver. Finally, last December the seven staff members tapped their savings and each contributed an equal share of money toward the purchase of the (still-unprofitable) institute. Today they con-tinue to administer the school and to teach tinue to administer the school and to teach both English and Spanish classes accord-ing to the principles Escamilla, Merritt, and Evans learned directly from Lozanov back in May of 1979.

ing," Evans says. While they waited, one other major change came to preoccupy the institute. Evans says that by last fall something of a schism had developed between teaching staff, on the one hand, and the teaching staff, on the one hand, and Shafer and his co-investors on the other. "We were dissatisfied with the duality," Evans explains. "One mentality was that this was a business, while the other was

pack in May of 1979.

Though I took no notes, my memories of my first class are vivid. As we waited to begin, I was immensely curious about the other students around me. One of my worries lad been that in the group format, I might be bored if other, slower, learners caused, the pace to dread I figured ten. caused the pace to drag. (I figured ten dollars-plus per hour should buy me a pace that was breakneck.) But the Lozanov staff had insisted that the group structure contributed to the learning process, and that the method accommodated different rates me method accommodated different rates of learning. The staff had furthermore as-serted that Lozanov classmates invariably develop a group identity so strong that they feel distressed if even one member misses one session. I wondered if I could grow attached to the rather nondescript strangers sitting around me.

attached to the rather nondescript strangers stiting around me.

Escamilla sailed into the room smilling siminated, speaking an uninterrupted stream of simple, clearly enunciated Span-ish. While Suan Houston had warned us that we might not unperstand everything, and shouldn't very if we didn't, found that the teacher's expressive gestures and simply from living in San Diego enabled me to understand almost everything she said.

said.

One of the first things she did was to lay the foundation for what was to be one of the most crucial elements in the weeks to come. She informed us that she was a film director, her name was Veronica, and she was looking for actors to star in a movie. We were each to assume a role, which we We were each to assume a role, which we We were each to assume a role, which we would "play" for the next eight weeks. As she asked each one of us, "Cómo se llama?" we could choose a name from a list displayed in the front of the room, or we could think up one of our own. We answered her question, "Qué es su trabajo?" (What is your work?) in the



only in pittases of sentences, and esca-milla says the program required the group to spend as much as twenty or thirty min-utes on simple grammatical concepts such as the Spanish method of expressing thirst. as the Spatian method of expressing tima-She says although the sessions were more amusing than traditional classroom tech-niques, the results differed little from what one might see in a typical adult-education

It was only in April of the following year

It was only in April of the following year that the San Diegans got an explanation for the classes? shortcomings — from Lozanov himself. Escamilla says some-from the same of the classes is shortcoming to the classes of the classes chunks of new information; now they are encouraged to tell little stories (in the foreign language) as early as the fourth class meeting.

Other deviations were more trivial, but

subtly significant. For instance, a corner-stone of Lozanov's approach is the notion that students should perceive the teacher as an authority figure. While the teacher ex-presses concern for each individual, he or



mingle with students outside of class; he or she dresses rather formally, in a style sug-gesting professionalism. However, the San Franciscans had instructed Escamilla to remove her shoes along with the stu-dents at the start of each class session, a destinct sat the start of each class session, a distinct symbol of student-teacher equal-ity. The San Franciscans also had required all the students to remove their shoes. But

another tenet of Lozanov's approach is that students must be allowed freedom of choice over whether to participate in the activities within the highly structured

choice over whether to participate in the activities within the highly structured classroom.

Escamilia and two other teachers who had joined Ken Shafer's staff. Stephanic Lozanon's San Diego with type utending a three-week seminar with him in northern California. And Escamilia says upon their return and restructuring of the classes based on their new information, they saw an immediate and d'aranatic change in the reases at which the Spanish students kenned for their could arrange are not effect that the could arrange a more direct limb between the renowned educator and the San Diego institute. He went again in November and returned with a contract which gave the local institute the went again in November and returned with a contract which gave the local institute the vent again in November and returned with a contract which gave to be could arrange in January of 1980.

Escamilla today recells the staff's intense excitement as the day for Lozanon's arrival drew near. While here on the intense excitement as the day for Lozanon's arrival drew near. While here on the staff's intense excitement as the day for Lozanon's arrival drew near. While here on the staff's intense excitement as the day for Lozanon's arrival drew near. While here on the staff's intense excitement as the day for Lozanon's arrival drew near. While here on the distance of the support of the properties of the support of the supp

Grounds greder



method to teach all subjects and that the government was in the process of institut ing a national program to teach reading and writing according to the method. Esca-milla and the others looked forward to learning and sharing such new techniques at a seminar that was to have been held in

at a seminar that was to have been held in February of 1980.

More than a hundred educators from all over the country had signed up for that seminar by January 1, the day Lozanov was to have arrived at Lindbergh Field.

seminar by January 1, the day Lozanov was to have a mixed at Lindbergh Field Law and the law and l

stema to the construction of the foot who since has become director of the foot institute. When Bulgarian officials changed their story to say Lozanov had become sick, peculation among the San Diegans ran wild; they worried that the deductor (who is not a Communist Party member) because the construction of the construction o

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A sensitive, dark-haired woman who ooked to be in her thirties became Teresa, famous pinist. The other woman, a smartly dressed redhead about the same age, told us she was Rosa, a nomada age, told us she was Rosa, a nomada (bum). The group included two middle-aged men, one a rotund, merry fellow with a distinct German accent who called him self Alberto, a rancher. The other man, older and more timid, told us his name was order and more final, total on sin shalleway of the unlikely occupation of cocinero (cook). The four other men, who I guessed ranged in age from early thirties to midforties, identified themselves as Miguel, a powerful general; Mateo, an arquitecto; Antonio, a pescador (fisherman); and Hernando, an astronauto for NASA. Impulsively, I told the group my name was Victoria (which I hoped

my name was Vectora (which I noped would augur a speedy victory over the lan-guage). My profession was airline pilot. Lozanov's theory says that learning ac-celerates if students can discard a number of mental blocks that most people acquire by the time they reach adulthood. One, for example, is the fear of making mistakes. The assumed identities are intended to help liberate one from that fear; thus, if "Vic toria" screws up a verb tense, it us she toria" screws up a verb kense, it us she who's make the error, not Jeannete De-Wyze. I soon observed that the technique furthermore enlivened the class sessions by dramatically expanding the range of things we could choose to talk about. When Escamilla asked us, "Donde vice," (Where do you live?), instead of hearing nine times, "Vivo en San Diego," we learned that Saintos the cook itved in Paris, Antonio the fisherman lived in Mazatlan. Antonio the fisherman lived in Mazatlan, the general lived in Washington, D.C., I see the proposition of the service of the proposition of th

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sang a simple song, and Escamilla asked us to hold our nose and honk in a nasal tone every time we came upon a conjugation of the verb "to be." It was ludicrous, but the teacher's immense self-confidence and in-fectious sense of humor swept us into par-ticipating. At the break, most of us walked to the hotel's poolside patio in high spirits. and confronted the unsettling challenge of trying to make small talk while concealing our true identities. We returned to the classroom a half hour

We returned to the classroom a half hour later, eager for our first "concert session," another cornerstone of Lozanov's suggestopedia. Escamilla had distributed our "textbooks," a loose-leaf folder divided into nine chapters, each one of which displayed both Spanish text and its which displayed ooth spanish ext and its lengths translation side by side. Now we settled back comfortably into our chairs, the texts open to the first chapter, while the first notes of Haydn's Symphony No. 67 in F Major began to play on a concealed cas-sette recorder. Slowly, dramatically, Es-

setie recorder. Slowly, dramatically, Escamilla began to read.

The text, which we were to follow in both English and Spanish, related the adventures of a young girl and her mother who had just arrived on a visit to an unspecified South American country. It took Escamilla almost an hour to complete the reading, then she instructed us to take a five-minute pause. When we reconvened, new mask, selections from various complete the room, and Escamilla reread the text, this time in a normal tone and speed. We listened, books and eyes closed, and at the end of the reading we quietly adjourned for the evening.

Only much later was 1 to learn the sig-nificance of music, which would serve as a backdrop every time we were exposed to a large segment of new material and which goes to the very heart of Lozanov's theory of education. He asserts that he rate of learning will accelerate and retention will increase to the extent that the act of learn-ing successfully engages the multiple as-pects of a student's personality. Recent scientific research has indicated that dif-ferent parts of the human brain seem to

process different types of information. process different types of information. Logical, abstract information such as lan-guage seems to be processed by certain sections, while nonverbal functions such as music, emotional experience, and rec-ognition of shapes fall into other cerebral provinces. So according to Lozanov's theories, brains that are fully engaged durtheories, orains that are fully engaged dur-ing a learning experience (one part awash with the flood of new words, another with the musical stimulus) are absorbing infor-mation more efficiently than those whose nonverbal provinces are inactive. Lozanov confirmed that theory under experimental conditions when he found that students who listened to music while being exposed to new material learned faster. He even found that the learning rate varied with the

tound that the learning rate varied with the type of music; classical music worked bet-ter than popular music or jazz.

Along the same lines, Lozanov says that in any given situation people receive myr-iad, often conflicting, suggestions from their environment. In the Lozanov class-

their environment. In the floration of this country, and the floration of had tacked up a colorful, hand-drawn poster listing each of our (Spanish) names next to a picture depicting our newly choen professions. With almost each subsequent class, some addition to the decorpreted us more were charts, comic pictures we drew in the course of our meetings of the color of the contract stories. By the edition to the color of the colo

Similarly, night by night our "charac-ters" grew in complexity. That growth consistently surprised me. Escamilla

would begin a session by posing some dewould begin a session by posing some de-ceptively straightforward question, such as one relating to our day's activities. Even in the early class sessions, when our an-session of the common of the control of the control of the monosyllability of the properties of the control characters, pringly began in some out-teresting of the control of the co burro named Bright Angel. He aando, our astronaut, reported one day that he had spotted two inhabitants on the moon — a pair of blue cows. The stories grew spon-nancously, detail by detail, and I found myself striving to learn specific words so I contained the striving to learn specific words so I comember beine astounded at the wacky remember beine astounded at the wacky remember being astounded at the wacky sense of humor, the creativity, displayed

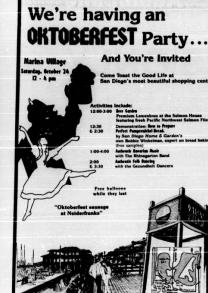
when the continued at the waskly by all of us.

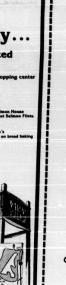
We same songs. We improvised skits based on situations springing from our textbook's story line. We played a seemingly endless variety of games. Some—like the "Twenty Questions" variant in small sarged a famous person's same the Exemilia saged a famous person's same the same than the same the some two stores the names by asking each other induced the same than the same th and by the whoppingly good time I was

and by the whoppingly good time I was having.

As the weeks passed the group indeed assumed an almost tangible identity. Although we scrupulously preserved our anonymity during the poolside breaks, the evolving classroom "autobiographies" thantalized me. We caught ourselves seeking clues to discern the fact from the fictions, for instance, Antonio and I gleefully noted that the car belonging to Alberto the rancher bore license plates personalized as

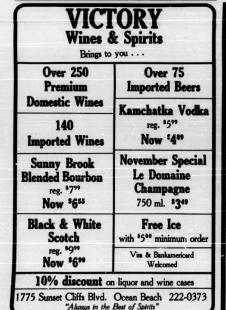








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Spanish

"ED N LIZ." a givenway of Alberto's true first name. When Hernando the astronaut dropped out after several weeks because of the unexpected press of his reallife electronics business, I felt a personal sense of loss — of both his fictional history

and living presence.

Differences in learning ability also did materialize. Santos, who was seized at times by almost physical attacks of shy-ness, progressed most slowly. Miguel the

macho general, and Teresa the pianist, both of whom had studied Spanish before, spoke with the greatest ease. Yet if our participation levels varied, all of us seemed at least passively vaught up in al-most every activity. Despite my worries about being bored. I don't think my atten-tions a series for greate than it for mittees. tion wandered for more than a few minutes

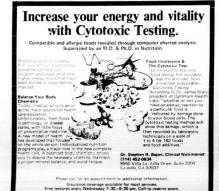
tion wandered for more than a few minutes out of the seventy-two hours. Toward the end of the course, it was hard to avoid making judgments about our progress, although the institute staff had stressed repeatedly we should avoid doing so until after the last class. (Indeed, at least two of our group members did make lin-guistic leaps along the way. One was Antonio, the irrepressible pescador. Highly imaginative, he had nonetheless repeated-

ly choked up on the Spanish vocabulary, which he often subconsciously mingled with half-remembered Latin to produce strange pseudo-Italian words. Then one evening he quietly began telling us how he used to walk to school through the mountain mists in Carmel, California. He described how his older sister, who had a car, never gave him a ride. It was a very per-sonal recollection connected to some emo-tional nerve, and as he spoke in Spanish. the words suddenly came smoothly.) Fur thermore, the staff members said Lozanov students sometimes made surprising prog-ress for a week or two after the course conclusion. But when I filled out a formal evaluation of the program sometime in midsummer, I had to draw mixed conclu-

I have no doubt that by the end of the course I could recognize more than the 2000 promised words of Spanish, since the text alone contained that number and we learned many extra words in class. I'm

learned many extra words in class. I'm also confident that I could actively use at least 1400 to 1500 of them. However, I didn't meet two of my major goals.

I may be able to comprehend the subject of some Spanish newspaper articles, but many completely mystify me and all seem choked with impenetrable grammatical constructions, Similarly, Lean cach some sentences and many phrases amidst the tapid-fire radio and television deliveries — but by no stretch of the imagination can I claim thoroughly to understand the pro-







grams. I can communicate a fairly wide range of ideas in simple Spanish, yet when frown into the maw of real-world Spanish in Tijuana, for example - shynes often inhibits my resolution to practice.
The \$750 seems to have bought me a solid basis in Spanish, one which teels roughly equivalent to what I learned in two years of ah school French.

I'm proud of that, even if it's far from lucrusy. And if I learned somewhat less spanish than I had hoped to, I also reed far more pleasure from the ses on Lexpected. It's a tradeoff, with which satisfied. Last week I checked with eral other former class members to see orata other former class members to see so they judged the experience.
Only one of my classmates said he in a minute. "Treally looked forward to the

presentation, but added that he didn't think, he had learned the targeted [400 words. No one else in our group shared his negativity, although some of the praise came with reservations. Alberto, our mis-chievous German-American rancher, told me, "I believe that the advertising implies

wouldn't enroll if he had to do it again. classes. It was a very pleasant That was "Santos," who, I discovered, lives in San Ysidro and works as an Amerexperience."
Miguel, the general, had a different peraround Mexican people all day and I still don't know what they're saying." he stated. He spoke highly of Escamilla's presentation, but added that he didn't think

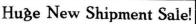
shiguet, the general, had a different per-spective on all our progress. Since Miguel knew some Spanish to begin with, he took the class as a "false beginner." That meant he attended the first session, then inean he attended the first session, then didn't rejoin the group until the seventh class. He says of his return, "I was stunned by the progress you all had made. I felt that I'd really have to put some effort out to keep up with you. "He completed the program, satisfied that it was," a good springboard," yet he voiced the most common complaint — the institute's lack

f tollow-up programs.

That complaint torments the local language school's staff. They say they want to

beset with demand for it. On their own they've even prepared one advanced course that they'll offer this January. And while they don't want to diverge too far from proper methodology, they're also frustrated by the lack of access to Lozanov, access the Bulgarian govern-ment supposedly has contractually guaranteed.

Escamilla says Lozanov, who's now fifty-five years old, has sounded happier and more relaxed in recent phone conversations, "but he keeps saying we seeme to Bulgaria." The staff me have all but resigned themselves to doing that, and are now hoping to send so



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DUNCAN SHEPHERD

Wouldn't you know? Just when the San Diego Film Festival is ready, set to go, several of the more attractive movies that have been promised for fall, or that have already been accumulating around Los Angeles, have begun to arrive: All the Marbles and True Confessions last week. Raggedy Man and The French Lieuten-

slighty in anticipation of what more next week. I can report at this point that I rather like All the Marbles, and that I like Raglike All the Marbles, and that I like Rag-gedy Man rather a iot, and it would be nice if I could get around to writing something about the latter some time before Thanks-giving. I can't yet swear that the festival contains anything to equal the best of the new releases, but it's safe to say that none of its contents will be in town as long, and that most of its contents won't be back My statisticians tell me that of the seventy-three offerings of the three previous festivals, no more than twenty have come around to theaters later, and most of those for only a week or two at the Guild or Fine Arts, or a day or two at the Ken or

Unicom.

It is probably just as well that there's no It is probably just as well that there's no time to do more than wave in passing at All the Marbles. The previous movie of Robert Aldrich's that this one most reminds me of is The Choirboys, at least to the extent that it reminds me of how worried I was for many insomnious months afterwards that in aic een too kind. I thought I had haid that worry to rest, once and for all, when I watched a bit of it again on TV recently, and feltagain about it that the slobbiness of its subject and characters had been effectively corneted by the nattiness of its technique. But then a whole new reason to worry came up last week when I caught Alice Cooper on Iom Snyder's stakt show, looking like a disheveled samurai and argumentatively sicking up for The Choirany insomnious months afterwards that I tooking like a disheveled samural and argumentatively sticking up for *The Choirboys* (why is *The Choirboys* still on the mind of Alice Cooper?).

The slobbiness inherent in the subject of

the stobbuses inherent in the subject of the new Aldrich movie — women's pro-fessional wrestling — is not as overwhelm-ing as might be feared. For all the un-doubted appeals to T-&-A fanciers, and for ing as might be teared. For all the undoubted appeals to T.-&. A fanciers, and for all the distant flordy parallels played up in all the distant flordy parallels played up in the same and th be lost if it were assumed to the come is predetermined. I don't believe that myself, feeling as I do that phoniness is one of the essential components of good melodrama: the closer one gets to truth and reality, the muddler the mornity By that same reasoning. I perhaps ought to find Aldrich's apparent lack of acquaintance with professional wrestling as actually

in fact my quarrel with the climactic bout, as with the bouts leading up to it, would concern the correspondence to "real" pro-fessional wrestling only to the degree that its melodramatic manipulations are so much cruder and clumsier. The hours of my youth given up to watching wrestling my youth given up to watering wresting on television, and maybe once or twice in person, have supplied me with innumera-ble memories of far more expertly en-gineered theatrics than any on display here. The only thing that can be pointed to as putting these matches above the ones seen on TV is that these are better shot and seem on TV is that these are better shot and clitted. And I would definitely shy away from defending this movie on any level when the purely visual one on which sit would be safe from all scowls directed at its subject matter; the vividy, darkly colored images, sphashed with inky shadows, gotten by Al-rich's faithful photographer De Biroc, and the solid and imaginative ways of link-ing these images together. Aldrich is espe-cially adept at varying the depth of his real control of the color of the color of the error, not just in obvious action situations, but in routine conversational once as well. This near-and-far, high-and-low proout in routine conversational ones as well. This near-and-far, high-and-low pro-cedure can become monotonous, although never quite predictable, but compared with the mere gaudery that passes for style in so many movies today, it has a marvelous individuality and self-assurance. But to cetting shiffall.

But to return, dutifully, to the festival: I hardly know what more I can say. Of the measly half-dozen of its offerings that I have seen beforehand, Babette Mangolfe's The Cold Eye and Luc Beraul's Like a Turtle on Its Back are the only ones that impressed me to any mentionable degree, and I have had to be, in personal interactions, much stingier with my customary. But to return, dutifully, to the festival: I and I have had to be, in personal interacand I have had to be, in personal interacand I have had to be, in personal interachot tips this year than in any prior one. My
highest hopes, based on established track
records, are probably for Claude Sauster's
Read Som and Claude Miller's Garde a
Vue, and somewhat less high ones for Ulti
Lommer's Olivies and Arture Ripsein's
Cadena Perperian. Then again, I would
Lommer's Olivies and Arture Ripsein's
Cadena Perperian. Then again, I would
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make-up of the festival this year has dipped to an unprecedented low. In further candor, what I consider to be my closest connection with any of this year's movies practiced to be not at all a problem. And connection with any of this year's movies could be pinpointed with some exactness on the map of Manhattan, af Fifth Avenue and 50th Street or threabouts, and on the calendar in early May of 1980. Very few people would have set out, as 1 had, on a trip to Europe without first bothering to apply for a pasaport. But I am very few people would have set out, as 1 had, on a trip to Europe without first bothering to apply for a pasaport. But I am very few people with the property of the control of the product of the p port office. That's a long and another story, but it explains why I was walking down Fifth Avenue in a semi-comatose

state, having just put in my passport appli-cation first thing after a sleepless night flight, and my semi-comatosity in turn ex-plains why I was able so easily to fall back on my surly New York pedestrian instincts in order to worm my way through a crowd which I assumed, without really thinking which I assumed, without really thinking or caring, had gathered around a street-corner calpyso artist or lapel-button sales-man or some such. Once I had come through the human mass and into a partial clearing, there was someone waving me onward and saying "Keep moving!" and there was an cormous movie camera mounted on tracks, facing the same way in some of the company of the co tion, so that if I were to keep moving, as ordered, I would very soon be in its sight-

line. Somewhere in my subconscious I'm nne. Somewhere in my succonscious I m sure I realized that this was no NYU stu-dent production, but my immediate con-scious thought, perhaps symptomatic of a greater jadedness about movies than I ever greater judedness about movies than I ever quite admit to myself, was not I wonder what movie this could be, but rather, I don't want to be in this thot — a response representative of the deep-seated distrust of all camers whatsoever that have built up from years of reviewing movies, and from three driver's license polsons. And so, instead of continuing my progress, I began back-pedaling, but looking stright ahead, in imitation of the camera, and now taking time to wonder what this movie ahead, in imitation of the camera, and now taking time to wonder what this movie might be. But what with the density of the crowd, or my California-softened pedes-

whatever, the camera was gaining ground so fast that, to keep out of its line of fire, I had no choice but to pack up my curiosity. And with that resolve, and mutering some-ing enthusiastic like "God damm it," I wheeled around and found myself nose to noses with Peter Bogdanovich and Audrey Hepburn (true highbrow that I am, and proving yet again how far removed from the average moviegoer, I recognized him before her). The movie was TAPA All Laughed, and it will close the fourth an-mal festival eleven days hence, and I am looking forward to that moment in more than one way. The traditional wine and And with that resolve, and muttering some than one way. The traditional wine and cheese will cap the event. Especially, in my case, wine.



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28 OCTOBER 22. 1981

Another Direction



"There are in the end three things that last faith, hope, and love, and the greatest of these is — pealousy." Such is the message of William Wychrely's The Country Wife. the Restoration comedy that visited San Diego once again tast week. It was a Sea Diego once again tast week. It was a lightened to the point of evaporation, in Jak. O'Brien's delightful production for the Old Globe's Shakespeare Festival this past summer. Director Garfand Wright has conceived the play in a radically different namer, and the production by the Acting American Country of the "There are in the end three things that gave local audiences the chance to learn

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can be in the understanding of a theatrical

wycheriey's play has as its bizarre premise the notion that a lustful young man will give out the rumor that he is a eunuch so as to have easy access to married so as to have easy access to married women while obviating the jealousy of their husbands. As corollary, we are shown that the more a pathologically jeal-ous husband attempts to keep his wife from the attention of other men, the more likely it is that she will sneak away into the arms it is that she will sneak away into the arms of a lover. The two themes — and the two plots — are tied together as Mr. Horner (the supposed eunuch) captures the naive country wife (Margery Pinchwife) from her jealous jailer of a husband (Mr. Pinchwife). Wychreley is telling us something deeply serious about lust, jealousy, and

270-0642

ivairy, and while the O'Brien production of the play freated it as a lighthearted romp, the version by The Acting Company squeezed out every last bitter drop of seri-ousness. It was a production from which one could learn an unpleasant truth or two

This is not to say that the play ceased to be a comedy. Garland Wright's direction was filled with zany wit, and the ridiculousness of the characters and the situations was emphasized at every turn. But even in the most trivial matters there was a note of the somber and the grotesque. Con-sider the servants, for example. Their role in the plot and action is minimal, and both directors used them merely as extra comic devices, an opportunity for directorial in-ventiveness in contriving amusing stage business. But what a difference in tone! Jack O'Brien made the servants into inept bumpkins, a bunch of adolescent Califor-nia surfers commissioned to attend to the needs of a rich seventeenth-century English gentleman and making a hilarious muck of every upper-class ritual. Garland Wright confined himself to one servant, attired and made up as a fawning parody of the Frankenstein monster, a creepy German-expressionist reflection of the grinning skeleton that set designer Jack Barkla placed in Mr. Horner's sitting room. Comedy indeed, but black comedy — as black as the servant's inky costume, s black as the hideous creases that lined his forehead

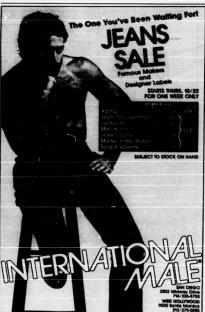
This difference in tone obtained throughout, in large things as well as in small. Mr. Homer, for instance, was a rather ordinary young man in the Old Globe production, having mild fun from his ruse, a charming fellow out after a good time. In contrast, Casey Briggs (for The Acting Company) brought us a could, cruel. manipulative, smirking, twisted sensatist, in low with his own slightly This difference in tone obtained suanst, in love with his own signify epicene body, his face gleaming with con-temptuous triumph whenever he saw the likelihood of his cuckolding some unsuspecting fool of a husband. Like his servant, he was a monster, and so were the women he courted — icy, voracious, be-

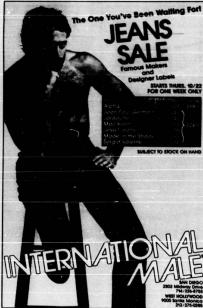
Dolan in costumes so onulent, so extravagont, so shocking in their combinations of textures and colors that they were con-stantly flickering back and forth between horrifying magnificence and supreme ugliness Only Margery Pinchwife remained liness. Only Margery Pinchwife remained unaffected by this disease of feminine nas-tiness: Lynn Chausow's interpretation of the role, in fact, was astonishingly close to that of Tovah Feldshuh in the Old Globe that of Tovah Feldshun in the Old Globe production, with the same earthy inno-cence, the same infantile voice, the same sexually piquant physical energy, even the same accent (a peculiar mixture of New York and Dorset). In his general deepening and darkening of the play, director Wright apparently felt that it would be going too far to deprive the country wife herself of her lightness and charm. But no one else escaped the slashes of his grim brush: even the preposterous fop Mr. Sparkish was turned into a figure of partial disgust and potential pathos, with his weeping clown makeup, his effeminacy, and his intimations of viciousness slithering along just

under the surface.

As the aging husband obsessed with en-suring his exclusive conjugal rights, G. Wood projected a formidably absurd fig-ure in the Old Globe production; his per-formance made one aware of the essential silliness of a man who thinks his oppres-sion and impurgence of his wife will keep sion and immurement of his wife will keep her faithful to him. The Acting Company's Richard Iglewski was no less comical as Mr. Pinchwile, with his bustlings and sputterings, his pompous confidence in contrivances that were bound to be de-feated by nature and female cunning. But was something much more. At his mo-ments of rage, when he lost control of his civilized manner and threatened to main or kill his wife for her contemplated in-stillation of the control of the con-trol itself as a ghastly distortion of the soul, a passion of such murderous intensity that i can swallow up all the rest of human na

under the surface





ture. Thematically, the entire production evolved around these moments, led up to hom, commented on them. For the direcr s a.m was not simply to entertain us but rather to make us confront certain daunting

uities in our own souls.

What this production showed us, in the style of its acting and direction, in its atmosphere of the monstrous and the gromosphere of the monstrous and the gro-tesque, was that jealousy is the most pow-erful of our emotions, and that it is so powerful because it fuses the super-potent forces of sexuality and aggressiveness within us. Sexuality itself, in the behavior of Mr. Horner, of Mr. Pinchwife, and of all the women other than Margery, is seen as essentially aggressive, a driving hunger like that of the carnivore for its victim, a compulsion to grab, to possess, to con-sume, and to crow over it. But its torce is increased tenfold by the rage toward rivals, the desire to cuckold them or the fear of being cuckolded by them. Mr. Horner as actor Casey Briggs showed him to us, is

motivated as much by his sneering glee in hoodwinking husbands as by his sexual lust for women. And, as the obverse of this Richard Iglewski's Mr. Pinchwife is tols. Richard Infections, Mr. Prachwife is, intrinced in swife spossible undarhital-ness not so much because he will lose her excual favors as because other men will gain them. The insane possessiveness, the obscisive efforts to keep all other men way — these manifestations of jealousy are identified in Garland Wright's produc-tion as the exact opposite of love, and as the standard of the control of the control of the them. The control of the control of the production of the control of the them. The control of the production of the control of contro

Indeed, the central thesis of Wycher-ley's script, brought out so tellingly in this production, is the lack of love in all relary a supp. sought of the supplemental production, is the lack of love in all relationships. There is not a single sign of authentic tendemess, of affection, of caring, of human concern—not in courtship, ot in sexual encounters, not in marriage, not even in friendship. That is what makes Wycherley's view of the world so horrify-

ing, and it is to the credit of the visiting production that it not only makes on a Empi to conceal that horror but intentionally digs it out and casts it in our faces. The normal human love relationship almost a human weakness deriving from aggres-sion, wounded self-esteem, and a childish confusing of loving with owning. The power of *The Country Wife*, when staged as The Acting Company has staged it is its unrealistic isolation and magnification of aggressive lust and aggressive jealousy: by excluding love, it makes us see in gro-tesque exaggeration the impulses within us that disguise themselves as love while they are in fact eating love's heart out of its

There is another side to the question, equally exaggerated but at least exaggerated in the direction of the ideal rather than in that of the demonic. Saint Paul's re-marks on love — one of which I travestied at the beginning of this article — define a

state and an activity probably impossible for human beings to attain, weak, igno cynical overemphasis on what is most in fantile and most selfish in our nature "Love," says Saint Paul, in words neither Mr. Horner nor Mr. Pinchwife seems ever to have heard, "is patient; love is kind Love is not jealous, it does not put on airs to be is not jearous, it does not put on airs, it is not snobbish. Love is never rude, it is not self-seeking, it is not prone to anger, neither does it brood over injuries. Love does not rejoice in what is wrong but re joices with the truth. There is no limit to love's forbearance, to its trust, its hope, its power to endure. . . There are in the end three things that last: faith, hope, and love, and the greatest of these is love." It is an indication of the deep seriousness of the recent production, behind its comic mask.









etters

Nature Never Swears

Never Swears

For years I have read and
project most of the Reader, but
now the edition titled "An Now
Different" "I was shocked to thin
that you would think so much of
such a man that you would evote
almost the entire paper to him.
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that you would think so much of
such a man that you would good
what kind of paper would publish
that for a paper to him.
The said I should write you
about it. We are both seniors and I
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of the words. the meaning
of it. We both felt if you thought
Mr. Gee so important that at least
you could have deleted words
offensive to older readers.
One beautifully descriptive story
in this issue we both enjoyed was
"The Drama At Isle Royale" by

If You Show Me Yours So Harold Ge doesn't and didn't get 'nough sex. Doesn't he know that sex is a tradeoft? And what does he have to trade de? A skinny body, a wild mother, and no money or potential? Marcy Evans Imperial Beach

A Horse Is A Horse

Critic's Head Smashed With Soft Rock

With Soft Rock
Concerning your music
commentary staff person who is
known as John Pagasinee Mr.
D Agostine has repeatedly and
also constantly pair a man on the
stock and roll. This man has no—
and I mean no— insulpit into who
the true vicionaries of this art are.
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he Hoople. — Who cares if he
the see and the place and and the
thillians of people
are and they have been also who continue
the descent Light Orchestra
report, he took much of the page to
group is in the forefront of the true
music scene. Regarding your "City Light" on Dave Dawson (October 8), while I am not Jewish, I agree that Dawson is detrimental to San

Dawson is detrimental to San Diego. His reactionary, often vicious statements border on defamation and stem from the true root of evil in this or any other time — ignorance and selfishness, and their handmaiden, prejudice.

While bigoted comments like Dawson's cand worse) are Dawson's (and worse) are undoubtedly flying around many San Diego living rooms and barrooms every day, that is where such garbage should remain if it

must exist at all I am surprised and dismayed that KSDO pass him to promote that KSDO pays him to promote such narrow minded tows and am beginning to wonder it Dawson serves as the station's stalking horse.

T.C. Bosowski
San Diego

candlengin sock music scene. How about soft rock? Maybe he should

I have followed rock music for

the last lifteen to eighteen years and I'm sure Mr. D'Agostino is

cannenging the fitted can be added to the fixed. May be he should added to the fixed. May be he should be added to the fixed. May be he should not be fixed to the fixed to th

wake up again, John. You can be replaced. As a matter of fact your articles are the pits and I'm sorry the Reader is using your blind talents in its very good paper. People who don't know what they are talking about should keep quiet, and you should be banned from a typewriter.

Oh yes — don't say I don't know what I'm talking about. I've been around this land and read many informative local papers like the Reader. Only, those music erested. You are not, i can ic!

that, buddy.

Take a good hard look at this and beware of the unemployment check that you may see if the owner of the paper finally catches your poor articles.

Ken J. Dickough
La Meso

And Dance Like A Pig

Since this magazine has been giving so much space of late to the anti-Duncan views, I'd like to give vent to some rage over his recent substitute, Rick Geary (I think Duncan is the best film critic in the

Dutican is the desk timit critic in me country.) While I haven't seen Momnie Deuren. I have seen the other Prank Perry Hims he monitoned, plus others he didn't (Phr Hes). Calling Frank Perry a hack is like calling Ernest Hermig way verbose. A man who has made a mere handful of timis in over a decade could hardly be considered a hack in three days of Brian DePalma and Stephen King.

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Letters

Frank Perry is one of the most ersonal and insular directors in function. Diary of a Mad linuscwife was a light. laustrophobic film of a woman trapped in an ostensibly ideal elationship with a rising young executive. Yet the film bared the emptiness of the relationship in the face of modern society. The film is as fresh as the headlines; the woman refused to submit to past

stereotypes and found hersel

madness shift her fuseband authorities shadow authorities disaster without her kine slogic for the frant scene. he fuseband shope for the frant scene her for the first shope for the first should be for the first should be

implausible characters and situations and then proceeds to meld them all together in a hilarious modern horse opera. Plus Plus I As I Laws thas Tuesday Weld and successfully depicts the alienation of living in Los Angeles. Het only escape is the freeway. I doubt if Geary has seen any of these films and probably oraribbed these films and probably oraribbed.

I doubt if Geary has seen any of these films and probably grabbed the titles out of Filmgoers Companion, but to senselessly label a maverick like Frank Perry a hack is inexcusable.

DiMeola, Pat Methery, and other "fusion" (why don't they just call it garbage?) artists. Anyone who can't think of anything good to say about Ozzy is obviously an elitist pig. The neuvre of Black Sabbah can stand with any arrist. While their stage show was antithetical to their sound, their vision was consistent and honest. There aren't many artists one can say that many artists one can say that about. So why don't you get off

ligs about John D'Agostino. Has

reviews of crashing bores like Barry Manilow (he actually owns one of his albums — BFD!). Al DiMeola, Pat Metheny, and other

the dance floor at the next X concert. You might enjoy sourself.

And Roll Your Own Someday

I can no longer contain myself. For a long time I have wanted to write this letter to Duncan Shepherd. Please keep in mind that

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Letters

Lam only relating to this use a lam only relating to this use a person. I have a few observations which I would like us share. First of all, for a long time it has been the Reader's yearcite to run the same old mobily move. Because the Reader's yearcite to run the same old mobily move deadler, and Private Renjamer. I think that the space used for weekly printing of these stale movie reviews could be utilized for much better purposes. Might I suggest a larger section for better secondly, whenced I read one of your movie reviews, you always have to slam that movie in one way or another. Really, Mr. Shepherd. The inguistreness of your treiews printing the properties of the treat of the treat of the properties of the properties of the treat your movie reviews. Before I completely discontinue reading them, I'm goma let it all out of the bag.

Also, must you consistently analyze the film makers instead of the actual story and/or characters of the film itself? What really bugs of the film itself? What really bug-ne is that when you aren't going into a lengthy analysis of the psychological undertones that a movie maker was trying to employ in a film, you are grabeing or un art film and blatantly exercising your boring, verbose, and unenlightening (pardon the crudeness of the term) intellectual manufacture.

cruomess of the term) intenectual manuturbation. If you're so bored with the are offered in the way of flicks today that it behooves you to slam such simple but fun movies such as American Werewolf or Raiders of the Lost Ark, why don't you "find a new bag". Might I suggest that you move to Cannes and make films."

Shrink Rap

I swould be very surprised if when I have in a syn has one been said to you offens, but I have got to get st off my other. Worr movie reviewer. Duncan extended to the synthesis of the synthesis and the synthesis has soon for pinasitans a perpetual superior sneer that barely seek his second for his ill-disquade contempt, which he lavishes with appears self-inoxication.

I object to this on three levities reconstruction, and the synthesis second to the synthes

sentiment is repetitive to if it is, why do you conti reward this individual?! Robert M. Smolen San Diego



GERRIT GREVE

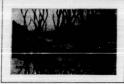
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Off the Cuff



Sexy things — harem girls, flappers, French maids. We've sold so many French maids. It gives people who are normally covered and clothed all year a chance to wear less and show a little. A lot of times the men coax their girlfriends into it. There was a girl in here the other day. She wanted the skimpiest thing she could possibly find to wear to a party at Crystal T's, and for the office party she wanted to be very covered. I think more people are going all out to get dressed up this year. It's very competitive. One guy came in here and he didn't care how much it cost; he wanted to be a bear. People fulfill their



Leslie Tucker Costume Shop Manager Downtown San Diego

I keep a little phone log . . let's see. We have all of your basic requests — witches, devils, a few police officers. Pirates are big sellers this year, so are Southern belles and saloon girls; in fact, we'll sell those out first. There have been some requests for punk this year. We have a rack of punk year. We have a rack of punk clothes over there. It's such an individual thing that people can pick and choose their own. We've had a few calls for We've had a few calls for wolfmen, probably because of the recent movie. We've had some strange ones, like one for an S&M master, but we can put just about anything together. Sexy, pretty, goody — you can let it all go for one night, be someone you're not.



Isabel Pagano Costume Shop Owner/ Manager Chula Vista It's hard to tell until a person

walks in the door. When someone real sexy walks in, they usually want something different than sexy — more conservative, little-girl type. The conservatives seem to The conservatives seem to want something they usually don't wear, something more revealing like Cleoputra or a Playbop bunny. We have had some requests for flashers. Couples who come in want something to go in together — a priest and a nun, regular bunnies. a warlock and witch. a priest and a nun, regular bunnies, a warlock and witch, Raggedy Ann and Andy, an old man and old woman, a belly dancer and sheik, Ptopeye and Olive Oyl. Sometimes a group of people will dress up for a day. Last year we dressed up the whole staff of a bank in Bonita as jallbrids — even the manager. He was a little hard to fit.



Nostalgia Shop Owner La Mesa Halloween is definitely

becoming more for adults than children. You get single guys in here and they just say, "Make me look good." Price is no object. When a man comes in with his wife or girlfriend, he's more reluctant - you know, "Nah, nah, I don't want to." The women talk them into going out. My uncle used to be in the old movies and many of my old theatrical costumes came from him. They seem to be the most popular with women — the old Roaring Twenties or saloon girl outfits. One guy came in last year to be made up as a werewolf. By the time he drove away in a little sports car, he looked authentic — I mean he looked scary.



Dee Rogers Costume Sho

think there's more of a general trend in this country to be conservative and it shows in what people are choosing. Scarlet O'Hara, turnof-the-century clothing. We have had a few requests for Playboy bunnies, in fact we're showing two right now — to two men. There's a lot of pressure in the world. People like a night to forget it. One woman came in. She wanted to be the Statue of Liberty. We tried to paint a bit of her arm silver but she wanted something quick that she could spray her whole body with.
You can't do that to your entire body; you need at least ten percent of your body to breathe. So never go out nude and all sprayed at the same time, or else you might die. — Lin Jakar

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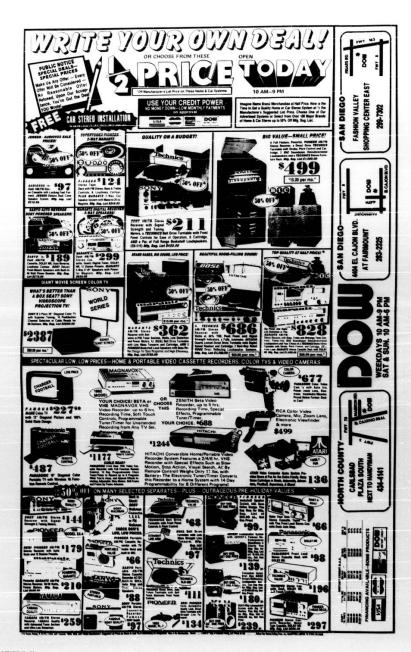
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Section 2

Events, Theater, Music, Film

3-D Is Alive

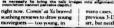
Stereography, someone once observed, is a strange phenomenon: it never really phenomenous, it never really dies, it just gets revived from time to time while a hard-core group of devotees keeps it alive during its dormant periods.

It first went public in 1851 when 3-D photos were exhibited in London. The crare swept through the country; there were trees the server in his different programmen and the server in th

through the country; there were stereo camera, a hand-held viewer for the stereo prints, the stereopticon, was made and sold at a popular price; and stereopticon, were found in practically any Victorian parlor and became a primary diversion. Stereo prints sold in the millions as stereographer recorded hatory, travel, humonass cores, biblical buts. By the 1920s the mania had began to wear off, and in the Thritise and ear off, and in the Thirties and

quality of images sagged. It wasn't until the 1950s that wasn't until the 1956s that stereo caught on again — this time thanks to popular stereo cameras like the Realist and to Hollywood, which saw 3-D as a weapon for battling its new competition, the tube. Not for long. Stereo continues to have its Stereo continues to have its practical, though less public, applications; pilots are trained with 3-D flight simulations;

with 3-D flight simulations; armed services use vereo in aerial reconnaissance because camouflage is more detectable in 3-D; geology uses 3-D because aerial photos of land formations often make better sense in stereo; three-dimensional landscapes have been sent back from Mars; and stereo slides trusted temporary. present gems, plants, microscopic enlargements, and anatomical parts for study. Another stereo revival, some speculate, could be on the rise





(continued on page 5, col. 2)



Synthetic Sound

"As one considers the long and exciting story of the violin, writes a commentator on this subject," one may wonder what the consideration of the violing of the finance of the finance of the finance of the violing of violing of

signals can be altered by a synthesizer or used in the synthesis of radically new sounds. But the aim is first of all

synthesis of radically new sounds. But the aim is first of all to produce a fine voidin, one which the great Italian cardinates responsible for the modern voids would have encounted to their own. It cannot have been an easy task that confronted designer Max. V. Mathews, as he did extensive research into the scountial properties of the accountage of the control of

parts that may at tiss seem merely decoative turn out on twestigation to be virally may be a seen of the sound produced. The aim of the sound produced. The aim of all these investigations—neasumements, a rays, minute alterations—has usually been to enable modern yollmunders or enable modern yollmunders. Stradivarius. But Max Mathews and his collaborations have taken a different approach, discarding the old materials and the old accounted means, and secregoing no replace them with technology and an entirely new principle of making sounds.

Whether the new instrument is success or not is something it is success or not is something in a success or not is something.

Faces Of Fiesta

In the towns and villages of Mexico, important holidays wich as Christman, Holy Weck, and the day of the community's patron saint are celebrated by masked dancers. These times mark the end of a cycle and the beginning of stubber, not only in the religious calendar but along in the life of the community. At historian janes Book Easternotes, "Such celebrations take up the space between two Edmund Leach asys that the two cycles actually overlap and create a new period he calls "accred time space" — a period in which time standa still." The manupurades. Easer asys, "verify kinahip and political ties while offering positive and negative role models." The models in the control of the control of

shows the two major groups: the beautiful and the ugly. Among the beautiful are seeings (little old men), negrinor (little black old black black), of black slavery in early colonial Latin America), women such as Maringuilla, a proper, well-to-do mastron, and men anch as bland-haring the ugly cones are emitation (little slavery) cones are emitation (little slavery). The use of the uglino). She versus evidings the seams of death main (All the dancers, including the female role, are male.) The uglin color and control are strength of the uglino). (All the dancers, including the female roles, are male.) The upply category also includes masks of animals such as digret (inputs, really), bulon (owls), arose (bulls), and permy (dosp). Rich and complicated symbols have been associated with animals associated with enchanged the control of the control of



READER'S GUIDE

Considerations to REACHER VENTS must be recorded to safet their the Frederice.

Dance

Dance Concert of Memo's Dance Theater, and undergraduate dance compuns spoused by Chorcog-rapher's Ensemble of SUSU, will feature works chorcographed by members of the company to pop rock, jarr, and experimental music. Friday. October 23, 8 p.m., StudioTheater, women's gym. SUSU, 265-660.

"Dance Jam," an alternative chance to dance, will be held every Friday, 8 p.m. to midnight, Inter-val Foundation, 860 Third Av-enue, downtown, 239-1713.

Greek Dances will be performed by Greek Dances will be performed by the Ionian Dancers of St. Spyri-don's Greek Orthodox Church, Sunday, October 25, 1 and 2 p.m., Buznar del Mundo courtyard, Old Town. Free. 296-3161.

Jazz Ballet Company, Les Ballet Jazz from Montreal's Canadian School of Modern Dance will ap-pear in concert, Sunday, October 25, 8:30 p.m., Teatro de la Casa de la Cultura, Paris and Lisboa streets, Tijuana. 233-0141.

San Diego International Film Fea-tival, the fourth annual, will pre-sent twenty-four films from nine countries, including Christopher Miles's Piete of Love, Thursday, October 22, 7 p.m., Agnes Varda's Mar Mars and Hal Ashby's Secul-Hand Heams, Feldey, October 23, 7

md 9 K p.m. respectively. Victor Numer's Gill Yang, Um. Fancis Markoway's Lee, Ben Tylvinas, and Claudy Miller's Gind a Van-Sturidae, Weber 24, 117, and 4 K p.m. of the Common Pollmer's How Merce, and Ban IV Dilance How Merce, and Ban Ren Miller Jan Sal Studie, Oxfober 25, 1, 7, and 9-80 pm. Risberte, Merce Jan Sal Studies, Oxfober 25, 1, 7, and 9-80 pm. Risberte, Merce Jan Studies, Studies and Los Re-des Common Pollmer 25, 1, and 9-80 pm. and Incommon Studies and Studies Studies 19, and 9-80 pm. and Incom Edu and Andrey Zalawski's Passession, Wednesday, Oxfober 28, 7 and 9-80 pm., all at Sher-way Common Studies and Studies and Studies Passession, Wednesday, Oxfober 28, 7 and 9-80 pm., all at Sher-way Common Studies and Studies and Studies Montality Common Studies and Studies Studies and Studies and Studies and Studies Montality Common Studies and Studies and Studies and Studies Montality Common Studies and St

Political Film Series of the UXSD Committee for World Democracy will continue with Andrey Waşlah's Man of Marble, a Polish document on the 1970-71 strikes, and Jean Vigo's Zero for Conduct, a French film of a boerding school rebellion made in 1933, Friday, October 28, 7 pm., TLH 107, UCSD. Free. 452-3362.

Dark Film series of MitraCosta Col-lege will continue with The Lineap, a 1958 film about dope, guns, and hoods, directed by Don Siegel and starring Eli Wallach and Robert Ketth, Friday, October 23, 7:30 p.m., Del Mar Shores Center, 9th Street and Stratford Court, Del Mar. 942-1352.

"Zoos of the World," a National Geographic color film, will be shown Saturday, October 24 and Sunday, October 25, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Picasso's 100th Birthday will be commemorated with an all-day video presentation on the artist's 25, 10 80 a.m. to 4.80 p.m., San Diego Museum of Art, Balboa Park 232-7931.

"Best of the New Age Film Festibest of the New Age Film Festivals," part two, will include films with Alan Warts, Peres Caddy, and Lawrence Leshan, Sunday, Cytober 25, 1 to 536 p.m., Unicorn Cinema, 7450 La Jolla Boulevard, La Jolla, 459,4343.

"Six Nights at the Opera" film fes-"Six Nights at the Opera" tilm tes-tival will conclude with a screening of the San Francisco Opera film The Making of an Opera with Re-nata Scotto and Luciano Pavanot-ti in Ponchielli's La Gioconda, ti in Ponchielli's La Gioconda, Tuesday, October 27, 7 p.m., Gar-ren Auditorium, basic science building, UCSD School of Medicine, 452-3400.

"Rolfing: Gravity Is the Therapist." a film featuring the late Ida Rolf describing her tech-nique of structural integration, will be shown Tuesday, October 27, 7:30 p.m., Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. Free. 295-8631.

Music

Organ Recital and Hymn Festival will feature Paul Manz and the Paul Manz Concert Choir, Thursday, October 22, 7:30 p.m., Grace Lutheran Church, 3993 Park Boulevard, San Diego. 232-7388.

"The Awshening of Supploo," a chard er opera by UCSD composer Will Ogdon based on the play by Lawrence Durrell, will be pre-mired with a variety of chamber pieces by Erik Satie, Ber Turctsky, Robert Erickson, and Anton Webern, Thursday, October 22, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

Symphony, the San Diego Symphony Orchestra will open its fifty-fifth winter subscription season

Early Music Workshop, the seventh annual of the San Diego Country Recorder Society for players of recorders and other early music instruments, will take place Friday. October 23, 7:30 p.m., noom 152-B. Mandeville Center 24, 8:30 a.m. to 10 p.m., noom 114, music building, SDSU, 226-8226 or 464-2074.

Jazz Concert of UCSD and SDSU jazz ensembles will be directed by James Cheatham, Friday, October 23, 8 p.m., Mandeville Au-ditorium, UCSD. 452-3120.

Guitar Recital of Ronald Sherrod will feature solo works by Spanish and Latin American composers, Friday, October 23, 8 p.m., Fine Arts Recital Hall, Grossmont Col-lege, 8800 Grossmont Col-lege, 8800 Grossmont Col-lege, 8000 Grossmont College

hony Orchestra under the direc-ion of Yoshimi Takeda will present de la Casa de la Cultura, Paris and Lisboa streets, Tijuana, 233-0141.

Anderson will perform music of Scotland, Ireland, and Northum-berland on the English concertina and Northumbrian small pipes, Saturday, October 24, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Philharmonic, the Los Angeles Philharmonic will begin its San Diego season with conductor Carlo Maria Giulini and baseonist David Maria Giulini and baseconist David Breidenthal, playing Laderman's Symphony for Brass and Orchestra, Weber's Bassoon Concerto, and Beethoven's Symphony no. 5, Saturday, October 24, 8 p.m., Civic Theatre, downtown. 236-6510.

Vocal Concert will be presented by soprano Ellen Lawson, memo-soprano Kathleen O'Brien, and tenor Thomas Oberjat. accom-panied by Jaine Prim, featuring arias, duets, and trios of Bech. Handel, Deniserti, Vedi, Paccini. O'Henbach, Birst, and Loowe. Surday, Crober 23, 3 pm., Sun-tantial Concert. Surday, Crober 23, 5 pm., Sun-tantial Concert. Surday, Crober 23, 5 pm., Sun-tantial Concert. Surday, Crober 23, 5 pm., Sun-tantial Concert. Surday, Concert. Surday, Crober 23, 5 pm., Sun-tantial Concert. Surday, Surday, Sunday, Crober 20, 5 pm., Sun-tantial Concert. Surday, Sunday, Sunday Encinitas, 722-0565.

Fall Concert Series will continue with a piano recital by Tibor Stass, featuring works of Beethoven, List, Enesco. Burtok, and Chopin.

TO LOCAL EVENTS

First Unitarian Church meeting house, 4190 Front Street, Hillcrest 298-9978.

Chamber Music Series will presen Chamber Music Series will present the Guarmer! String Quarter in a program of Haydn's Quarter in a program of Haydn's Quarter in D Minor op. 76 no. 2. Schubert's Quarter in A Minor op. 29, and Grieg's Quarter in G Minor op. 77, Sunday, October 25, 8p. m., Man-deville Auditorium, UCSD, 452-4559.

422-4239.

Cottage Concerts series will present Rob Merryman on French hom and Peter Oach on piano performing Berchoven's Sonata for Hom and Piano op. 17 and Richard Strauss's Horn Concerto no. 1, Monday, October 26, noon, Scripps Cottage, SDSU, Free. 265-5204.

Mini-Concert series of the Athenaeum Music & Arts Library will present Michael Wolf, dou-blebassist, and Mary Barranger, parist, in a program of works by Frescobaldi, Bloch, Koussevitsky, Hindemith, and Paganini, Monday. October 20, noon, Athenaeum Masic & Arts Library, Athenaeum Masic & Arts Library, Ministry of the Ministry of the Ministry of the State of the Ministry of the Ministry of the State of the Ministry of the Mini

An Evening of Classical Organ Music will be provided by Margaret Nelson, Carlene Befort, and Catherine Camarath of Music Makers, Monday, October 26, 8 p.m., All Saints Episcopal Church, 625 Pennsylvania Avenue, Hill-crest. Free, 461-1081.

Creer, Free, 401-1081.

Concert Choir the Swedish Sing-ers from Sundavall, Sweden, will perform a wared repercior from classical and liturgical to jazz and Swedish folkorog, plus American folk spirituals, Tuesday, October 27, 7:30 p.m., Old Town Opera House, 4040 Twiggs Street, Old

Jazz Pianist Chick Corea will per-form in concert with drummer Roy Haynes and bassist Miroslav Vi-tous, Tuesday, October 27, 7:30 and 10 p.m., Mandeville Auditorium, UCSD, 452-4559.

Concert Hour series will conclude with a mixed-media presentation by percussionse Donald Knaack, with tape, film, and inflatable sculpture. Wednesday. October 28, II a.m., C-27, music depart-ment, Palomar College. Free. 744-1150.

Noontime Concerts will present a recital of contemporary music for brass by the Brasswinds Quinter, Wednesday, October 28, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4261.

Music from 1750 to 1981 will be performed by János Négyesy on acoustic and electronic violins, Wednesday, October 28, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Visiting Orchestra Series of the San Dego Symphory Orchestra Association will present the San Francisco Symphory Orchestra in in first San Dego appearance nince 1969, conducted by Edo de Waart and performing Haydra's Symphory to. 46 in B. Respighis' The Band, and Mahler's Symphory no. 44 with meran-supramo Janice Taylor, Westerday, October 28, 8 pm. 216-6510 or 238-9721.

Special

Events "Women's Opportunities Week: New Directions for the '80s" will conclude its more than 175 events, sponsored by a cross-section of community organizations, city businesses, educational groups, government and labor agencies, social and service organizations, ending Saturday, October 24, throughout the city, 236-6330.

"The Heritage Collections," an invitational antique show and sale of furniture, classic cars, rare china, cut glass, antique guns, Criental tapestries, and more, will benefit SDSUs ECO program. Thuraday, Cotober 24, through Samuday, Cetober 24, through puts and Smoday, Cetober 25, modaly, Cetober 25, modaly, Cetober 25, and puts and Smoday, Cetober 25, modaly, Cetober 26, modaly, Cet

"Indian Rock Art — The Diegueño Site" will be covered by Ken Hedges of the Museum of Man in a lecture. Thursday, October 22, 7 p.m., room 565, Southwestern College; and on foot in the Rancho Dermardo area, Saturday, October 24, 9 a.n. to 1 p.m. 421-1180.

"The Oral Mode in Contemporary Art and Culture" will focus on the subject of voice and writing, with Incures, a performance by KIVA, and a reading by Bobble Louise Hawkins, Friday, October 25, through Sunday, October 25, Center for Music Experiment, 408 Warren Campus, UCSD. 452-4831.

"Scream-in-the-Dark" Halloween haunted house of Campus Life will provide monsters and a midway, Friday, October 23 through Sarur-day, October 31, 6:30 to 10 p.m., Clairemont Mesa Budward and 1-805, San Diego. 286-4500.

"Bound by Circumstance," a per-formance piece dealing with feminist themes and personal rela-

tionships, will be presented by Sarah Culorta with Dave Comp-ton, Friday, October 23, 8 p.m., Sushi, 852 Eighth Avenue, downtown, 235-8466

Not Your Ordinary Beauty Con-test, Mus Scaport Village will be found through a photo shoot, no benefit Muscular Dystrophy As-sociation, Sartunlay, October 25; and Strunday, October 25; and Strunday, October 25; and strunday, October 31 and Sunday, November 1, and a last round on day, November 6, Seaport Village, embarcadero. 232-2970.

Halloween Window Painting Contest, the fifteenth annual sport awed by the Pacific Beach Town Council, will feature Pacific Beach junior and senior high school stu-dents as contestants, Saturday, Oc-tober 24, 10 a.m. to 1 p.m., Koby's Shoes parking Jor. 1220 Camera Avenue, Pacific Beach. 488-1049.

Rockhound Gemboree, an annual event, will have gem and mineral exhibits, fosuis, demonstrations, and earth science speakers, Saruday, October 24, 10.a.m. to 9 p.m., Scottish Rite Temple, 1895 Camino del Rio South Mission Valley, 753-7493.

"Spooky Strings" will b this year's Halloween puppet show pre-sented by puppet lady Marie Hitch-cock, Saturday, October 24, 10:30 a.m., San Diego Public Library, 820 E Street, downtown Free.

Harvest Festival will feature old time music, square dance calling, clogging, three-legged races, pumpkin painting and pumpkin pic baking contests, and other fin and games. Saturday, October 24, 11

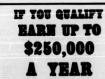
a.m. to 4 p.m., Central School lawn, 1851 Inion Street, Encinitis

Demonstrations of Exercise and Martial Arts of China, a Laust priest, and a lusky hori will celebrate the opering of an educational center for the Asian cultural arts. 2 p.m., Asian Cultural Center, Asian Cultural Genter, 144:2T East Plaza Boulevard, National City, 267-6048.

People's Theater, Teatro Vivo of Guatemala will portray daily realities, Sturday, October 24, 3 p.m., Educational Guitural Com-ples Ferforming Arts Theater, Additional Decan View Boulevard, Sun Dicea-ty 30-2800; and Sunday, October 24, 7:30 p.m., Grass Roots Gui-tural Center, 1947 30th Street, Golden Hill (232-5009).

Comedy Revue will feature the Firesign Theatre and their offbeat characters. Hemlock Stones, sleuth, Nick Danger, radio detec-tive, and loev Demographico, sev-erage American television view-erage American television view-(Sarurday, October 24, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Historical Drama written and per-formed by Walter Romarski wild remarchine scenes from the idea of Polish planist Ignase Jan Pakresski, so commensured Jan Pakresski, so commensured bis kunday, October 25, 2 pm. Marston Junior High School, 3799 Clairemort Pivec, San Diego. 443-8727 or 184-062.



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EMBRA SAMBA ian Samba Dance 8:30 & 10:30 pm

JARE & ART SEOW Sun., Oct. 25 ALLE-guitar, CHA

HOLLIS GENTRY-fluts/mx &









READER'S GUIDE

offer personal health testing and in-tornation. Tuesday, October 27, 9 a.m. to 3 p.m., Al Bahr Temple, \$440 Kearny Mesa Road, San Di-ego, 291-2620

Star Awards Night of Starlight Opera will be held Tuesday, Oc-tober 27, 8 p.m., Casa del Frado auditorium, Balboa Park, Reserva-tions: 280-9111.

3-D Photography annual competition of the San Diego Stereo Cam-era Club will be viewed Wednes-day. October 28, 7:30 p.m., photographic arts building, Balbou Park, Free, 265-0206.

Fall Harvest Festival will feature Saturday, October 31, Julian Town Hall, 2133 Main Street, Julian. 765-1857.

So . . . We were sitting on the floor in front of the fire-our professional group that is and we said, "here we are, seven professional, attractive, fun. spunky, single—all bemoaning of fate of singledom and not having the foggiest notion where to meet & play with others like ourselves.

So we said "let's mut an ad in the Keader and see if those fun-seeking, lonely, bright, articulate people will come to a gathering.

When: Fri., Oct. 23 Where: Putnam's Colonial Inn, 910 Prospect La Jolla (No-host bar and restaurant-No admission fee or cover charge.)

UCSD's University Events Office present from Athens

Dancers of Greece

Parthenon

October 31, 8:00 p.m. Mandeville Auditorium Stu. 87.00, G.A. \$8.00

University Events

Box Office 452-4559

Sports

Clipper Basketball, the San Diego Clippers will finish their preseason in a doubleheader at home, with the Deriver Nuggets tipping off against the Golden State Warnors at p.m., followed by the Clippers against the detending Pacific Divi-sion champion Phoenix Suns at sion champion Phoenix Suns at 8.30 p.m., both on Friday, October 23. Sports Arena, 224-4176.

Audiles terms fournament, to benefit San Diego County Bo, Sours, will be held Sarandas, Oc-tober 24, 4 to 9 p.m., San Diego Tennis and Racquet Club, 4848 Tecolote Road, San Diego, 298-6121.

Badminton, the twelfth interna-tional Thomas Cup championship, a triannual event equivalent to the Davis Cup of tennis, will feature a field of twenty-one countries, opening with the U.S. playing host to Nigeria, Sarurday, October 24, 6 p.m.; and Sunday, October 25, 1

VIDEO

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"Repression of Health Care in El Salvador" will be reported on by El Salvador medical student Maurico Duarte, Thurnday, October 22, 7 p.m., USB 2622, UCSD and Fri-day, October 23, 8 p.m., 4637 North Avenue, San Diego, 298-3842. "The Causes and Effects of Sunspots" will be the next mys-tenes of space revealed by Jon Ol-son, Thursday, October 22, 7:30 p.m., Southwestern College planetarium, 900 Oray Lakes Road, Chula Vista, 421-1180.

Artes Football, the ti

Cross Country, SPSU will play host to the 1981 Western College

Arhieric Association Cross Coun-try Championships: a 5000M

Beach State, Sunday, October 25 9:15 a.m., Balbou Park, 265-5547

Poets Michael Wost, Hugh Gas-kins, and Kriss Beveridge will read-trom their works, sponsored by Ev-Payers poetry journal, Thursday, October 22, 7 p.m., San Dego Public Library, 820 E Street, downtown, Free, 282-9227.

Lectures

Open Reading for any and all writers will be held Thursday, October 22, 7-30 p.m., Ché Cafe, UCSD. Free. 452-2311.

"Bodies and Bones," a physical an-thropology lecture series, will pre-sent members of the Museum of Man staff and guest investigators and "The Mummy Papers: A Sym-posium on Two Mummies from Chihuahua, Messco." Friday, Oc-tober 23, 7 pm., Museum of Man, Bullson Park. 239-2001.

Dramatic Reading of works of Dylan Thomas and Sylvia Plath will be given by Patio Playhouse Reader's Repetrory Company, Fri-day, October 23, 7;30 p.m., Book Works, 1523 East Valley Parkway, Escondido, Free, 741-9079. Parkway. 741-9079.

Three Poets, Elizabeth Evans, Ilera Mintz, and LoVerne Brown will read Friday, October 23, 7:30

Do

Something

Different!

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"Archaeology in Greek Coastal Waters" will be discussed by Frank Frost of USB, Friday, October 13-8 p.m., Syripps, finite and Re-search Tourdation amphytheater, telepon North Torrey Pines Resid, La Jolla, Free 454,7647.

Saturday Night Poetry Readings will continue with Gert Vene Peak, Smarday, October 24, 730 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills, Free, 299, 7098.

"Should Public Employees Have the Right to Strike!," the issue of Proposition A will be debated Saturday, October 24, 7:30 p.m., Militant Forum, 1053 15th Street, downtown, 234-4630.

"The Two Worlds of Somerset Maugham" will be the topic of a lecture presented by Wilmon Menard, Sunday, October 25, 2 p.m., Villa Monteruma, 1925 K Street, San Diego, Free 239-2211.

Spectral, Macabre, Ghastly, Cadaverous, Fiendish Stories will be told by and for Storytellers of San Diego, Sunday, Cotober 25, 7 p.m., Forum Hall, San Diego Fed-eral Savings, University Towne Centre, 453-5914.

Texas Poet Jerine Watson will read her poetry, Monday, October 26, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

The Exploration and Settlement of Polynosian Islands by Ancient Seafarers will be the tops of a lecture by University of Hawait anthropology pofessor Ben Finney, who sailed in a crew of seventeen XOO miles from Honoliato Tahiti in a replica of a boeifth-century Polynosian cance. Tisedshy, October 27, 8 p.m., Summer Audientum, 802 La Jolda Shored County and Polynosian cancel a Jolda Shored County and Polynosian County of the County and Polynosian County of the County of the

Public Forum on Cancer, the fifth armual of Scripps Memortal Hospi-tals, will be conducted by Ny. Stephen Carter of Stanford Unix-crestrs, Laserone Rainer of ULIX-Cancer Center, and Julena Lind of USC Cancer Center, Wednesday, October 28, 733 p.m., Forum Hall, University Towne Centre-Free, 457-689.

3

OFURO

M.

newest hot spot "A HOT TUB EXPERIENCE IN THE ORIGINAL TRADITION" Private garden hot tub rooms available

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HOT TUBS

Radio/TV

"The Lord of the Rings" BBc

"Sprocketts," a series of twenty-six classic Hollywood films, will begin with Angel on My Shoulder, a 1946 film directed by Archie Mayo and starring Paul Muni as a murdered gangster who gets sent back to earth by the devil, Thursday, Oc

Theater Critic Brendan Gill of The New Yorker will discuss his other careers as novelist, travel writer, and biographer, Friday, October 23, 9.30 a.m., KPBS-FM 89.

World Series Baseball, game three will be relevated with the New York Yarkees at the home of the Los Angeles Dodgers, Friday, October 23, 5 pm.; game four will be relevated Saturday, Crobber 24 in 12-30 pm.; game four, of necessary, will be Sanday, October 25, 1.10 pm.; game four, of necessary, will be Sanday, October 25, 1.10 pm.; game four, of necessary, will be Sanday, October 25, 1.50 pm.; and game seven. if Wednesday, October 28, 5 pm.; Channel 10.

"Is Modern Architecture Disastrous!" will be the question raised and put to rest by Tom Wolfe, author of From Banknas to Our House, on "Firing Line." Saturday, October 24, 7 p.m., Channel 15.

New York Marathon will be run Sunday, October 25, 10:30 a.m. Channel 10.

part series of the New York Philharmonic, will feature rarely performed nineteenth-century works, beginning Sunday, October 25, 1 p.m., KPBS-FM 89.

"The Merry Widow," Lehar's operetta, will be broadcase by the San Francisco Opera with Joan Sutherland in the title role, Sunday, October 25, 7 p.m., KPBS-FM 89.

"A Town Like Alice" will con time with Jean traveling to out-back Australia in search of her POW, Sunday, October 25, 9 p.m.; repeating Monday, October 26, 1:30 p.m.; and Sunday, November I, 11 a.m., Channel 15.

Monday Night Football will pit the Houston Oilers against the Pitsburgh Steelers in the city of steel, Monday, October 26, 6 p.m., Channel 10.

"Ballot '81," a program covering candidates and issues, will look at

Japanese Film Director Akira kirissawa will be Dick Caverr's guest, Thursday, October 22, 6:36 and 11:30 p.m., Channel 15.

radio dramatization will continue with "The Knife in the Dark" and "The Council of Elrond," in which Fredo is wounded by a Black Rider

tober 22, 9 p.m.; repeating Mon-day, October 26, noon, Channel 15.

Charger Football will be televised from the Chicago Bears, Sunday, October 25, 1 p.m., Channel 39

"The Romantic Era," an eight

Sunday in the NFL will present the Los Angeles Rams at the San Fran-cisco 49ers, Sunday, October 25, 1 p.m., Channel 8.

Aztec Football against the U. of Hawaii Rainbow Warriors will be televised Sunday, October 25, 4 p.m., Channel 6.

"On the Waterfront," the 1954 winner of eight Academy Awards, directed by Elia Kazan from a box by Budd Schulberg, and starting Marlon Brando and Eva Marie Saint, will be airof Synday, Oc-tober 25, 8 p.m., Channel 6.

Selection of eighteenth-century period furniture, will be on view through October 30, Southwestern College Art Gallery, 900 Oray Lakes Road, Chula Vista. 421-1180. "The Nine Day Work Week," an exhibition of political silkscreened works by Connie Jeung-Mills, will be displayed through October 30.

TO LOCAL EVENTS

"Masters," an exhibition of day, October 23, Monday, Octob day, October 23, Monday, October 26, and Tuesday, October 27, be am. and 6:30 p.m., KPRS-FM-89), am. and 6:30 p.m., KPRS-FM-89), and San Diego City Course Learning and San Diego City Course Learning State (2000). Department of the San Course of t cetamic works by Dora De Larcos, glass pieces by Richard Marquis, sculptural baskets by Ferre Licobs, and painted silks by Mia Kodam, will be on view through October 31, Gallery Eight, 7464 Girard Av-emie, La Jolla. 454-9781.

"Mexican Masters: Today & To-morrow," an exhibition of works by thirty-five established and new artists, including Diego Rivera, Rafiel Tamayo, and Jose Clemente Ototoo, will be on view through October 31, Deicas Art, 1224 Pro-pect Street, La Jolla. 456-1555. "Henry IV," a translation and radio adaptation of the Pirandello play by Paul Vangelisti will be-broadcast on "Los Angeles Theater of the Ear," Wednesday, October 28, 9 p.m., KPFK 90.7 FM.

Galleries

"Detail," an exhibition of large-format black and white photo-graphs by Alan Pitcairn, will open with a reception for the artist, Fri-day, October 23, 6 to 8 p.m.; and

remain on view through November 22, Gallery Photo Lab 8, 4620 Mis-sion Boulevard, Pacific Beach. 272-8271.

"Faces of Flestas: Mexican Masks in Context," an exhibition of 125 Mexican mass with documenta-tion of their function in dances, fiestas, and ceremonies, will open with a reception featuring music by Los Compaders Tris, Fralay, Co-tober 23, 7 to 9 p.m.; and continue through November 21, University Gallery, SDSU, 265-6800.

"Quantum Paintings," mixed-medla images by Tom Frankovich, will be exhibited at a reception, Friday, October 23, 8 p.m. to mid-night; and through November 1, Installation Gallery, 447 Fifth Av-enue, downtown. 232-9915.

Early Works of performance/ conceptual artist Eleanor Antin-including reconstructed postraits and videotaped performances from the late Sixties to the early Seven-ties, will be on exhibit through November 14. Beehm Gallery, Palomar College, with a shele/ Cytobler 28, inson, noom C-43, Palomar College, 744-1150.

"Mothers and Children," an exhibition of photographic studies of the America Indian by Edward Curtis, will be on view through Oc-tober 26, Founders Gallery, USD. 291-6480.

"The Human Landscape," an exhibition of images by eighteen photographers, including Yousuf Kash, Eiswad Curtis, Irving Penn, Richard Avedon, and Josef Koudelka, will be displayed through October 27, Photography Callery, 1468 Giran Avenue, La Joila, 459-1800.

"America's Architectural Her-itage," an exhibition of photo-graphs by G.E. Kidder Smith that records the achievements of Amer-ican architecture from the Twelfth Century to the mid-1970s, and a

Prints, collographs, drypoints, etchings, embossings, serigraphs, woodcuts, and lithographs, by members of Artists Equity will be on exhibit through October 31, Studio 21, Spanish Village, Balboa Park.

"The Landscapes," paintings and drawings by Jim Rosen, will be ex-hibited through November 4, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

3-D

3-D teaminus from page 10 camera (to be produced by Times for the U.S. market) is expected by reintroduce stereo to revived talk about 3-D television.

Keeping 3-D alive and promoting it among photographers has benth 8 in promoting it among photographers has benth 8 in Diego Stree Camera Club, a member of the Photographic Society of America. On the fourth Wednesday of almost every month, after awapping, neither the produced of the Photographic Society of America. On the fourth Wednesday of almost every month, after awapping, neither the produced of the Photographic Society of America. On the fourth Wednesday of almost every month, after awapping, neither the produced of the Photographic Society of the Society of t Handpainted Photographs, "Bondaged with Bows" and "Painted Women" by Karen Truax, and "Maks" by Kraytnna Baker, will be exhibited at an opening reception, Friday, Cytober 23, 8 to 10 pm; and through November 28, Callery Graphics, 3647 Fifth Avenue, Hillcrest. 295-3538.

and eyestrain that, for some, result from other methods of JD projection.

James and the projection of the projection of

else will do. In some cases nothing else matters

- Russ Lewis

Violin

(continued from page 1) violinist János Négyesy performs on both a traditional wooden violin and the new Mathews electronic violin. His program will include Bach's Partita in D will include Buch's Partita in D Minor; a première performance of Blumenthaler's Sonata for Solo Volin; Violin Control." for violin and synthesizer, by Kessler, "Captices" by Paganini; and "Solo Violin Piece I" by Verin. Negyew, a member of the music department at UCSD, is a specialist in the performance of contemporary and experimental works.

of contemporary and experimental works. János Négyesy's concert of music performed on acoustic and electronic violins will take place Wednesday, October 28, at 8:00 p.m., in UCSD's Mandeville Recital Hall. For ticket information, call 452-3229.

— Thomas Arne

Masks

category are made of unblemished, durable, carefully

chosen wood, skillfully carved and enameled over a white ground. Masks in the nely category are often made of insect-scarred soft woods, rough

misect scarred soft woods, rough carved and sloppily painted. But it is the ugly masks that capture our attention, as anyone who has been present at these dances can attest. The dancers with the ugly masks are noisy. with the only masks are noisy, obscene, blasphemous, and aggressive. They are buffsons, they perform acrobatics in high places, and they practice participatory theater. They use whips and his ronlookers with clubs and dead animals. They humiliate the bystander by forcing him into the role of an accomplicit is no pubezone are focing him into the role of an accomplice in an obscene act. At East raws, "It is the ugly ones who carry the heavy message. Their accruties hit you in the perceptions are jumbled — things stand on their head." Such chaotic behavior has a cleansing function, making it possible to resume ordinary existence. The ugly ones always perform in a time of crisis. In the account of the control of the c

The art of the masks of Mexico grows directly from lived experience, and out of a set of beliefs that makes no separation between the secular and the religious. To understand these masks it is necessary to view them in the context of their own culture. Dozens of photographs are part of the exhibit, showing (continued from page 1) tepejuanes, which means "people eaters" in the Indian language of Nahuatl. Masks in the beautiful

and most important, a symposium on Mexican maski on Saturday, November 7 from on Saturday, November 7 in 9,00 a.m. to 4,00 p.m. with Isser, Betty Ann Brown of USC, and a delegation of scholars from UCLA which includes Cecelia Klein, John Pohl, H.B. Nicholson, and Alegra Snyder. It is ironic that these masks

It is ironic that these masks are being shown in an art gallery because that inevitably confers on them value as art objects. The curators of the exhibition, however, have taken pains to point out their value as deeply meaningful cultural artifacts in Mexico. At a time when collectors are plundering

Mexico At a time when collecton are plundering archaeological sites, an exhibit of this kind must be presented with caution lest collectors also accelerate their exploitation of native cardispeople. Fact of Florias Mexican Musica in Contex runs from Saruday. Chebber 24 though November 24, Loglider huma ner Tuest of Horiza to the Context runs from Saruday. On the Context runs from Saruday November 1, 1987. 8:00 p. m. The public is invited to an opening reception tomorrow, Friday. October 23, from 7:00 to 9:00 p.m., with music provided by Los Compadres, costumes and masks are encouraged. For more information, call 265-5171 or 265-6511.

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READER'S GUIDE TO THE THEATER In Drifty Linear, the Betash playwright poles service Inn at the English improper in the English improvement in the English Addit Fren derest. Her can playwright Addit Fren derest. Her can playwright Addit Fren derest. Her can be a service of the English in the English

off Smith, commentary is by onathan Saville and Jeff Smith. Sonathart Saculte and Jeff Smith-information is accurate according to material ginen us, but it is always uses to phone the theater for any last-minute changes and to impure about ticket accusability. Many theaters offer discounts to students senior citizens, and the military, ask at the box office.

at the box office.

ANNE CET YOUR GGIN
The Pine His Players offer the long
The Pine His Players of the Pine His Players
The His Players
The Pine His P Exerminant they also sing 1 mere's no. Business Like Show Business: Trudie Crackers is executive director. Elyan Lausasde is musical director. Other the second single single second single embers of the all-Julian cast include embers of the all-Julian cast include embers of the second single embers of the second single howard. The musical is proceeded six bathecus buffet, cooked outdoors the mountain air of Julian (150 m). Pine Hills Lodge, through December

BABES IN TOYLAND BABES IN TOYLAND
The San Diego Junior Theatre opens
tis thiny-fourth season with Victor
Herbert's musical extravaganases in
Mother Gooseland — a realm peopla with the characters from Mother
Goose, lovers and villains, all vatched
over by thy solders. Ole Nation's the musical
directs and Net Caton's the Musical
direct director Members of the cast include Jimmy Salas, Sixee Wiesenberg, Jamie Regam, Bill Simmons, Dokght Webster, and Jessica Sheridan. The set is designed by N. Dison Flah, the lights are by Jones Flah, the lights are by Tony Chambers, and the logists are by Tony Chambers, and the bound is by Tim Rever. Kerin Sai is the stage manager for this family musical. (Sm.). Casa del Prado Theatre (Balboe Paris, Fisias, Conterte 23 trensuch:

BAREFOOT IN THE PARK BAREFOOT IN THE PARK
THE SCRIPS RANCE Community
Theatre offers the Hell Simon comedy
about newlew-des Healt from a management
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in an old remed flar in Healt New William
Corrier has a carefere attitude toward
life. her husband Paul is a stuffed shirt
electated to his new Carefer in list.
Each has a few adjustments to make.
Each has a few adjustments to make.
And Corrier for and the "Le winds of
the Corrier for and the "Le winds of
things to say as well. Peter King directs

elasco, the couple's upstairs eighbor and resident eccentric at the Lyoutin Theater. The program described as an enertainment demod how Shakespearer yellow. All include Missammer Night's Decam, Orbeille, and As You Lave. It. During their stay at USEL the attasts will give lectures, seminars, and workshops, and hold informal meetings with students (16th). The school of the students (16th). The school of 18th of the 18th of Elaine Rinner is the bride's mother. And Jerry Ha.pin is the telephone man. (Sm.) Waggenheim Junior High School. Waggenheim Junior High Schoo Warden Mesa, through October 24, Friday and Saturday at 8:00 p.m. INSELS ARE EMPORION
The production of Being Connelment and Adolph Germs musical is the Text production of Being Connelment and Adolph Germs musical is a threat the second of the Second Period Period Second Period Period Second Period BELLS ARE RINGING

CYRANO de BERGERAC
The Palomar College Theatre offers
the heroic connedy by Edmond
Rostand as its fall production. Cyrano
loves Roxane, but because of his loves Rosane, but because of his grotesquely elongated nose, he refrains from telling her of his feelings. When she begins to love Christian, a young guardsman in Cyrano's company, the musician-poet-swordsman-philosopher company, on management of the proper process of the process of the

p.m.

DIACCEA
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Cardeno on Long, and Will Newbord
Carnette State

clums urbanity, undermeth which is talented young performer who gives the distinct impression that he can't wait to get on that stage. After his first appearance, in what is essentially a minor role, the audience can t wait for him to come back. Dunna Tenney is also a capable foll for Start's artics. Their rendition of "Sabburg," in which Sandor woo Sue't bank account, is a fleasure. As or the Devent Andrews of the same stage of the same st

p.m. Waltiere Sattrogi, Navasce 21 a 2200 p.m.

DANY VANKEES
The second production in the North
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makes a pact with the deel in order to
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Contro

DIRTY LINEN and NEW-FOLIND-LAND The Marquis Public Theater presents this satirical diptych by Torn Stoppard.

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Gaslamp Quarter Theatre, through October 31: Tuesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

BORROWER ROBES AND SEEMING TRITTIB United States international University's School of Performing and Visual Arts house five actors—from the Royal Shakespeare Company, the National Theater of Green Birtain, and America — for a two-day residency. The four Breath actors, Martin Best, Brian Cox, States in Pretwood, and James Laurencon, joint American actess



READER'S GUIDE TO THE

the cornedy Jay Allen adapted from Borillet and Grody, in the jay, a forty-year old divorce is introduced to True comance. By an active teetity two-year-old millionaire. Directed by D. Lamy Secklang. 40 Carats will man the first use of the new revolving stage at the Ben Polak Fine Att Center. (Sm.) Ben Polak Fine Att Denter, through Novembre B, Thunday through November 8; Thursday through Saturday at 8-00 p.m. Matinee Sunday, October 25, November 1, and November 8 at 2:00 p.m.



THE COOL OUTCOME OF SETTEMAN THE PROJECT AND T

Standary, Floormiber 7 at 200 pm.
HORMED MOCKING STANDARY
GENERAL STANDARY Naus to Me. Jeny Schweibert is the how's director, corproducer, a contributing wither, and solor. The cast side includes Type Albeido and Lusers die Lans, (Smr.) Golden Egg Ornelet House, Wild West Villagi, Corner Cly Participy at Missier, Excendible, through October 24, Pfidally and Standier, dinner at 7:00 pm., show shorely threather. For information, and 450–4620.

HOW THE OTHER HALF LOVES The San Dieguito Little Theatre opens its new season with the comedy-farce by Alan Ayechbourn. Two couples share a complicated living situation.

complex. It looks as if they may share bed, board, and brief. "Tans Ross, whose most recent work was the excellent file Garine at the Maru-ais. Public Theatre, directs, ISm.). San Dieguito Little Theatre, Del Mar. Faisgrounds, Del Mar, through October 31; Thursday through Sunday at 8:00 p.m.

DOLI DOL

The layer Clare or Thesize presents the musical with book and juricis by Tomicanes and music with book and juricis by Tomicanes and music by Heavy Schmidt. Besed on June 16 Hearing's jays The Michael and Junes. Besed on June 16 Hearing's June 16 Hearing Hearin IDOLIDOL

Am, cutain at 1:15 p.m.

BY TOMB

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P.T. ROYAL PINEM
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comedy, continues its open-ended run at the Marques Public Theater, Fridays at noon. For information call 283-9972.

289-9972 SP 1970 SP 19

TRIBUTE
In recent years, the Flesta Dinner
Theatre has seemed as if it were a
burial ground for old Yell Simon
comedies. This is hardly the case with
its current production, however.
Bernard Stade's drarms — about a

tather with a Peter Pan complet," and a son who sets like a medific aged men — in a sensitively, descend, in the second second with a service of the second with a second with a second with a second with a second seco

neon, cutter at 1:15 p.m.

THE GIPPATTE

The Alpha Omnaga Players open their
fall season with the whiter by Docolly
McCardle and Tim Kelly about a
brother and sister who buy an old
English house. Shortly after title year

English house. Shortly after they move
in the house. The hop jears find the
previous tensits saw airrials:

The case includes Else Hegger, Jody
Hagiles, Mark Boom, Rayer Coving,

English Seventin, Player Watersant, Plant

Aling, Teny Malayer, Jock Calystes, and

Ann Richardson. The set design, technical effects, and lightins for the production are by Henry Swarton. If costumes are designed by Lynn Morgan. (Sm.)

Alpha Orniga Playhouse. 1931 Tyler Awrune. Sin Depo. through November 22; Friday and Saturday at 4600 pm. For information call.

THE WARRIOR'S HUSBAND
Julian Thompson's comedy is based
loosely on an accient Greek legand
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women who lived in Asia Miror, and
of Greeks. Ginder the guise of comedy,
the play suggests piralishy at least that
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Theater Directory

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Palomar College Theatre, San Murcos
744-8860

3900 Lomeland Drive, Point Lome 222-6474 x248

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239-2255
CMC THEATRE
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265-6864
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265-6947 SAN DIEGUTO LITTLE THEATRE Del Mar Fai grounds. Del Mar 755-7358

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Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216

SOUTHWESTERN COLLEGE Azena Theater, Mayar Itali 900 Olay Lakes Road, Chula Vista 421-1180 SPRECKELS THEATRE 121 Broadway, downtown 233-6541

GIFTED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

ESITY OF CALIFORNIA SAN

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Apostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

One couldn't hope to find two tenured keyboard virtuosi more different in their approach to performance than Chick Corea and Keith Jarrett. Corea can rightfully be credited with having produced some of the most creative, electrifying most creative, electrifying fusion music ever composed when he fronted the four-piece Return to Forever that included drummer Lenny White, bassist Stanley Clarke, and either Bill Connors or Al DiMeola on wither. The most composite the control of guitar. The most commonly heard and least relevant criticism leveled at Corea at that time had to do with his andering to the rock audience at the expense of his art, as if the mere act of turning up the juice were of itself a gesture of defiance toward Corea's jazz roots, or a symbolic

abandonment of serious intent.
While I would differ with the anal retentives who could anal retentives who could perceive only the two-dimensional aspects of Corea's musical shifting of gears, it was obvious (and admitted by Corea) that Return to Forever acted as a vehicle for a wider propagation of the music that Corea had been making since his work with Latin stars like Mongo



Santamaria, Willie Bobo, and associated with that form Santamaria, Willie Bobo, and even Herbie Mann in the early Sixties. If Corea is less visible and perhaps less popular today than he was in the early Seventies, and if he has returned to the small-ensemble acoustic stuff on which he originally cut his improvisation. Jarrett, to the contrary, has gone to rude and unusual lengths to offend those who would comprise his audience, but his arrogance has instead enthusiasm of music critics many of whom have come to originally cut his improvisatory teeth, his name nevertheless regard Jarrett as a great musician and a true popinjay. The complaint that Jarrett takes himself and his music too continues to be synonymous with fusion and the tena

seriously seems to me a weightless one. Such an accusation should only be aimed at musicians who have little or nothing to offer, and since Jarrett has a great deal to offer, the eightless are less deservedly hurled at his self-image than at the self-image than at the manifestation of same during a

It is easy to describe Jarrett's

It is easy to describe Jarrett rapport with an audience: it is nonexistent. One feels at a Jarrett performance the same tension and self-consciousness that must attend an intern's first participation in a delicate brain surgery, or an altar boy's first High Mass at the Vatican. Jarrett creates an atmosphere of such grandiose import that one is afraid to move or clear one's throat for fear of disturbing the fragile communication be Jarrett and the Supreme Being Jarrett and the Supreme Being. He is also capricious. During one of his concerts I attended, Jarrett stopped in midpiece, strode off stage, returned with a wrench, and proceeded to tune one note on the piano for twenty or thirty minutes, as though he were rehearsing in the privacy of his cellar. When the audience grew restive. Jarrett admonished them for their impatience and nerve, concluding this hazardite with concluding his harangue with the observation that most of those in attendance had probably arrived by skateboard probably arrived by skateboard an allusion, no doubt, to the listeners' lack of class and sophistication. If Jarrett can be faulted for

vixen-in-heat posturing and concentrates on finding material worthy of her exceptional set of pipes. I found encouragement in her feisty encouragement in her feisty cover of the Rascals' "You Better Run," and even in the cliche-ridden AM hit, "Hit Me with Your Best Shot," which was unsportsmanlike conduct, he must also be applauded for the communicative strength of his pianistic talents, which are decent enough for that genre. But Benatar is apparently so trapped by her self-constructed pianistic taients, which are magnificent. Unlike Corea, whose bearning face welcomes the audience's emotional involvement, Jarrett draws you into his private world with an sexy image that she is probably doomed to dry-humping amplifiers and screaming into nis private world with an engaging soloistic style that combines the most familiar blues and gospel chordings with the avant-gardist's penchant for dramatic tempo and key shifts and pantonality. Hypnotic bass figures, breathless runs, and a dazzling technicar suns, and a dazzling technicar suns. embarrassing naivete for the

dazzling technique are only partly representative of an improvisational arsenal that is capable of both rarified intellectualism and

intellectualism and heart-tugging sentimentality. You may occasionally be put off by Jarrett's demeanor, but you will never be disappointed by his

Jarrett will appear at the Fox Theatre on Friday night, while Corea will perform trio music with drummer Roy Haynes and bassist Miroslav Vitous Tuesday night at UCSD's Mandeville

Auditorium.

A busy concert week also includes a show this weekend featuring Pat Benatar. Benatar is a rock vocalist with great potential, and if potential seems a strange word to use in

and who is a bona fide big draw in concert, then so be it. For me Benatar will not realize her real

value until she drops the

next several years, all the while betraying in interviews a set of middle-class values more consistent with those of Marie Osmond. A radical change of direction is in order here Benatar will appear at the Sports Arena Saturday nigh with former New York Dol David Johansen, of whom the

David Johansen, of whom the less said the better. Filling out a varied concert agenda are 20/20 and This Kids at Distillery East, tonight, Thursday; Freddie McGregor and the One Wibe Band playing reggae at the Adams Avenue

James and the King Bees and the Naughty Sweeties in a Backdoor Friday; Count Basie and His Orchestra at the Fox Theatre on Saturday night; the popular and often incomprehensible humor of the

ricomprehensible humor of Firesign Theatre Saturday night at UCSD's Mandeville Auditorium; the feminist songstress Holly Near in the auditorium of Horace Mann Junior High on Saturday, and blues veteran John Hammond at the Belly Up Tavern Sunday.

CONCERTS

20/20 and This Kids: Distiller East, tonight, Thursday, 8 p.m Mission at Metcalf, Escondido 741,9204

Keith Jarrett: Fox Theatre, Friday. October 23, 8 p.m., 720 B Street. 236-6510.

Middle Class, Minutemen, and Men of Clay: Fairmount Hall, Friday, October 23, 8 p.m., 3760 Fairmount Avenue. 224-6457.

Freddie McGregor: Adams Avenue Theatre, Friday, October 23, 7:30

Jamie James and the King Bees and the Naughty Sweetles: SDSU Backdoor, Friday, October 23, 9 p.m. 265-6947.

Count Basic and his Orchestra: Fox Theatre, Saturday, October 24, p.m., 720 B Street, 233-6331 or 555-9949.

Pat Benatar and David Johansen Sports Arena, Saturday, October 24, 8 p.m., Sports Arena Boulevard. 224-4176.

Firesign Theatre: UCSD's Mandeville Auditorium, Saturday October 24, 8 p.m. 452-4102.

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KGB-FM 13K 101-5 Saturday, October 24, 8:00 PM San Diego Sports Arena Reserved Seats \$9.50, \$8.50 Sallinamin 1118 SPORTS ARENA available at Sports Arena Box Office, Mad Jack's, On Target Rec Leo's Stereo, Aztec Center Box Office, and all Arena outlets. For more information call 224-4176



Holly Near: Mann Junior High Auditorium, Saturday, October 24 8 p.m., 4345 54th Street, 282-4519

John Hammond: Belly Up Tavern. Sunday, October 25, 9 p.m., 14 South Cedros Avenue, Solana Beach. 481-9022.

Chick Corea with Roy Haynes and Miroslav Vitous: UCSD's Mandeville Auditorium, Tuesday, October 27, 7:30 and 10 p.m. 452-4102.

Strange Daze: SDSU's Backdoor, Friday, October 30, 8 and 10 p.m. 265-6947.

Wailers: Golden Hall, Sunday November 1, 8 p.m., Community

Concourse, downtown, 283-1566 or 233-4271.

The Knack: SDSU's Montezuma Hall, Wednesday, November 4, 8 p.m. 265-6847

Martin Mull and Drifting Norwood and the Love Gods featuring Jack Tempehin: SDSU Open-Air Amphitheatre, Saturday, November 7, 2:30 p.m. 265-6947.

John Prine and Rosie Flores: Bacchanal, Saturday, November 7 and 10 p.m., 8022 Clairemont Mesa Boulevard, 560-8069. Gary Myrick and the Figures: Bacchanal, Sunday, November 8, 8 **CLUBS**

p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Friday afternoon or Saturday before 5:00 p.m. The listings are free

North County

Albatross, 1309 Camino Del Mar, Del Mar, 755-6744; Mark Lessmar Band, rock and blues. Thursday Band, rock and brites, triursday through salurday, Bob Long, ragtime and jazz piano, and Nan Cie Hamilton, vocalist, Sunday through Wednesday, with the Bob Long Band Sunday, Tuesday, and

Auchorage Fish Company, 3878 Carisbad Boulevard, Carisbad, 729-3170; Pride and Joy, rock and roll. Tuesday through Saturday. Barr X Ranch House, 119 East Bros-dway, Vista. 724-0510: Moxy

Wednesday through Saturda

Belly Up Tavern, 143 Sauth Centers enue, Solana Beach, 481-9022 uffle, rock and roll, Thursday erry Riopelle, rock and roll. Shuffle, rock and roll, Friday and Saturday: John Hammond Sunday; Jerry McCann and the Gigolos, rock and roll, Wednesda

Bobby G's, 485 First Street. Encinitas. 436-7397: The Johnny Almond Band, rock and roll Thursday through Saturday F 1 Temple Band, rock and roll. Se

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Burn Steer Saloon, East Valley 743-6422: Richie Gary and Sundown, country, Wedner

Charlie's Little Bit of Country, San Marcos Boulevard at Highway 78, San Marcos. 744-4120: Dallas Express, country, Tuesday through Sunday.

Distillery East, 755 Metcalf Street Escondido. 741-9393: 20/20, rock and roll, This Kids, rock and roll. Thursday; dance with Rockin' Stevie W., Friday and Saturday; Fine Line, rock and roll, Foreign Affairs rock and roll, Sunday, Greater San Diego Talent Search featuring four hands Wicknessen

Sierra Boulevard, Solana Beach. 755-6733: Incognito, new wave. Thursday through Saturday: Moving Targets, new wave.

El Comal Restaurant, 12845 Poway Road, Poway, 486-1010: Gabriel, contemporary, country, variety.

Fireside Restaurant and Lounge. 439 West Washington, Escondic 745-1931: Planet, rock and roll, Thursday through Saturday; Sky High, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438

The Trio featuring Billy Fender jazz, Thursday through Saturday; jazz jam session with Tony Ortega mith with Ella Ruth Piggee, jazz Tucsday and Wednesda

Boulevard, Caristiad, 729-3189: Off Limits, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

Francine's, 939 North Hill Street Oceanside, 722-7123; Quick, top 40, Thursday through Sunday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Crack 'A Noon, contemporary, Friday through

Monday: Pelikan Alley contemporary, Tuesday through Thursday.

Hungry Hunser, 1221 Vista Way, Oceanside, 433-2633: Bauer and Fox, contemporary. Tuesday through Saturday; Ed Cunningham and Barry Dempsey of the Amber Band, rock and roll, Sunday and Mondre.

country, Thursday; Onyx, rock and roll, Friday and Saturday.

Longshet Saloon, 843 Grand Avertug, San Marcos, 744-8576;

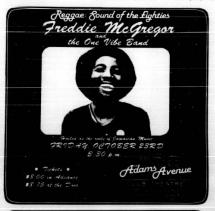
Jolly Roger, 1900 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, oldies through contemporary, Wednesday through Saturday.

Kooter Brown's, 656 First Street, Encinitas. 942-2980: The Spurs,

Running Wild, rock and roll, Thursday; the Forks, rock and roll, Friday and Saturday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Oh! Ridge, contemporary, variety, comedy, Tuesday through Saturday.

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935: Richie Hunt, contemporary, Wednesday through Saturday; John







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Poseidon, 1690 Coast Boulevard Del Mar. 755-9345: Poison ley, rock and Friday

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070; The E. J. Temple Band rock and roll, Wednesday through

Ralph and Eddie's, 370 Grand Avenue, Carlsbad. 729-2989: Jack Johnson, country western, Friday and Saturday.

The Rancho, 116 Escondido Avenue, Vista: Rick Fagan, easy listening. Thursday through

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998: Western All Stars, country western, Wednesday through Sunday.

Red's Place, 380 North El Camino Real, Encinitas. 942-1676: The Forks, rock and roll, Thursday; Jerry McCann and the Gigolos, rock and roll, Friday and Saturday.

Escondido. 743-0920: Forecast variety. Thursday through Saturday.

Stage Coach Inn, 1865 Vista Way. Vista. 724-9090: The Swingtimers country swing and contemporary. Thursday through Sunday.

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: The Dallas Collins Band, contemporary and rock, Thursday; Curt Stars Jazz Band, jazz, Sunday: Tweed Sneakers, new

Triton, 2530 South Highway 101, Cardiff, 578-6440: The East/West Band, rock and roll, Tuesday through Saturday; Jerry McCanr and the Gigolos, rock and roll, Sunday and Monday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749-1466: Rawhide, country, Thursday through Saturday.

Windjammer, 2591 South Highway 101, Cardiff, 753-0188; Herneboy, rock and roll, Thursday; Dirk Debonaire and the Boat People, new wave variety, Friday and Saturday; the Whiptones, Sunday and Monday; Shake, rock and roll, Tuesday and Wednesday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Roberta Linn and the Gamblers, country pop, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive Mission Bay, 488-0551; The

Bahis Hotel, 998 West Mission Drive, Mission Bay. 488-0551: Jonathon Von Brana and Thunderbyrd, Elvis impersona Tuesday through Saturday.

Magnusson Quartet, jazz, Friday and Saturday; Gary Music Co., Latin jazz, Sunday; Rob Schneiderman, jazz, Monday; the Bruce Cameron Trio, Jazz, Tuesday; Bob Holtz Trio, jazz, Wednesday. The Beach Clab, 1921 Bacon Street, Ocean Beach. 222-6822: Highway Robbery, rock and roll, Thursday through Saturday.

Beachcomber West, 2903 Missio Boulevard, South Mission Beach 275-2722: The Rollers, rock and Chuch's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Ella Ruth Piggee Quartet, jazz, Thursday through Sunday. Blue Parrot, 1298 Prospect Street, La Jolla. 454-9131: Denise Jeter

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Voltaire Street, Point Loma. 224-3695: The Jimmy Corsaro Ensemble with Ron Pree and Joe Marillo, jazz, Tuesday through

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541:

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Next, rock and roll, 'Buesday through Saturday; Poison Ny, rock and roll, Sunday and Monday.

Jose Marghy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Thursderbolt the Wondercolt, rock and roll, Thursday through Saturday, Cindy and the Sinners, rock and roll, Sunday and Monday;

the Nornads, rockin' blues, Tuesday and Wednesday.

Plachar's, 2966 Midway Drive, Lorna Portal. 224-2401: John Campbell and Page Powers with Firesign, top 40, Thursday, Tuesday, and Wednesday; Colour, Latino, Priday and Saturday, Hector Valle Salsa Hachine, salsa, Sunday.

Mexican Village, 120 Orange Joenue, Coronado. 435-1822: The Third Degree, contemporary, Priday and Saturday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal. 226-1871: Wild Hair,



Strictly Rock & Roll Thurs.-Sat Fri. & Sat., Oct. 23 & 24 Jerry McCann & the Gigolo\$

Forks

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VISION IS COMING THE BEACH CLUB

-

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: BBC, top 40, Tuesday through

Wild, Wild West, 1740 East Vista Way, Vista. 726-8770: Printed Circus, rock and roll, Tuesday

All The Way Inn, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: The Ram Band, rock and roll. Tuesday through Saturday.













Tues Bruce Cameron Trio

Coming: Charles McPherson 11/6, 11/7; Buddy Collette 11/20, 11/21

Wed. Bob Holtz Trio

TONY CRTEGA CHARLES SMITH and CLARENCE BELL featuring ELLA RUTH PIGGEE Bob Magnussen out Sun Gary Music Co. Latin Jazz Mon Rob Schneiderman Trio

CHEST A Fish House West 2633 So. Hwy. 101 Cardiff 753-6438



harmonies. Thursday through Saturday: Gary Sherwood, contemporary, Tuesday and Wednesday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach. 488-9598: Swiftkick. rock and roll. Thursday through Sunday: Tremor, rock and rol Monday: Blackberry Winter, rock and roll, Tuesday and Wednesday

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Baze and A Touch of Country, Tuesday through

W.D. Pabst and Company/Rodeway Inn. 2901 Nimitz Boulevard, Point Loma. 224-3655: The Oklahoma Band, country. Tuesday through Saturday.

The Red Garter, 2228 Bacon Street, Ocean Beach. 222-8131: Beer Feat, rock and roll. Friday and Saturday. Rodeo, 8980 Via La Jolla, La Jolla,

SAN DIEGO

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WORLD SERIES

The Surfer Lounge, 711 Pacific Beach Drive, Pacific Beach, 488-9134; Delene Zatroich, contemporary, Friday, Saturday, and Monday evenings, and Sunday 457-5590: Moving Targets, new wave. Thursday through Sature wave, Thursday through Saturday: Bratz, rock and roll. Sunday through Tuesday. afternoon.

> Vacation Village Hotel, Bay Lounge 274-4630; Shine-It-On.

DODGERS YANKEES

evard, Loma Portal. 223-9158: The Steve O Connor Quartet, jazz, Tuesday through Saturday. The Silver Fox Lounge, 1833

TICKET

PAT BENATAR

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FRANK ZAPPA & DEVO POLICE

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273-9190: Maddie Lewis and Ray

Latin, Friday and Saturday

Windrose, 1935 Quivira Road. Marina Village. Mission Bay Park. 223-2335: Ron Bolton, rock and roll. Wednesday through Saturday

Sunday and Monday

contemporary. Tuesday through Saturday: We Three, contemporary

San Diego North

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; The Midnight Riders, country western, Tuesday through Saturday.

Blarney Stone Pub, 5617 Balion Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: Avenue, Clairemont, 279-2033: Brian Connelly, Irish music, Thursday through Saturday: Jim and Theresa Hinton, Irish music

OCT, 24

OCT 29

Wednesday and Sunday Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Jetexas, rockin' country, Wednesday through Saturday.

Black Angus, 5247 Kearrry Villa

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: RPM, top 40, Tuesday through Saturday.

Road, Kearriy Mesa. 279-3100 Michael Dane, contemporary, Tuesday through Saturday.

Cullpeppers, 7380 Golfcrest Place San Carlos. 460-5400: Dale Pearson, piano bar, Wednesday

Cunningham's, 7094 Miramar Road, Mira Mesa. 578-1216: Rick Backus and Harmony, country, Tuesday through Saturday; Shindig, country, Sunday.

Flanigan's, 5373 Mission Center Road, Mission Valley. 291-8635; Oases, top 40, Tuesday through Saturday.

Hanalei Hotel, Islands Lounge. 2270 Hotel Circle North, Mission Valley. 297-1101: Elements. Tuesday through Saturday; Jinnal Williams, mellow music, Sunday and Monday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South Mission Valley, 291-5720: High Society, contemporary, Tuesday through Saturday.

Houlihan's Old Place, 5323 Missie Center Road, Mission Valley 297-6370: Chicago Shakers, Chicago blues, Friday and Saturday

Journey, 5375 Kearny Villa Road. Kearny Mesa. 279-2040: Sabotage, rock and roll, the Jones Band, rock and roll. Sinner, rock and roll. Future, rock and roll, Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Tailwint, contemporary. Thursday through Saturday, Mike Sanders, contemporary, Sunday and Monday, Mike Murphy, contemporary, Tuesday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers. Beatles music and '60s rock, Tuesday through Saturday, with the Dallas Collins Band, Friday.

London Opers House, 5404 Balbox Avenue, Clairemont. 279-2390: The Steve Orr Band, contemporary. Tuesday through Saturday; Larry Rathburn, contemporary, Sunday

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Feelin', top 40, Monday through Saturday

Monterry Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Pastrax, contemporary, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Monday,

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: Illusion, rock and roll, Tuesday through Saturday.

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

The Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Jim McCann, Irish

Bratz, rock and roll, Thursday Reuben's Plankhouse, 7637 Balboa through Saturday: Artisan, rock and roll, Sunday: Rick Elias Band, rock Avenue, Clairemont, 278-7373: John Barker, folk rock, Tuesday through Saturday. and roll, the Puppies, new wave, Four Eyes, new wave, Tuesday; Spirit, 1130 Buenos Avens

Spirit. 1139 Buenos Avenue, Bay Park. 276-3902 The Rick Elias Band, nock and mil, plus guests. Tuurskay Beache and the Beachmats, triythm and blues; the Nomads, ruckin blues; plus guests, Friday, the Penglains, rock and roil, Stripes, mok and roil, Sure, rock and roil, but guest public plus and public plus and and roil, stripe rock and new wave. Buestay, call club for information; Salty Dogs, rock and roil, the Rent, rock and roil, the Webnesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: The Bass Went Horne, variety — country to punk, Friday and Saturday.

Stadium Club, 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286; Legend, country rock, Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge. 280-9944: Dave Smith, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday

Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Abitene Lounge: Cactus Jack, country, Ruesday through Saturday, Gold Coast Lounge: Tom Maley, Jaino Mar, Tiuesday through Saturday. Pavillion Lounge: Larry Kys Thio, contemporary and light classical. Tuesday through

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: The Oats Band, country, Tuesday through Sunday.

San Diego South Anthony's Harborskie, 1355 North Harbor Drive, downtown. 232-6358: Gary Puckett,

Aztec Bowl, 4356 30th Street, North Park, 283-3135; Dale Allen and the Nacktones, oldies, contemporary, and rock, Wednesday through Satur

Diego. 265-6562; Jamie James and the Kingbees, rock and roll, Naughty Sweeties, rock and roll, Friday.

Beachcomber East, 6344 El Caion Boulevard, East San Diego. 287-3670: The Rollers, rock and roll, Thursday and Friday.

Black Frog Restaurant, 4672 Federal Boulevard, East San D Federal Boulevard, East San Diego. 264-5797: Live jazz, Wednesday and Thursday, call club for information: Wave, iazz Federal

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Larry Page, contemporary, Tuesday through Saturday; the Spud Brothers, music of the '40s, '50s, and '60s, Sunday and Monday.

Bombay Bicycle Club, 2806 Shelter Bombay Bicycle Clab, 2806 Shelter Island Drive, Shelter Island. 224-2483: Durand Begault Cooperative with Susan Mosher, Percy Fergisson, Matthew Petterson, Jazz, Tuesdoy through Saturday; jazz jam session with James Zollar, Sunday; Del Bybee Big Band, jazz, Monday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: West Coast, soft rock, Thursday through Saturday: the Jackstraws Quintet, new Renaissance variety, Sunday afternoon; Peggy Spye, originals,

Dookies, 4125 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Monday through Saturday; Dale Pearson, piano bar, Marguerita Page

light jazz, and rock, Tuesday and

Caravaggio's Restaurant, 1119 Sixth Avenue, downtown.

hours and early afternoon.

Sixth Averue, downtown. 232-2747, Karen Mullally, originals, contemporary folk and blues, lunch

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Birdie Carter Quartet, jazz, Thursday through Saturday, Sunday afternoon.

Crossroads, 345 Market Street, downtown, 233-7856: Gary Nieves

Quartet with Marguerita Page, jazz, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: The Heroes, rock and roll, Thursd through Saturaba, Bill Brackett. X-rated comedy and music, Sunda and Monday, Drifting Norwood an the Love Gods featuring Jack Tempchin, country and contemporary. Westdw and

San Diego's Oldiest Jazz Club 345 Market Street "Downtown in the Gasla on the corner of 4th and Market 233-7856

298-8584: Wait Hodge, Beatles.

Thursday: Annie Levin, folk musi and variety, early evening Friday;

Friday, Cathy Curtis, original and

raditional Irish music, Saturday; Richard Freeman, bluegrass, folk, and originals, Sunday and early evening Tuesday; Old Time Hoot Night with Lou and Virginia

sa Gael Ceili

Trackside, new bluegrass tric

evening Saturday, the

Magicians, Celtic folk and

Curtiss, Monday; Siamsa Ga Irish Band, traditional Irish

music, Tuesday, Lightplay, folk and originals, Wednesday.

Eric's Rib Place, 4263 Taylor Street, Old Town. 299-0060: Gil Warner, piano bar, Tuesday through Saturday.

Pat City/China Camp, 2137 Pacific Highway, downtown. 232-0685: Melissa McCracken, contemporary,

ballads, British folk music

Tuesday through Thursday: Jay Star, contemporary, Friday and

Harmoon Henry's, 2725 Shelter

Holiday Inn/Embarcadem

Tuesday through Saturday Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Jobe and John, contemporary and dance music, Tuesday through Saturday.

Porthole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Fever, contemporary.

International Blend, 4034 30th Street, North Park, 284-9603: B.N.B.L. Quartet, 40c and 55ds bebop, Thursday: Night Shift, reggae, Friday, Embra Samba, samba music, Saturday: Jaime

224-8242: Duende, jazz, Friday and

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THIS SAT.
OCT. 24 PAT IN FRONT OF STAGE
BENATAR

TRIUMPH THURS. OCT. 29 DEF LEPPARD & BLACKFOOT **JOURNEY** IN LA. NOV. 22, 23, 25

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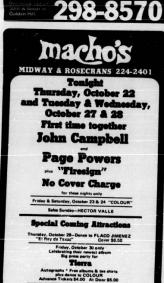
* JOURNEY * IN LOS ANGELES NOV. 22-25

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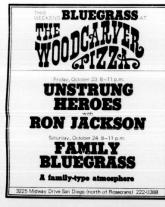


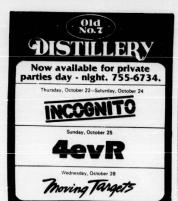
5046 Newport Ave., O.B. 222-5300















My Rich Uncle's, 6205 El Cajon My Rich Uncle's, 8205 El Cajon Boulevard, East San Diego. 287-7332: Plyweir, rock and roll, Thursday through Sunday, with Blitz Brothers and special guest, Sunday; Prophet, rock and roll, Monday through Wednesday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Mary Adams, Irish hary and folksongs. Monday through Friday early evening: Dave Smith, contemporary, Saturday and Sunday early evening.

Prophet Vegetarian Restaurant, 4461 University Avenue. East San Diego. 2827-748t: The Orion Guita Duo, classical guitar, Tuesday, Wednesday, and Friday, Lori Bell and Shep Myers, mellow jazz, Thursday, Saturday, and Sunday; Dan Grant-Fred Benedetti, classicz guitar, Thursday poort, Lori Bell, jazze piano, Friday noon.

Red Coat Inn. 5933 University Avenue, East San Diego, 583-6670: Figgi and the Blitz, top 40, Tuesday through Saturday; Stress, rock and roll, Sunday and Monday.

Reuben's Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-5030: Henry DeGoya, piano music, Tuesday through Saturday.

Sberation Harbor Island, 1399
Harbor Island Drive. Harbor Island, 291
2910; Busterfield Stage Salom:
Stone's Throw, vintage jazz, blues,
and rock, Tusedsy through
Saturday, Sundowner Lourige:
Maglic II, variety, Tuseday through
Saturday; Leslie Gold,
ontemporary and jazz, Sunday and
Monday.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400; Gil and Marti, country western, Monda brough Saturday, jazz jam sess with Jimmy and Jeannie Cheatham.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Mike and Tracy, contemporary, Wednesday through

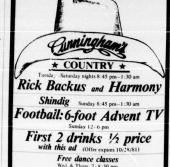
Triton, 6011 El Cajon Boulevard East San Diego, 583-3240: Bruce Cameron Ensemble with Hollis Gentry and Lila Brown, jazz, Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Sky High, rock and roll, Thursiay through Saturday; rock and roll, Sunday through Wednesday, call club for information.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Ira Cobb "Jazzbo." Divisional Saturation "Jazzbo," Dixieland, Sat-Zebra Club, 560 Fifth Avenue







7094 Miramar Road 578-1216

South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Forward Motion, top 40, Wednesday through

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Lanny Prewitt and Cinnamon Ridge, country, Wednesday through Saturday: Ducktail Revue. '50s. rock, Sunday and Monday,

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Thumper, rock and roll, Tuesday through Saturday.

Dock's Cocktails, 317 Third wenue, Chula Vista. 422-1566: Bill Daniels, country western, Tuesday through Thursday: Lee Whittington, contemporary, Friday and Saturday; Earline Reeves, blues, Sunday and Monday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Leather and Lace, country, Thursday through Saturday.

The Landmark, 2511 Sweetwater Road, National City. 475-7313: Saddle Sore, country, Friday and Saturday.

Lotus Blossom. 569 H Street. Chula Vista. 426-5951: Rick Lyon country western, Wednesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Gary Sherwood, contemporary, Friday and Saturday.

W.T.R. Steak Ranch., 2200 Highland Avenue. National City. 474-8849: Ambition. contemporary country and rock, Thursday through Saturday. Jon Sandoval, contemporary, light jazz, originals, Wednesday.

Westerner, 22 West Seventh, National City. 474-2919: Dusty Rhodes, rock and roll, Monday and Tuesday, Tony Mills and Crosscut, rock and roll, Wednesday through Sunday.

The Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The Morning After, rock and roll, Monday; Tuesday through Sunday. recorded dance music and live rock

East County

Alex's Steak House, 7353 El Cajon Boulevard, La Mesa. 460-1500: Jack Costanza and Gerry Woo, contemporary dance music, Tuesday through Saturday.

Big Oak Ranch, 1723 Harbison Canyon Road, Dehesa. 445-3047: California Country Band, country.

Black Angus, 1000 Graves Avenue El Caion, 440-5055; Summer Win top 40, Monday through Saturday

Boss Bill's, 9325 Mission Gorge Road, Santee. 448-9983: Johnny West and the Chaparrals, country, Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757 Nightrunner, country and contemporary, Wednesday through Saturday.

Castaways, 10757 Woodside Avenue, Santee, 449-6700: The Times, rock and roll, Tuesday through Saturday.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa. 462-1579: Carl Simmons and Southern Comfort, country western, Tuesday through Saturday; Country Justice, country western, Sunday and Monday.

The Diamond Lounge/Aunt Emma's, 1532 East Main Street. El Cajon. 442-7288: Country Comfort.

Ember Room, 7059 El Cajon Boulevard, La Mesa, 463-2263; Pony Express, country rock, Thursday through Saturday.

Lakeland Resort, Highway 79. Cuyamaca. 765-0736; Country music, Friday and Saturday. Call club for information.



SHUFFLE PETER LAMARR

Friday & Saturday October 23 & 24 9:30 pm Rock 'n Roll with

JERRY RIOPELLE SHUFFLE

Sunday, October 25—One Show Only—9 pm (John will perform two 1 hour shows) Tickets S5—Available through Ticket ron or at the Belly Up Tavern One of America's Finest Solo Blues Artists

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John Hammond is a blues singer who has been on the road for 16 years, playing in sightfolds and concert halfs through our North America. He has recorded some 16 LP records, and the process of the proce

Wednesday thru Saturday October 28, 29, 30 & 31 Rock 'n Roll with

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Trio Music

Chick Corea

Roy Haynes

Miroslav **Vitous**

October 27, Tuesday. 7:30 & 10 p.m. Mandeville Auditorium G.A.: Orch. \$12.00. M. Floor \$10.00

November 1, Sunday, 8:00 p.m. Mandeville Auditorium Stu. \$6.50, G.A. \$7.50

An Evening with Monty Python's

Graham Chapman

November 5, Thursday, 8:00 p.m. Mandeville Auditorium Stu. \$4.50, G.A. \$5.50

UCSD University Events Box Office 452-4559 presented by UCSD's University Events Office





Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Shenandoah, country. Thursday through

La Posada del Sol, 1221 Broadway, El Cajon. 447-5665: Glen Erath. original comedy and contemp music. Wednesday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Glen Erath, original comedy and ontemporary music, Friday and

through Saturday; Fro Brigham's Preservation Band, Dixieland, swing, oldies, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550: Bramble, country

Ocean Playhouse, 691 El Cajon Boulevard, El Cajon. 442-8542; Mosaico Flamenco Trio, flamenco nusic and dance, Friday and

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Gary Israel, contemporary, Friday and Saturday. Wednesday through Saturda

Mickey D's, 9563 Mission Gorge Road, Santee. 448-9934: Gravel Carlyon, country, Friday and Saturday. The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: The County Line, country, Thursday through Saturday. Nite Owl East, 667 North Mollison

Avenue, El Cajon, 447-3854; Fever, contemporary, Tuesday through Saturday; Brown Sugar Show, contemporary, Sunday and Monday. Pancho Villa's/El Randito Loung 596 North Mollison Avenue, El Cajon, 442-2537: Jaime Moran.

\$ 595

Latin jazz and contemporary Wednesday; Guideline, contemporary, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Prophet, concert rock, Thursday through Saturday, Thumper, rock and roll, Sunday and Monday, Emergency Exit, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Sandee Hirsh, country and contemporary, Tuesday through Saturday

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525. Emergency Exit, rock and roll,

Artisan, rock and roll, Tuesday and Wednesday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Frank Dixon in Country Nightlife, country, Friday and Saturday.

PERFORMERS

Performers listings are compiled. Linda Nevin. If you wish to be included, please call 234-2508 Friday afternoon or Saturday before 5:00 p.m. The listings are



- · Fresh Catch of the Day
- · Fresh Pacific Red Snapper
- · Harpoon of Beef
- · Hawalian Chicken

All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar. Sunday through Thursday 5-7 pm.

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Bruce Cameron with Hollis Gentry

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The French Quarter 4240 West Point Lema Blvd., 224-8282 Open 10am-2am



Sunday, October 25th

MON TUES WED THURS FRI SAT

October Calendar

RICH UNCLE'S

26	27	28	29	30	31
		TURQUO	IR FRIEND DISE LOUN N DRIVE, L	GE	
Novem	ber Ca	lendar	Since State	STEEL SALES	
2	3	4	5	6	7
MY RICH UNCLE'S	Т	URQU	DISE LO	DUNGE	
9	10	11	12	13	14
MY	T	URQUO	ISE LO	UNGE	

If you like: A.R.S., Chuck Berry, Devo, Hendrix, Rainbow, Steppenwolf, Trower, ZZ Top, Zeppelin, Stones, Yes, Clapton, Loverboy, Polics, Seger, Skynard, Travers, Cars, Petty, Doobies, B.T.O., Genesis, Costello, Boston, AC/DC, Rush, Journey, Steely, Styx, Beatles, etc., you'll love ARTISAN!

FOR INFORMATION, CALL STEVE 281-0270



Rock & Roll

The Johnny Almond Band: Bobbs The Amber Band: Hungry Artisan: Bacchanal, Turquoise

Lounge
Beachie and the Beacheuts: Spirit
Beer Fest: The Red Garter
The Big: Zebra Club
Blackberry Winter: Morn's Saloon
The Biltz Brothers: My Rich

Uncle's Ron Bolton: Windrose Bratz: Rodev, Bucchanal Carouse: Zebra Club Cindy and the Sinners: Jose

Oceaning and the Boat
People: Windjammer
Ducktail Revue: Country Bumpkin
The East-West Bend: Triton/Cardiff
Rick Elias Band: Spirit, Bacchanai

nace came Band: Spirit, Bacchanal Emergiancy Exit: Turquoise Lourge, Park Place Flae Ilae: Distillery East Phywell: My Rich Uncle's Foreign Affairs: Distillery East The Porks: Longshot Saloon, Red's Place

Four Eyes: Bacchanal Puture: Journey Heroes: Doc Masters

Jerry McCann and the Cigolo\$: Triton/Cardiff, Belly Up Tavern Red's Place

Red's Place
Men of Clay: Fairmount Hall
Middle Class: Fairmount Hall
Tooy Mills and Crosscut: Westernet
Minute Men: Fairmount Hall
The Morning After: Wild Turkey
Moving Targets: Rocko,
Distillery/Old No. 7

Naughty Surecties: The Backshorn
Next Halayon
Next Halayon
Night Salth International Bland
The Namada: Jose Murphy, Speri
The Offenders Schott Club
Off Landston Street
The Offenders Schott Club
Offenders
The Penglish Syntit
Planet: Phosish Lourge
Planet: Phosish Lourge
Planet: Phosish Lourge
Plane by Phosish-Grape Plat Co.
Pride and Joy, Parkhornya Plat Co.
Pride and Joy, Parkhornya Plat Co.
Pride and Joy, Parkhornya Plat Co.
Pride Read Speries
The Pupplies Read-Band Halay
The Read-Band
The Band Speries
Lourge
Lour

The Rollers: Old Pacific Beach

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Don Librigation and Timberline:
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The Larry Richey Band: Ind I Time

The Midnight Ribers: The Adems

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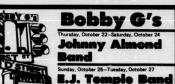
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CURRENT MOVIES

Airplane! — Assent incomains an opportunities are in this context, all though the implication of getting off this good makes it a misioner latter and out the AIRPORT series of dissaled and out the AIRPORT series of dissaled an airplane and airplane and airplane and airplane are airplaned as seems constitutionally unlabeled as seems constitutionally unlabeled to make airplaned as a series command airplaned airplan

An American Werewolf in London Such expectations of John Landis as have been bred by ANIMAL HOUSE and THE BLUES BROTHERS HOUSE and THE BLUES BROTHERS might prompt one to overemphasize the humor element here. That element is not far to seek, but much of it is imited to the inveterate weepuism of a couple of happy ga-fuckly American loss keackers atoot in the English moors, and much of the rest of it is simply the soil of formula comedy re-het practiced in horizor films of the Thir-bes and Fortes Stift, there does exist as to distinct problem, and more than

> students, age sixteent and it put-coosist variest images of memerices, musical scores, and idolized com-posers of the past, as if to give us gimpses of the phantom inspirations that must inhabit the brain of any as-pirant musican. 1974.
>
> (Ken, 10/26) Arthur — Dudley Moore and John Geligud work akind of magic whereby you don't guille notice, or don't guile care, what rancid old comic figures the millionare playboy backetor and the snobbsh British valet fruly are (Not even the fact that Moore is at least a decade too old for his role can south the fiscion.) And the frequency

spoil the illusion.) And the frequency

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Mission Valley * I-8 at Stadium Way

AIRPLANE 2:50, 6:35, 10:20 (PG)

POPEYE 2:20, F:20, 10:20 (PG)

HEAVY METAL 12:30, 3:45, 7:05, 10:25 (R)

TRUE CONFESSIONS

1:00, 3:15, 5:35, 8:00, 10:20 (R)

PRINCE OF THE CITY 12:30, 3:45, 7:00, 10:15 (R)

CLAIRI MONI 4140 Clairement Mass Blvd

GALAXY OF TERROR

GAY BLADE

PATERNITY 1:00, 4:45, 8:30 (PG)

PATERNITY

Antonia: Portrait of a Woman

With East Minnell and standard Par-gerald, written and streeted by Steve Gordon 19 Sathion Valley, Flower Hill Continual, Frontier Drive Int, Occari sade 8, South Bay Drive Int, UA Glassi-house 6, University, Towne Centre, Vineyard, Twin 2, Vogue)

Antonia: Portrail of a Woman Documentary seators of Antonia Broo. Who was accident field in the leverless who was accident field in the leverless of the properties of the pro Story of the Common tackles Swinging Lowers and the city is shaden uping Lowers and the city is shaden uping Lowers and the city is shaden upamong the shadeness a ladge amount of
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Body Heat — A reces called from the decades did advise of firm rice and the early nevels of James Can Unified the early nevels of James Can Unified the Release in make of Can's 18th of the Release in t

beginning to the product of the court of the

"Comma 21: Oceans.de 8)
Caddyshack. Consely, out of the before slots than sont school. But men, if heart much to be snotbesh actoud, its man bocating point is in the sont the sont point in the sont point point

Cheech and Chong's Next Movie

Cheech and Chong's Nice Dreams

— The third feature film of this
counter-culture comedy team, di-rected by Tormy Chong
(Artice, Camino Chema 4, Escondido
Drive In, Frontier Drive In; Harbor
Drive In, Maria Mesa Cimeras, New
Valley Drive In, Santee Drive In, Iron
10/29)

Clash of the Tilena — The Itans in question are the Knahen and the Gortcapitated head, brandished as a weapon by Persus. Keeping up your interest and you rejects until them is a released and your rejects until them is a released and your rejects until them is a much and one member of the mentagenes, a mechanical owl who at your much and one member of the mentagenes, a mechanical owl who at himps a lot With Harry Hamiles, dust Braken, Burgess Minedots, Maggae himps a lot with Harry Hamiles, dust Braken, Burgess Minedots, Maggae your beautiful proposed to your development of the proposed to your proposed to your development of your development of your development.

repetitive, to seem allout of proportion to the obvious and mevitable plot, long before that plot has played itself out. William Hart Kathleen Turner. Richard Crenna, Ted Danson, and Mickey Rourke. 1981. "(Cirema 21, Oceanside 8)

Carbon Copy — George Segal plays parent to a black teenager, with Susan Sant James and Jack Warden, di-rected by Michael Schulz; (College, Crest, from 10/23, Dei Mar Drive Int, from 10/23, Fashion Valley, Plancho Bernardo 6, Sports Aeena 6, Spring Valley)

lease should have been attered to CHEECH AND CHONG'S NEW MOVE; thus creating the world's trist evolutionary movie title, turning into CHEECH AND CHONG'S LATEST MOVIE on the second-run circuit, then into their LAST MOVIE as they lorge when the class Movie as they long-alhead with their careers, then their LAST MOVIE PLUS ONE, bedue it subject to the class of their careers that come to their movie reflect as aphabetical place, as CRECH AND CHONGS SECOND MOVIE This second one has a much wider completely port JPN SMOKE, who completely port JPN SMOKE, who completely port JPN SMOKE who provided the complete should be seen to see the complete seen to see the complete seen the seen seen the seen the

lice Directed by Tommy Chong. 1980.
(Aztoc: Camino Cinema 4: Escondido Drive In. Flower Hill Cinema 2: Fronter Drive In. Harbur Drive In. Mira Mesa Cinemas. New Valley Drive In. Santee Drive In. from 10/23)

CURRENT MOVIES

The Codd Eye — Well and discreringly shown as onemalographic to such processing of Scholar Meeting (18 April 19 April 19

Continental Divide — Rocky ro-mance: rocky as in shaky, bumpy, stormy, also Rocky as in Mountains. The sort of newspaperman whom Paul Sortion brought back to life in SLOW DANCING IN THE BIG CITY — the Jirmny Breslinesque Voice of the People whose column is avidly de-voured by every mugger, hooker, and cab driver in town — is sent on as-signment to interview a reclusive and call diver in lowers or serior as an observation of the bank large in Wyoring What ensures a great deal of city boys when he had large in Wyoring What ensures as great deal of city boys when he capacitos, etc. I which might be wicked better along with the rocked had been been deally better the rocked better along with the rocked had been been deally better the rocked had been been deally better the rocked had been deally be the rocked been deally be the rocked had been deally been deally be the rocked had been deally been dea

Cutter's Way. Mystery with political overlones, directed by Czech emigre Ivan Passer, with Jell Bridges, John Feart, and Lisa Eichnorn. (La Jolla Museum, 10/27, 9/30 p.m.)

Dracula — It might have proved a viable idea to emphasize the lock-up-your-daughters (and sweethearts) theme of the DRACULA story, identifytheme of the DRACULA story, dentifying the Court as an object of male sexual mixility and envy. But this idea, if that's what the redis-indeed was, is lost in the general turmoil—the switching almospheres, the thunder, the overexched strings in John William's musical socie, the nauseating Ken Russell-ish handling of a furnatic saylum. Detect John Bachman, who submed other flavois to sex symbol status in SATURDAY NIGHT FLYER. status in SATURDAY NIGHT FEVER frees to do the same here to Frank Langella, right down to the trillating boot-level introductory shots. Langella, all flash and flourish and heavy as a subspiller that it is urbshevable none of the gentlemen in his presence delivers time a sock in the jaw or at least a "See here, my good man." With Kate Nelligan Laurence Oman." With Kate Nelligan Laurence Owen the See that we have been supported to the seed of the seed of the time of the seed of the time of the seed of the time of tim

Eleat of Educ – Elia Kazan's variation on the Cain and Abel Imeme an accurach ner etc. well and his blessed one another under the etc. one another under the stem, critical vec of the abel between the stem, critical vec of their Belse thumping father. The color and the locales (in John Stem) because (all the colors of the abel of

her own intepd detective work un-covers a new and starting pace of exidence. Despate the burden of Big Issues, Walter Matthau and all Clay-burgh both behave as if they think they are starring in a lightweight romantic comody after the fashron of Tracy and Rephum. Directed by Renald Nearie. 1981. (Gene, from 1923).

one of theme images, and the outdering of them, and the pointing of theme in the pointing of theme in the pointing of theme in the pointing of the pointing of

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CENTER Cinemas Mission Valley • 297-1888 1:00, 3:15, 5:35, 8:00, 10:20

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Peter Falk ALL THE MARRIES (R) 12:30, 3:00, 5:30, 8:00, 10:15

CURRENT MOVIES

American TV. And this is more enter-taining than that, even if it doesn't have commercials. Written, directed by and starring Alan Alda, with Carol Burnett. Jack. Weston, and Rifa Morenc. 1981. ('Parkway'3, Spring Valley, University, Towne Centre, from 10/23).

The French Lieutenant's Woman — John Fowles's novel of Victorian ro-mance, adapted for the screen by scriptwriter Harold Pinter and director

Gallipoli — If BREAKER MORANT is the Australian PATHS OF GLORY, this is its CHARGE OF THE LIGHT BRIGADE. The method of making us-feel the loss is the rather uneconomic

Mira Mesa Cinemas, 6116 Mra Mesa Bivd. (586-1912). Theater 1: Superman II and Cleah of the Titans. Theater 2: An American Microsoft in London and Oracula. Theater 2: Cannonball Rium and Ninel to Five Theater 4: Up in Smoke. Cheech and Choing's Nata Movie, and Cheech and Choing's Nice Oreasis. Nom 10:23.

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Center 3 Cinemae, 2120 Camino del Rio North (297-1598) Theater 1: True Confessione Theater 2: Peterolly and Arplaner Theater 3: Peterolly and Arplaner Theater 3: Peterolly and Arplaner Chames 21, 1140 Hotel Circle North (291-2121) Body Heat

Body Heat
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(297-3331)
Christman Lugh

Campus Drive In, 6147 El Cajon Blvd. (582-1717) Rue Confessions and Cannoncial Run

STATE UNIVERSITY

me Centre 6, 4525 La John Village D University Towns Centre 4, 4525 La John Villa (452-7766). The Jazz Singer and The Four Sea thanker 2: The Jazz Singer and The Four Sea tom 1022. Theater 3: Commental Divide and 3o Fire Theater 4: Afford The City, 50m 10/23. Theater 6: Rich and Famous

(La Jolla Museum, 10/24, 1 p.m.)

Garde a Vue — Cat-and-mouse game between police inspector and murder suspect, starring Lino Ventura. Michel Serrault, and Romy Schneider, di-rected by Claude Miller. (La Jolla Museum, 10/24, 9:30 p.m.)

currended in a label stabling of the Alamout here cuncient. The feel of phrey confessor properties and refused to make the reporters and refused to impair amounts on the events beyond the affect could on the label. Their carriers investigation to the label. Their carriers investigation on the label. Their carriers investigation on stage specialise. To qualify this as a worthwhite, if sketchy, cultural document—on the Stores the Nets as a worthwhite, if sketchy, cultural document—on the Stores the Nets 1571.

"Oppose Arena 6. 10/23 and 24 mid-morth."

girl. (La Joila Museum, 10/24, 7 p.m.)

The Graduate — The Sixties idea of msunderstood youth is embodied in Dustin Hoffman's sadsack slouch and fast-looted shillle (he is supposed to be a college track star), and is bunned shiplessly between yarmer-ing growings and suffocating lovers swept up and down the California coast, buoyad by the watery sounds of Simon and Garfunkel. All he is seek-

discreetly noncommittal coverage of the Rolling Stones tour that

CURRENT MOVIES armitted feature seth the figures of the control of

and finally rousing. With Malcolm McDowell. 1968. **** (UCSD, USB 2722, 10/28, 8 p.m.)

The Just USB 272 102.8 g m |
The Just Singer — 32.7 keyer to control like the ... and an invest they were goal to dop Marmy from the organic acts of the size of t LIFE) Brooks, rather than Hichard Flesscher, although it is hard to imag-ine how any more schmaltz could have been wrung from the material, or snickers from the audience. 1980 (Parkway 3: University Towne Centre, from 10/23)

Jettag — Spanish documentarist Gonzalo Herralde's first fiction film, shot mainly in New York, about an un-balanced woman hunting up an ex-

(i.a. Jola Marseum, 1927, 7 m.)

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Library Transport (1973)

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New York City (La Jolla Museum, 10/25, 1 p.m.)

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8 Short Film at One Showing Only THIS SUNDAY 1 p.m. to 5:30 p.m., Oct. 25

Alan Watts in "The Art of Meditation", Peter Caddy in "New Age Communities", Lawrence LeShan in "Life After Death", & 5 others on holistic health, psychia phenomens, healing, consciousness & secred rituals.

at the Unicorn Cineme, La Jolla 7456 La Jolla Blvd. 459-4343 85.00 advance, \$6.00 door A great program you'll enjoy!

(LAST SUMMER, PLAY IT AST LAYS) maintains a rice tension between sensationalism and sensitiveness, between sensationalism and sensitiveness, but the sensitiveness of the menifold Clarin, occubilists. Perhaps the most likely moment for Cenny environists, among several attoring cardiolates. Is Creationally the control of the control of

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Nowe from Home — Structuralist timmaker Chantal Akerman (JEANNE

scapes,""I never used to notice com-cidence, now I see at all account me"), and, their insecurity is catching. Among the certainties of the move-some fine color work, some striking mages, some sophisticated sound effects. With Jack Nicholson and Maria Schneider. 1975.
"" (Ken. 10/22)

"Morn 10/22" — One of the most square producing TV reterviews that Babbas was seen a which Bath Reproducing TV reterviews that Babbas was seen a which Bath Reproducing power of the most considerable was seen as format family and the seen interesting to see his formate fam main the week after to mode and a PAETINITY would appropriate comedization, of that desire and its chief effect is to produce numerous more organize. Reproducing morning that the seen and its chief effect is to produce numerous more organize, and incompared. Bathay, who is a mode of concent, selfishness, and incompared "Bathay", who is a mode of concent, selfishness, and incompared that the selfishness, and incompared that the selfishness and incompared that the selfishness is not incompared to the selfishness and incompared that the selfishness is not incompared to the selfishness and incompared to the selfishness. The selfishness is not incompared to the selfishness in the selfishness in the selfishness is the selfishness in the selfishness in the selfishness in the selfishness in the selfishness is not the selfishness in the se

Piein Sud — A free-thinking, long-striding, hair-flowing, healthy speci-men of modern youth, and incidentally mistress of a middle-aged bur-reaucrat, decides to teach her un-pampering lover a lesson by throwing herself at Isterally The first man who comes along. The one she chook worm (or accepts) is a Left Bank belok worm



Thurs, Oct. 22

Rag of Bearty
King of Hearts has Also Bears as
World War I soldier sant to a
French town that he finds is
being run by the immisse of a
focal system. 7:00
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La Paloma

Bill Murray's life as a devil-may-care catoby collapses one day, so he joins the Army. Closer to Sqt Bilko than Pvt. Benjemin; with Warran Oates and P.J. Soles.

and percepting purches associated from the windows of the time arrange from early and the color of the section of the section

Popsya — He yis what he yis, but he ain't what he used to be. Stupefyingly dull demonstration that certain things work better in one medium than in another, that movies are not carbons. that Robert Altman is not. Max. Fleischer, and that Popeye should.

• (Clairemont, from 10/23)

Possession — Andrzej Zulawski ap-parently had his mind, or his heart, or his gut, set on whipping up the name







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MOVIE DIRECTORY

Autec, 665 Sth (239-9239) Up in Smoke, Cheech and Chong's Next Movie, and Cheech and Chong's Nece Dreams, from 1923

Selbos, 4th and E (233-3326)
All the Marbles, Heavy Metal, and Lunch Wagon

Cove, 77.30 Girard, La Jolla (459-5404) First Monday in October and Rough Cut. from 1923

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) From Mac to Miczart Isaac Stern in China

There is a form and from the model of all of the common desired of EL CAJON-LA MESA

Peter Weir for Descome onstainings of servant and inventive, and it results in a highly watchable last couple of reels. With Mark Lee, Mel Gibson, and Bill Hunter. 1981. " (Camino Cinema 4, Guild)

Gimme Shelter — The Maysles'

Comm Place Treatine 8, 2065 El Camon Real, Castrada (TSP-747) Treatin 1: Only Minner (Lauge Theates 2: Prince of the City Theate 3: The recont Covernant's Woman, from Theater 4: Placemity Theater 6: Stopped and Caddyshack The Ross you can't clause and clot of the Castrada (TSP-2002) and Caddyshack The Ross you can't clause and clot of the Castrada (TSP-2002) and Caddyshack

Rings. 10:23 and 24 midnight.
Creel, 102 N. Freeman, Oceanade (722-6561)
The Rock in Roll Movie. 10:22
Carbon Capy and Sir Fine, from 10:23
Dat Star Drive In, Via de la Valle at Highway 5
(755-6751)
Endless Love and Carbon Copy, from 10:23

rmas, 2630 Via de la Valle, Del Mar

of Simon and Carlinies II Alle is soul-ing, really, is the audience's addra-sion. Mike Nichols, making his first move, should have stood in the busi-ness of standup corrisely. The verbal furny, smrtly stuff, but the visual side is a mishmash of Felini, Antonion, Lelouch, Jarry Lewis, Tom and Jerry, With Annie Bancroft, Katharine Ross. 1, (Sports Arens 6, 10/23 and 24 mid-night). Harold and Maude.— The fake-sucide jokes are predictable and the carry-old-slady jokes are hypical, but this unmagnable romance between pernaran Ruh Gordon has a sich-sweet tolerance for private perversity. That is quite beguling. And the many Cat Stevens songs at intervals give througs all IL Directed by Hal Adhby. ***(Ken. 1024)

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SOUTH BAY

South Step Drive In, 2170 Coronado, Imperei Beac (423-2727)
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Village, 820 Crange Ave., Coronado (435-6161)
Prince of the City and Private Benjamen, from 10/23

Excondide Orive In. 635 W. Mission (745-2331) Up in Smoke, Cheech and Chong's Nest Movie, and Cheech and Chong's Nice Oreans, from 1923

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RECLOSING

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New Valley Drive In, 3-60 Mission Ave., Oceanside (755-056). In the University of Studies of Senting In-Facilities, North 1923. Thesite 2: All the Markets and Paternity Thesite 3: Up in Sindhe, Cleech and Chong's Neet Moves, and Cheech and Chong's Rice Creams. Som 1923. Thesite 4: An American Herewoll's London and Callady of Peror.

Home Movies — Brian De Palma's collegiate comedy about a student movemaker, with runk Douglas, Vincent Gardenia. Nancy Allen, and Keith Gordon. (La Jolla Museum, 10/25, 7 p.m.)

GRAND OPENING

FREE drawing for a color T.V.
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(La Josa Masseuri, 1922., F.p./m.)

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POR COMBUCT, and this is most assuredly not to the advantage of IF. The proteins is that Lindsay Anderson's and creaking a support of the advantage of IF. The revent of the trouble-makers in a represense English boys' school looks a bit like apple-polating for granusd-potiching) for the reboths. Still, it is all files apple-positions of the proteins of t

WALDEN ASHE

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26 OCTOBER 22. 1981

CURRENT MOVIES

Juliavasi, attempt to enter the spirit of higgs with his spinning, weaving, arching camerawork, Isabelle Adjani, am Neili, Heinz Berment, and Margit farstensen. 1981. (La Jolia Museum, 10/28, 9/30 p.m.)

Priest of Love - Ian McKellen as Priest of Love — Jan McKellen as DH Lawrence and Janet Suzman as his wife Frieda: with Ava Gardner and John Geitgud. directed by Christopher Miles, who earlier adapted Lawrence's THE URIGIN AND THE GYPSY to the screen. (La Jolia Museum, 10:22, 7 and 10:30 pm.)

Prince of the City — Factual story of a New York narcotics cop, a member of the overprivileged and undersuper-vised and consequently very corrupt Special investigations Unit, who turns informant on his fellows. This story must be true to life, we are evidentity must be true to life, we are evidently meant to feel, because it is on rearly incomprehensible. The thinking seems to be that the factuality of the subject, together with the gravity of it, will guarantee its grippingness even over the long haul of the and three-quarters hours, and the resultant distancement of the contemp like the persistent oil silice-of-life tobs, only some Amovaning Juli, some ra-stancing and rendering of things for strainable effect. But not so as you of notice. Based on the book by Robert Dave, with Treat Williams, and Jerry Orbacht, directed by Schore Lumer 1881. (Center 3 Cinema 3: Cinema Plaza 5: Flower Hill Cinema 1: Rancho Ber-narios 6: Spotts Arena 6: UK Cinema 2: University Towne Centre, Village, from 1023)

Private Benjamin — A pampered Jewish American Princess, at wit's end after her brand-new bridgeroom perishes from a mid-cotal heart at-tack, is conned by a fork-tongued Army recruiter into signing up for a three-year hitch, and this proves to be three-year hich, and this powers to be a character-building experience, analysis as slessys advertised, once and a character-building experience, analysis as slessys advertised, once and a commission of the com

Raggedy Man Sessy Spacek stats in the dispersional debut of the fine band, Jack Fisk, a period circo WWI Texas (Fashion Valley, from 10.23)

Raiders of the Lost Ark Dire

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*** (ken. 1923)
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W-100 Iron \$29.95 reg. \$33.95 SP-80 Iron \$13.95 reg. \$15.95 GT7A 100 wt. gun \$21.95 \$24.95

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OCTOBER 22 through NOVEMBER 1, 1981 4th annual







La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla

ven days of contemporary feature films from around the world ---each a San Diego premiere. Festival Number: 454-9400

(22A) HEST OF LOVE 10/22, 7:00pm (Great Britain) Christopher Miles, who are ad D.H. Lawrence's The Virgin and the Gypary to the screen, directed this yraphy of Lawrence's later years. Starring lan McKellen (of Broadway's Amade Gerdner. San Diego Promiere. In person: Christopher Miles. Wine and cheese

reception to follow.

(22R) 10/22, 10:30pm Repeat showing of Priest of Love.

(23A) MUR MURS 10/23, 7:00pm (France) Documentary by Agnes Varda (One Sinas, the Other Doesn't) on the outdoor murals of the Los Angeles area.

(23B) SECOND HAND HEARTS 10/23, 9:30pm (USA) Offbeat romantic comedy starring Barbara Harris and Robert Blake. Directed by Hal Ashby (Harold and Maude, Being There). In person: Barbara Harris.

(24M) GAL YOUNG 'UN 10/24, 1:00pm (USA) Prohibition-era tale of conjugal deceit in the Florida backwoods; from the story by Marjorie Kinnan Rawlings. (24A) GOOD RIDDANCE 10/24, 7:00pm (Canada) Complex study of mother-daughte relationship in rural Quebec. Winner of eight Canadian Oscars (Genies).

(248) GARDE A VUE 10/24, 9:30pm (France) Suspenseful test of wills between inspector (Lino Ventura) and murder suspect (Michel Serrault). U.S. Premiere. inspector (Lino Ventura) and mure In person: director Claude Miller.

(25M) NEWS FROM HOME 10/25, 1:00pm (Belgium/France) Structuralist of the loneliness and isolation of a young Belgian emigre in Manhattan. Direct Chantal Akerman (Jeanne Dielman, The Meetings of Anna).

(25A) HOME MOVIES 10/25, 7:00pm (USA) Zany comedy about a young c filmmekerye change of pace for auspenes, master Brian De Palma (Carrie, Blow With Kirk Douglas, Nancy Allen.

(258) PLEIN SUD 10/25, 9:30pm (France) A stuffy Parisian scholar falls under the spell of a mysterious young beauty. Luc Beraud's urbane comedy of romantic obsession. U.S. Premiere. In person: Luc Beraud.

(26A) THE COLD EYE 10/26, 7:00pm (USA) Babette Mangolte's rigorously subjective study of a young painter coming to grips with the New York art scene. U.S. Premiere. In person: screenwriter James Barth. (269) LIKE A TURTLE ON ITS BACK 10/26, 9:30pm (France) Writer's block and various avoidance tactics are the subjects of Luc Beraud's witty directorial debut.

(274) JETLAG 10/27, 7:00pm (Spain/USA) A disturbed young woman travels from Barcelona to New York in pursuit of an ex-lover. Fictional debut of documentarist Gonzalo Herraide.

Tickets for all programs are available through the mail beginning October 5, and at the auditorium ticket office. and at the auditorium toket office. rary Art, beginning October 19, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, Ticket Office hours are 10:30 a.m. to 9:30 p.m. seekdays; and 12:30 to 9:30 p.m. seekdays; and 12:30 to 9:30 p.m. Suturdays and 5 windays.

(27B) CUTTER'S WAY 10/27, 9:30pm (USA) Three down-and-outers (Jeff Bridges John Heard, Lisa Eichhorn) attempt to expose a murderer. Directed by Ivan Passer.

(28A) SIR HENRY AT RAWLINSON END 10/28, 7:00pm (Great Britain) Anythingges satire on the British aristocracy, with a robust Trevor Howard in the title role. (288) POSSESSION 10/26, 9:30pm (France/Germany, Federal Republic) Andrzej Zulzwski's violent, expressionistic account of marital and mental disintegration. With Isabelle Adjani, Sam Neill. U.S. Premiere, In person: Andrzej Zulawski.

(29A) DEMON POND 10/29, 7:00pm (Japan) Tale of the supernatural set in a rural Japanese village. Directed by Masshiro Shinoda (Double Suicide).

(298) CELESTE 10/29, 9:30pm (Germany, Federal Rebublic) The final years of Marcel Proust as seen through the eyes of his faithful horsekeeper. U.S. Premiere. In person: director Percy Adion.

(30A) A BAD SON 10/30, 7:00pm (France) An ex-drug trafficker returns home after a prison term to re-establish his relationship with his father. Directed by Claude Sautet (Mado, A Simple Story).

(30B) THE HAUNTING OF M. 10/30, 9:30pm (USA) Atmospheric turn-of-the-century ghost story in the Jamesian manner. In person: director Anna Thomas.

(31M) LE PONT DU NORD 10/31, 1:00pm (France) An ex-convict and her daughter (Bulle Ogier and her real-life daughter Pascale) have a volatile reunion in Paris. Directed by Jacques Rivette. (NOTE: Replacement for Le Femme de L'Avistaur)

(31A) OLIVIA 10/31, 7:00pm (USA) Psycho-thriller by transplanted German movie maker Ulli Lommel (Adolf and Marlene, The Boogeyman). In person: Ulli Lommel, star Suzanna Love. World Premiere.

(IRI) MADAME WANGS 10/31, 3-30pm (USA) Ecsentric conserv by Warhol proteins the second of the second

GRAM ADDITION

(1MM) DEPRISA DEPRISA 11/1, 4:00pm (Spain) Latert film by Carlos Saura (Cna).

Elias Vida Ma) studies a gang of delincuent youths in the slums of Macirid. Winner of the Golden Bear (Best Picture) at the 1981 Berlin Film Festival.

(1AX*HEY ALL LAUGHED 11/1, 7:00pm (USA) Peter Bogdanovich's first film since SO³. Jack: a comedy-mystery about two private yees (Ben Gazzara, John Ritter) and 2³ women they encounter in their professional lives. With Audrey Hepburn, Oprothy Stratten. West Coast Premiere. In person: Peter Bogdanovich. Wine and cheese reception to follow.

		(1R) 11/1, 10:30pm Repeat showing of	The
		ages, with English subtitles (except for 1M).	-
For free I	estival progra	am book, call 454-9400	1
cket Prices		Mail Order Procedure	•
General Admission	\$ 3.50	Enter the number of tickets desired for each film next to the film code.	7
L.J. Museum Members: Super & Special Jany & ticket	\$ 3.00	Add up the number of tickets and enter in computation form.	

Computation Form

___ Gen. Adm. #\$ 3.50 = \$____ Mus. Mem. #\$ 3.00 = \$____

____ Super 8's @ \$24.00 = \$____ Series @ \$60.00 = \$____

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28 OCTOBER 22, 1981



2240 5th Avenue, Suite 102 San Diego, CA 92101 (714) 235-8584

(La Josa Museum, 1922, 3/93 p.m.)

Shadows of Our Forgotten Ancestors— Experimental Russian film, by Sergie Pariganov, Jaced with occul-ism and enoticism and other univpocal Russian exports, Not all will be willing, reaches of this bit of Carpathian foliations, but the overpowering physicality of the production, the acrobatic camers and voluntipuous color, will accept the control of the contro

Sir Henry at Rawlinson End — Viv-ian Stanshall's satire of the British aris-tocracy, starring Trevor Howard as the title character who has previously been represented on British radio, stage, record, and printed page, di-rected by Steve Roberts. (La Jolla Museum, 10/28, 7 p.m.)

(La Jolia Museum, 1028. 7 pm.)
See Fise — Determinedly Instalac comedy, other at the cost of all credibility,
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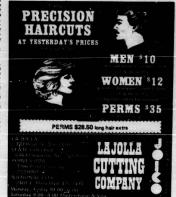
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Robert De Niro, both acting on au-omatic pilot, portray Irish-American prothers, the former a cop and the after a priest, but the Black Dahliaing on takes a backseat to the li-clous anti-Catholic axe-grinding, no builds any momentum, much less suspense. The connection between suspense. The connection between the two elements — crime and the Catholic church — doesn't come clear until so for down the line that, when it does come clear, it seems a remarkable coincidence rather than one element leading logically and in-avitably to the other. Divergent streaks of sentimentally and scabriousness do nothing to alleviate the incoherence. Good collection of incoherence Good collection of 1940s cars, however. With Charles Durning, Ed Flanders, and Kenneth McMillan; directed by Uliu Grosbard. 1981.

(Campus Drive In; Center 3 Cinema 1; La Jolia Village; Oceanside 8: Parkway 2; Rancho Bernardo 6; UA Glasshouse 6)

Up in Smoke — Cheech and Chong's marijuana pulf piece is simply a marijuana pulf piece is simply or?, sinker (a pot sinker? a strongyor?). Gas masks are advised. With Stacy Keach and Tion Skeritt, directed by Lou Adler. 1978.

(Artice; Escondie Olivie In: Frontier Drive in: Harbor Drive In: Mira Mesa Clinemas; New Yalley Drive In; Santee Drive In; from 10/23)

One In: Nom 1023)

Visteps — The GREAT ESCAPE
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aimed at novices, with the climatic
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"(La Jolle Village)
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from 10/29)

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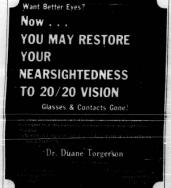


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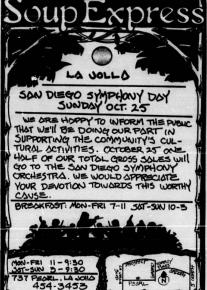
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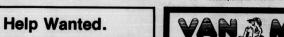
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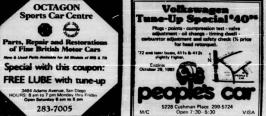




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KONA SAUING Club. for locat owners and crew, meets Thursdays (except first Thursday of the month), 7:30 sharp, Sana Clara Point Ricmation Center, Bay Room, Beginners welcome.

SALBOAT, 22' overall length, cabin, sleeps 2 inside, 2 out, 1700, 297-7442 work/message.

ESCAPE BY BALLOON! Balloonist needs passen-gers to share expenses. Dal 295-2968 BOAT, 16' inboard ski boat, with trailer 289 Ford engine, has bad rod. 1695 or best, trades consid-ered, 696-2339 after 6pm.

8ARBELL SET with dumbbells and bench. 170 pounds if ann weights, 175, 224-9967 everance please.

PRIDER'S FEE FOR my closing a deal for a large motorhome at up to 1250 per month, 226-8291.

1 PAIR LANGE six boots, size 8, \$10. Mile 223-4667, 24 hours. OUTBOARD MOTOR, brand new 3.5 hp Eign. never used, 5200 cash or best offer, 423-4971.

TRADE IN YOUR old backpacking gear on our new packs, sleeping bags, and tents. Call 284-4050 Gregory Mountain Products, 4620 Al-varado Canyon Road No. 13.

SKIS. 160S. Rossignol with Solomon 444 bindings. Very good condition. 465-8848. whereo controcally puls, weight equip-ment with upper and lower puls. 565-5201, 367-569.

TRADE OR SELL 16 glass O.B. with 90 hp engine, six and fishing boat and trailer valued at \$1700 for Volkswagen of equal value 469-8139. WETSUIT, Body Glove spring suit. Medium fit, 150 pounds. Good condition, 535, Randy 755-1730 evenings. we stuff, edg. covering such reculum it.
150 pounds Good condition. 355. Randy
755-1730 evenings.
HOSEBACK RDING boots, women's black
nabors see? Clood condition 315. 452-1014.
Ras 1550 for all Gene 287-3973.

ROLLER SKATES, ladies' size 8-9, used once, white and red. \$25, 272-7822, leave message.

CORONADO 15, 5700 or best offer, 422-6980 after 3om.

11" SALBOAT, Later-like design. Fiberglass with aluminum, dacron sail. Car-top carriers included, excellent, 1550, 222-7047.

CANCE: 15' Coleman, excellent condition, 650 pound capacity, 1388 value, will sell for 1250 222-7047.

BICYCLE WOMAN'S 10 speed: 575. Mini-trampoline exercise: 575. Both excellent. Cash please 272-0338.

SACRIFICE MUST set 21' sloop, 12500, Galley enclosed head, Sheber Island slip, 281-7125

GYM MEMBERSHIP if you are interested in join-ing pipular gym during 2-for-1 sale, call 272-8996.

CHARGER TICKETS, Denver/Clakland games 135 each, Nancy 233-6000, 425-1143.

LIQUIDATING ASSETS. Have 26' saibout, 26' power boat, 12 hp deset engine, with hydrauli

BOATS IN TOP condition, 15-1/2 Glasspa Runabout with Italier, 1895, 14 Scow type racing sloop with trailer, 1800, Dr. Rogers 437-8923.

WANTED: WETSUIT in good condition to fit youth approximately 5'4" 459-0430 days or exe-

TENT, 2 MAN pup tent with separate rain fly. 125. Ar mattress, 110, both excellent condition Frank 280, 1303.

WANTED: Scientific research program needs your canvas tents, size 8 x 8, 8 x 10. Kent 436-3927 clays. 14' FLYING JUNIOR salboat excellent cond-

HOBE CAT "Turbo" 14, with galvanized traier, super fast boat, good condition, \$1450 Rowing machine, like new, great exercise, \$50,453-4212 days, 270-2830 evenings.

TRIMARAN, 24' Piver Nugget, 2 sets sails, an-chors, extra equipment. Ready to sail, 51650, 222-5412.

MARINE DIESEL engine, use as an auxiliary or main. Strong, fuel efficient, slow turning. Made in Notway by Sabb. & new in crate. PO Box 6040 San Diego. 92106.

SCUBA PRO MASK firs, and snorket excellent condition. Motorcycle helmet, and brown cam-era bag. Must sell now. 560-1151 before noon

INTERNAL FRAME backpack Ketty, extra large, 2 compartments plus 3 pockets. Used once 282-4246.

CROSS-COUNTRY SIG shoes, ladies' size 6, 56. Pair kerosene lamps, 55. Canadian wool hand-linit ski sweater, 315. Hand-crafted Chippenas. Indian snowshoes, 5285, 234-0485. WANTED: LATE model 2 hp outboard motor 443-6982

HEAD XRC SLALOM skis, 195 cm, like new, great ski, \$130, 487-4455 WANT TO TALK with sizers who have recently skied Austria. Please phone Jack 454-7347 evenings.

WETSUITS, 2mm bluewater vest, medium, escel-lent condition, nylon-2, \$20. Ptmo jacket, nylon-I, medium, very good condition, 3mm, \$15. Mail 223-646.

HINDNG BOOTS, Galibier Vercon, good condi-tion, Men's size 6-1/2, fits ladies' size 7, \$65 786, 2075. SOCCER Off rugby cleats, new Purna Banhols, size 8-8-1/2, regularly \$65, sell \$45, Adidas World Cup II, 7-1/2, slightly used, \$25, Scott 298-1014 after 6pm.

26 COLUMBIA MKII saliboat in excellent condi-tion and loaded. Ready for local and coasta crossing reador loand sip available: 200-7370

21' VENTURE SALBOAT with trailer, \$1500, 274-7179 evenings, weekends.

Description (1998) in 1998 of 20 OCTOBER 22, 1981

AMF BICYCLE black gold model. 10 spend quick shift. Ridden only one week justifie band new. Has been stored inside. 375: 272-1437.

27" YELLOW "Fire: Sprit" 10 speed. Brand new with from, light & chain lock. 562-6621 SCHWINN PARAMOUNT bicycle. Campy equipped new cluster, excellent condeton. \$700 or best offer. 436-3573 evenings.

TRACK BICYCLE. A 58 cm Mass with all Campag-nolo equipment. Brand new, never been roden. 5700: 281-3331

MEN'S UNIVEGA, Gran Turismo, 24", 15 speed excellent condition, 6 months old and hardly ridden, 5250, 481-9613. BIKE, NAVS 5 special excellent condition 550

SUPER MONDIA, stock old-style airbrush frame A classic, mostly Campi with handlebar shifters An ecological deal at \$600. Keth 488-8863 o

CHILDS: 10 SPEED. Nishiki Miner frame (girls) and bike. 24" wheels, quality bike. 590. Schwimm woman's Suburban 10 speed, black with fen-des. 590. 270-4087. LADIES' PANASONIC 10 speed, like new, \$100. Queensize bed, \$100. Moving, 488-0432 evenings.

10 SPEED HUFFY Continental new tres, great condition, 160, King waterbed mattress, 130, Baby carrier, 15, Ronie 483-2662

2 SCHWINN 5 speed, men's and ladies' and a Royce Union 10 speed. All good condition, 535 each, 276-3852.

10 SPEED BICYCLE, Hully Magnum, in excellent manufacture, includes racing heimer, \$100.

UNIVEGA 23" SPORTOUR. 12-speed lightweigh in excellent condition. All new components in cluding many extras. Must sell. \$300, 692-408

Sports

ELECTRONIC PEST CONTROL frees your home & pess from flying insects, rats, spiders, fleas, roaches and more. Stop using harmful insec-ticides thats harmful to people & pess. Call 233-5546 for further information.

SURFBOAID & WETSUIT: 5'5" twin fin. no dings. I month old, showroom condition. \$215. O'Neil LD3" full wetsuit, good condition. \$80. Brandt 453-3110.

SXI BIG BEARI Stay at our beautifully furnished home. Close to slopes & village. Call for week-day and weekend rates. Call 488-0278 or 488-0609.

ICNE TO SALP Wind in Sea Saling Club a great group of men & women salicis who train. Sali-sal and cause together. Novices as well as folid hands: are welcome. Sale per month includes untimited braining & ocean saling. For brochure. Wind in Sea. Suite: 12: 8561 El Paseo Grande, La Josta 9/2037.

6 WEEK OLD Windsurfer, paid \$1000, sacrifice, \$925 or best offer, 455-5344.

TECHNI-SKI, all metal. Like new, skiing on a skarehnard 453-MM WETSUIT, BODYGLOVE, springsuit, men's medium, long sierves, 130, 286-5501.

GOLF CLUBS, Wilson Staff, 1, 3, 4, 5, woods, refinished, 175, Ping putter, \$10, 278-7849

SHOTGUN, STEVENS model 95 with 3" chamber and recoil pad. Bore in mint condition, excellent buy at 170, 582-5685 anytime.

I PAIR OF Motner 185 skis with Look 977 bindings. New used one time only, \$250, 222-6775

SIGS, KNEISSL Magics, 180cm with Look GT bindings, \$100. Hart Cutlass 195cm with Marker toe-release bindings, \$60. Poles, \$10. Men's boots, size 9, \$25, \$22-1201.

FeW. 3123. 403-4000. 18-1/2" S-MED-ATC cabin, outboard, Mission Bay-sip 2 boat owner, must sacrifice. All offers con-sidered. 226-2040. HOBBE 18" urgent, must sell this fantastic boat in utemate condition, like new. Sal No. 2206, come see Sarra Clara P. cr. cell. Jamey 582-6801.

1976 JCHNSON 75 hp. rebuilt lower end, spare lower end, loss of spare parts, \$1000. La Monte, 2302 Shelter Island Drive.

HOBE CATAMARAN 14 in good condective transporter and rigging 1950 with train 291-1839 evenings.

FAMILY FITNESS Center lifetime membership cut rate price. 275-4338 after 4pm.

28 FAIRLINER inboard cabin cruiser with fly-bridge Needs work Asking \$1500 698-9962 or 417,836.

power boat, 12 hp diese drive system, 284-4481

ATTENTION LADIES. Need an exercise partner?

work, 1700 negotiable, 223-5863 evenings.

CHARGER TICKETS, general admission seats are still available for all games except California 273-000

VASCUEZ HBGER If hising boos, 8-1/2D, new, only 30 miles of wear. Selling for \$110, asking 180, 485-9477 leave message. to Fishing BOAT, 50 np Johnson outdoor engine recently rebuilt. \$650, 284-8971.

ROLLER SKATES for sale, men's size 10, black leather, worn twice, best offer. Kim 435-4505 after 1 30cm W-Sun.

MUST SELL, Fischer C4 competition skis, 185 cm with Tyrolia bindings, used only 3 times, 3125 or best offer, Barry 270-0823.

17' PIVER TRIMARAN daysaller with trailer, \$750 or trade for saliboard or 7 292-0618 keep trying.

CHURCHEL SURFINS brand new and are di-in tox sun medium large 910-12 show a part 127 ann Criss 276-1107

SOLICATICATAMARAN 18 Inventraps full-color sans custom trailer, \$1900, 270-2258 after 4pm. 2 SCUBA DIVING dry surs. 1 used 1/4" | new 1/8" fits 5' 8" slender, 941-5749 SURFBOARD, 8' Hobre, olde but goode, 150, 455,5734, 453,1798.

WETSUIT, HARVEY diving jacket, 1/4", nylon I. Sue medium, cost 590, used once, 545 or best offer Billy 296-3302. 22 KONA DAYCRUSER Tandom trailer, new engine, battery, extras. Best offer over 16400. Buss 584-4444 or 562-5210.

EXTELON RACQUETS, Magnum, Magnumflex, Hiecher, XL 525. All other models, 515. Larn very hard to get a hold of, keep trying, 479-6184, or 473-689.

SURFBOARD, 6: Bolt swallowtail, \$75. Executive desk, walnut, \$150, 481-5312.

CAE'N CRUSER 17, with 60 hp Evintude and trafer, hully equipped, electric start, in good condition, \$1150 or offer 276-3005.

WANTED: ADVANCED termis partners in Oceanside-Carisbad area for morning or weekend games Leave name and number with my receptionist. Dr. Meiberger 757-1122. ROSSIGNOL 170 skis. Look GT bindings. \$120 Kids' new roller skates, size 2, \$10 Kids' ski gear poles, size 3 boots, bips. size 6, \$66-2983

26' SALBOAT, Reinel, notart, VHF, over 6' headroom, enclosable cockpt, well equipped for coastal cruining and westered; afficial Trainrable, Harbor Island stip, 36500. Milt 277-4908, 452-2718.

BEAUTIFUL 36' cabin cruiser, new carpets/ diapes 1-1/2 bath with shower, full kitchen, oven refrigerator, not water Dirighty and out-loand, motors need overhaul, \$28,000 negoti-able 578-3783.

WINTER SURFBOARD 7'2' California rounded pintali. birige: good condition: 590. Louis 239-7977 after 5pm.

KNEEBCARD, 5 long, good condition, single fin. only 515. John 286-4987. DIVERS, CUSTOM 1/4" wirsuit jacket, Farmer Johns with velcto pockets, hooded vest, gloves and bootes. Hardly used for \$175. Fits male about 6: 165 pounds. 941-3105.

BOAT HULL 15-1/2 Sea King, excellent condi-tion with trailer and tags, no motor, \$375, 274,4147

TRADE OR SELL 1976 Flot X19. Want reliable 4 passenger car or will sell for \$2200 or best offer. 459-3094

TREE & HEDGE SERVICE & hauling by professoral gardener. Will trade services for items of value. Call Bill anytime at 274-7372. WILL TRADE RELIABLE professional, quality tree service for? Many references. If interested call Days at 276-5071

1994 HILLMAN MAN committe class. Body
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CHEEP ANTIQUES? Yes, at last you can buy a "Cheep" antique anytime. Our new hours are:

7 DAYS A WEEK

Monday-Friday 10:00-7:00 Saturday & Sunday 10:00-5:00

Right now we have a huge selection of the best deals in town.

You won't believe our prices!

Sunday, October 25th is make offer day!



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2626 Southport Way National City, 477-5123

"Antiques at Realistic Prices"

TELEVISION Golden opportunity to learn bus-ness in television. Community Video Center needs volunteers to help in publicity. 232-1024.

UCENSED MASSEUSE MA Counseling seeking position with psychologist/psychiatrist or chiropractor leave message 295-2437

ATTENTION LOCAL San Diego artists! Want to sell your fine art work. Bitl 263-7015 anytime.

CAR COVER 20% of retail plus free delivery, VMV seat covers, 8 colors to choose from import tops 20% off retail Call Ron 571-5751.

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1953 DODGE 4X4 1 ton, frame up rebuild last year \$7000 in recepts, sell \$4500. PO Box 1066, Julian, CA 92036.

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ECOKING FOR PEOPLE who desire extra in-come by operating a business at home. Call 583-8355 after 5pm for an appointment.

NEED MONEY? Love crafts? Fantassic opportu-nity with Creative Circle Needlecrafts. Work in your own area. High earnings, we train, own hours. Call Sally, 698–2614.

PHOTOGRAPHERS. We need free lancers for publication illustrations. Mostly B/W assignments. Good rates NW Publishing, P.O. Box 632, San Marcos, CA 72007-0224.

MODELSI ACTINGI TVI Commercialsi Filmsi Ex-cellent exposure opportunities! New faces OK (all ages/types). Beverly Hills & San Diego of-fices. Phone Gall at 452-1230.

BSCORTS WANTED Women 25-33. Men 55-75.
Best job in San Diego If you're single, attractive, relationship-mixed Send triesphore, resume, samped, self-addressed envelope. Photos inturned. Singlesworld, Box. 9237. San Diego 92109.

YOUNG BUT ESTABLISHED business association seeks employed individuals with managemen experience for part time. Marketing and man-agement commissioned incomes. Call Mr. Call 19, 201–219.

ON-THE-JOB TRAINING available for hard working individuals age 18 and over Must be low-income. San Diego Community College District's SKIP Program. 232-7585.

ENTERTAINING YOUNG LADY will show brau that Sens stides and talk of her trek of John Mus Trail for groups, clubs. Fee negotiable. Judi a 298-6030.

WANTED Young man or woman to take care of handicapped husband. Telephone 488-2259, salary negotable.

VOLUNTEER NEWSPAPER editor wanted if successful could lead to salaried position. Excellent opportunity for recent graduate interested in a journalistic career to build a portfolio. For more information, Manny 292-691. FEACH CNESSAS 1000 plus English-speaking schools in 150 countries offer teaching admini-table opportunities to Armician teachers. Fre-enhamation. Send self-addressed, stamped, long enhamation. Send self-addressed, stamped, long enhamation. Feach of World Teaching. P.O. Blox 1049; San Diego, CA 9211-2149. NSTBLCTORS, CONSULTANTS, teachers, stainers needed to market and conduct seminals for personal, professional growth and development. Training provided for a small tee Unitmiced income potential PMB Personal Dynamics, P.O. Bias 616, Senier, CA 72071.

GOING AWAY FOR A WHILE? Young executive would be perfect housester. Will provide executers care for your per, plants and property. Call Robert at 223-8819.

COSMETOLOGISTS, beauticians, skin care specialists needed to promote Skin Mystique, a non-greaty cell rejuvenation cream with elastin, collugen, procaine, paba, coconut oit, vitamins, 24-6947.

Brach Salon has opening of booth rental for two lucky operators. Call today, Diane at 293-7890 or 483-7040

SMALL PART TIME BUSINESS. Wholesale business set up and ready to go. Easy extra money. Incorporated, good potential. For information call 270-0996 or 272-0033, evenings.

WANTED: PERSON with technical knowledge of Ultrasonic cleaners to assist small organiza-tion. Bill 466-0618.

day, Sunday.

WANTED Draftperson/artist to draw camera-ready illustration for magazine article. Subject requires simplified accurate anatomy. Sample of work desirable. Fee negotiable. 270-2302

SELF STAMER WANTED. Reat estate salesman who is able to work on his own, willing to work nat and earn top precentage. Send all persents information concerning your experiences and amonous to REO, flow 1174, Brouward, CA 2005. All acceptable leturs will be answered.

BE AN AMMAY Distributor and own your own business Your hours are your own For information call 277-4450

OPPORTUNITY FOR HAIR STYLET. Lox Jy Pacific Beach salion has opening of Post.

ORTHODONTIC ASSISTANT Experienced R.D.A. part time for a casual, people oriented office in the State College area, 583-2666.

ATTENTION SENIOR CITIZENS, new mothers and disabled persons. Certified nurses aide available Monday, Wednesday and Friday afternoon and evenings. \$4.00 hourly. Call Army, 282-6641.

WANTED Personable, attractive female to help manet beautiful collection of scenic photogra-phy. Must be outgoing & ergoy working with secole. Lam 296-6930.

GOING NOWHERE in your multi-level busi-ress? We weren't either but now making more trun \$1200. Time 8 hours per week 298-9822. TRANSING AVAILABLE in restaurant/hotel occu-pators for eligible persons. This is a CETA-funded program under San Diego RETC. Call 299-8110 for more information.

RESEARCH SERVICE; chet, small hotel manager, sexoast area. Callf, Pacific Northwest. Apartment. Firm, annual contract. References & self-activesed shamped enveloper, Joanna Shea. 741 Elm Avenue. Chula Vista. CA 92010.

SAN DIEGO REPERTORY TI EATRE has open-ings for volunteer ushers for its upcoming pro-duction of The Elephant Man at the historic Lyceum Theatre. Call 231-3595 for appointment.

Rides

KOWA-6 2-1/4 format carriera and accessories. Excellent condition: 1500. Chromega color en-larger & hull galatroom outfit included; \$125 worth of paper, for \$450. Take all for \$900. \$78-869.

Win An All Expense Paid Ski Trip To Tahoe This Winter

SAN DIEGO'S MELLOW ROCK HERE'S WHAT YOU WIN:

Four lucky couples will take off for a five day ski vacation including round trip airfare on Cal Sierra Airlines, first class accommodations at Caesars Tahoe, six days of ski lift tickets at Heavenly Valley, food and beverage, a dinner show, and \$98 just for fun in the casinos!

Plus . . . super prizes are given away Monday— Thursday such as weekend trips to Mammoth, ski equipment and fashions, AM/FM cassette radios,

dinners for two and more. HERE'S HOW YOU ENTER: Plut on FM98 Reinbow Window Sticker in your cer window. It's that easy. Starting November 2nd for four weeks, we'll cruise San Diego County streets, marking down license plate numbers which will then

be entered in our daily prize drawings. Each Friday, we announce a winner of the \$1500 ski vacation. Listen to FM98 for more details. It's easy.

PICK UP YOUR FM98 RAINBOW WINDOW STICKER AT THE FOLLOWING LOCATIONS:

THE GAP · DORMAN'S · OSHMAN'S · MAD JACK'S You can also pick up window stickers at the FM98 studies, or send us a self-addressed, stamped envelope.

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LAIN 1500-1000 A MONTH part time many agreed trainers or present exercisely the value of the part of t

NBKKOR 200 MM M. like new, \$200 Naon FE body, like new, \$200 Albinar 2x auto-convertor for Naon, \$20, 435-4753

MATTRE COURTE rends indright for scusporum into the CASES SUFFACE 88 100 water 846.50. MICON F w/50 ft 4, 28mm 35, 200mm 35, aboth and free scusporum propose ampudos 1850 or best form propring the part of the courter of the courter

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FLASH SUNPACK auto 221. Works on all SUR's, non-movable head 2 auto settings, 1 manual Tailes 4 batteres, powerful and brand new, 140 or ofter. Paul 469-7792. LEICA M-2, classic rangefinder, mint condition, 1475, \$100 under market, 454-0908.

OXMPUS CM-2 black body, Fromater 20.

MS. 3100 under market 44-098

HS. 100 under market 44-098

HS. 100 under market 44-098

HS. 200 under market 44-098

HS. 20

white reel to reel portable video system plus. Sony monitor: A/C adapter-charger, cab. lapes, exitias, 1525, 447-2825.

SLIDE PROJECTOR 130 Excellent condition takes 30 slide cubes. George at 272-3454, work 262-9988.

WANTED: Old style Nikkor 35/2.8 and 180/2.8 Must be in perfect operating condition. Cal 454-7017 after 6:30 pm.

LEICA M4-P with 25mm f/2.8 Elmant lens of months old, less than 10 rolls shot, 2 year Lend warranty, mint condition, \$1000 cash firm 423-4971. LATEST COMPACT 28-80 F3.5 macro-zoom for Pentax and other K Bayonet cameras, very sharp, Sigma macro-tele converter, ZX 62mm filters. All strictly like new. reasonable, 454-6439

FANTASTIC CAMERA: Liste Roller 355 black model Still in beis with warranty card, nard to find, Figs 5130, 296-7330.

SUNPAK AUTO 211 electronic flash unit. Hardly used: 150 Linda, 436-9382

YASHICA FR-1 top line auto, manual 50mm 1 9 8 70-210 Yashica zoom. Excellent condition. new \$1100 samilier \$500, 299-364, ass for David

TRIPOD: Vivitar 1220A. New condition, equiva-lent sells new for 543 plus tax, asking 530. firm over Park 469-7792

MINOETA XG-1 auomatic SLR with manual optional. Complete with 45mm lens, hard case, and filter Sall boxed, never used. Cost over 1300, must sell, 1175, 279-7906.

PHOTOGRAPHY BOOKS. The Joy of Photogra-phy. The Book of Color Photography. Exploring. Photography. Moods. Distriction 2. Modern Photography. Techniques. Nude Photography. and photo magazines. 296-2895.

WANTED: NIKON MD-2 motor-drive for Nikon F-2 camera, 461-4738, 463-3155. CLYMPUS TRIP, 35mm travel camera, with real leather case, 1 month old, 565, 483-0264.

4X5 CROWN GRAPHIC with case 365. 4x5 Supe Graphic, 330. Dell & Howell lámm sound pro-ector. 365. Automatic slide projector. 355 368-3420.

NIKON F3, MD-4, both as new in boxes. Also other equipment by Nikon, Olympus, Minolta, Pensas, 584-8705. VMTAR SERIES One 70-210 macro zoom lens with Nikon mount, Like new, with warrany papers and case, and haze filter. Original value of 1390 in all. Will self to \$190, 462-6776.

COMMERCIAL, ARCHITECTURAL, industrial black & white photography, also, cartooning, illustration logos & graphic design, Call Michael

22 OCTOBER 22, 1981







FREE TO GOOD home. Lab-shepherd mix. spayed shots, iscrise Lives children. Needs yald 455-981

AKC YORKSHIRE tenier puppies, excellent blood lines, 3 males, 1200, 455-7167 after 3pm only, Registered champion with papers, spayed, shots, 445-9657. Times 1,200 e55-103 after gam.

COGANISE, ADMIL have beening pain, body, one obtained the process of the proces

55 GALION all glass tank with stand. Includes top line accessories complete with 9 large arges speaker Datrom filter included. Must see, 1225. 465-0818. Person, 15 p. 5150, 445-685.

DOBERMAN, MALE pup, approximately 6 morths. Ten, medi Johnsy James 276-8371.

2 USED 880 CASES, 26 long, 20 video 4222 high Good breeding noising cages, 140 cam. 421-103 after James 276-1141. Ammer 241-103 after James 276-1141. Camp wing dwarf parts. East large

TWO PLAYFUL, wearied, twin sister killens, ready for new home. Free Adopt one or both great with kids, good running companion. You'l sowher, lide but are moving. She needs a loving SMAEF Rate (Running continue) and swell some 270-7544.

SNAKE: Baby Burmese python, tame, eats well, beautiful markings, \$55, 453-0204. BURMESE PYTHON for sale or trade Beautiful adult female ready to breed Very tame & healthy, Large cage also available. Must sell. 5150, 453-471.

cores a Counterfact of Quillon Selfs for 55.

464-1637

ATTENTION DISCREANIZED PERSONS. Don't have two couganizer Or don't law or 3 Wassing the ACUMBAN. 10 gallon, List fluorescent light hoster, pump, undergravel fitter, other muscel, large 174, 25, 466-481.

with 12- 160-81198. OCCAS-LEGE 131-17388 on caseer to you. Call Sazer 313-17388 of COPORTINENT Times who wast to get abend with disperent out 15- 288-2748. OPPORTINENT Times who wast to get abend with disperent out 15- 288-2748. OPPORTINENT TIMEs with out 15- 288-2748. OPPORTINENT T

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254-7374.

SNOW an arms you a lot. Peer de Wolle.

RED TABLED BOA with mylar cage and hot.

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IS THAT NOISY or messy bird getting on your news? Home and love given to all unwanted birds. Will pick up. 234-085?

LARRY, respect is more valuable than love. J. LIMSA-MALTESE, I year old. All pagers, shots, Loving, friendly dog needs a home with more time than I have. \$350, Rick 280-3551, 294-9679.

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SEMITER, CANCOLO Herein Soot on excellent
former laparet one year old, in excellent
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DO SOMETHING If you're really concreted about vast numbers of innocent animate until a contract of the source of t

clear and quer Mater, catches trice and a HELIO 10K Gill; You stated with Gerichen & Innibed with me, surrorg all those red lights and tan genite and clowing. 1-1/x years old: 550. Call 657:7849.

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MALE 30 adversarsus, attents, into humor, make stated proper framer fashion model makes stated proper manager needs work. Eleven holds therefore the makes that proper manager needs work. Eleven holds therefore the makes PO Box 9228, San Diego, 92109.

San Diego, 92128.

WE HUMANS stand actued before the university of the Control of the

BEACH LIFESTYLE Male 36. financially to be different, seeks sincere black lady willing to be different, grow, experience, and care Suite 372. Box 5000, Solana Beach 92075.

PEAMA E COLINTERPANT sought to attractive 33 years group Netto Courte group. 34 years group Netto Courte man. 25 words cannot begin to describe me so for more write: Slowhard, 6992 El Carmon Real Suite 104-165 carbada CA 902 El Carmon Real Suite 104-165 at the face & body? Happy not being 10

BETTY PAGE I've been looking high and low for you, ever since our days of ropes, knots, and converse. Come hard your depoted levers Elaw

ICORO OCIGAN, you haunt every waiting deam.

FERR 8.3 a long dine from San Clemente. (if you to meet you in a scholard undergound words not my mend do born. There your mets spays gream R.

ALL THEREOT. THE MEMORY THE STATE OF THE STATE OF

A.P. IT'S NOT my intent to be noncommittal. I volunteer to anyone that asis how i feel about you, it to some that don't. I'm just a little stry it, a little newbox, but the whatward is real all the same. Love: Bote.

PROFESSIONAL MAN. discret. Available after proof for member therebying with lady looking coacherinar. Arosert all Box 3112. La Jolla, for alberturar. Arosert all Box 3112. La Jolla, Proposition of the proposition of th

JOHN OF THE ANGLES, sony about the dance 10/10. Wouldn't have asked if I'd known who you were. Gif with the purple sweater. AWARE. ATTRACTIVE gentleman, classic 1942 model, multi-faceted, seeks attractive lady, 25-45, for fun relationship it need in the heavy, or terribly servicus, just go with the flow! Please reply Wizard, PO Box 1221, 92022-1221.

LOVE WITHOUT time slips through your fingers, water & sand surrender to the tide - dispet the spell & time will tell P.O.

UNRESTRAINED: Forever a Pirate Queen, al-though I may not be what I seem. I have the blade but not the whip into or out of fantasy, I guide my ship. Queen Amazonia.

MS, 24, ART., could you adapt to crazed individ-ual or evening? PO 90374, San Diego, 92109.

PROFESSIONAL MARTINL ARTS man, single, 28.

DRAGONSTAR Finely is elemanly grateful that
blond hair, blue eyet, withers to meet single
woman, 18-30 with interest in Mantal Arts
Forever Firely.

CAST MM. 34. attactive, cultured risk film. FRENCH CANADAM man. 30x, 5° 7° speals Priests, Savet to meet attactive, with french/firlish seets meaningful relationship. woman, non-pownrust, damp, adventure-woman, non-pownrust, damp, adventure-some, Write Act Circ. PO Box BASH, San Diego, 921/38.

THANK YOU, dear Jesus, for pointing out to me orce again that there is nothing I can do to earn peace and happiness, because You did it for me. exceptional man. 2nd prize (limited use?). For just descriptors, write PU Blox VAVE, 22 UV.

BEWARE OF IMPOSTERS that wear striped red shorts and striped plants, 10/10/81. Sin Diegulo Pair, Too sty to introduce myself but shets, mustaches & hang out late at right at watched you from after Stent Observer.

INCARCERATED inmate, Nate Williams, no. Come to Conscision November 11 the Theat 147752, John Ming, no 166955. PO Box 45699. Of Nuclear War at UCSD Let's cool it? Learnille Chief 45699.

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AST CHECONG: Every human being is intrinsially an independent individual with their own
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proper functive 8 proper action. What is to yet
place in runner. PO Box 99812. San Diego.
97(0)-0802.

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Will treasure momens forever. One of Two.

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seen any heroes lately? Seems we're the only ones around Plegasur.

IWANT TO LIVE & experience every joy in life. If you seet the same & would like to meet an attractive, 31-year-old woman, write PO Box 1432. Spring Valley, CA 92077. Box 1000 Science Breath nature.

1432, Spring Visiley, CA 74017.

AMJSC 6A powerfus statement of Bering, Luster

ATTRACTIVE. \$3-year-old attorney, nonsmoker.

ATTRACTIVE. \$3-year-o 92103.

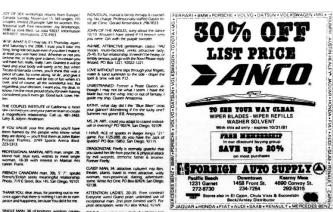
20192, San Diego, CA 92120.

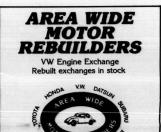
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HANDSOME ITALIAN male, 40, very sensitive, seeking lasting relationship with independently weathy woman, healthy, spiritual, conscious, available; immediate adventure. Box 2116, Del Max. Picture please.

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8 of TRUE must be enter a certam local computer
forcings; you need a 3 0 GPA and a 175 bowling
average? I 8 langer.

WANTED MALE 23-27, easy-going, accepting.
fun lowing happy, positive, romanic, doesn't
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have treat and falled You will be no different.
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WE ARE 2 music loving lades in the North Courty. Three must be 2 meneratively stimulat-ing men. 30 plus. Who would like all stimulat-ing men. 30 plus. Who would like all stimulat-ing men. 30 plus. Who would like all stimulations. The perfect water affectionates librarial, intelligent women, fall of site, and sired of red-necks. Please reply. P.O. Box 1668, Suite 14. Occanside: CA 92054.

Sext COAST PEOPLE? Interested in meeting some alive, sincere, charismatic people who be-lieve there's more to life than the beach, the valley, durib empty communication at usying "have a nice day" Larry, 3388 Midway Dr. No. 637, San Dego 92110.

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SOS KATHY — Octobel 24, 1981, 6-30pm, at the foundain in Babbia Park. Look for a big guy with cook. Charle.

ANYONE FROM Philadelphia interested in meet-ing other native Phillies and Eagles lovers? Must be between 29-35, vocal, enthusiastic, and anti-opposition. Larry 296-6930.

LONELY CONFINED man would like to com-municate with serious-minded lady. I'm in need of a warm smile & gentle touch. Tim Bozeman, No. 145640, P.O. Box 45699, Lucasville, Ohio

GOLDEN KAJRA, a good owner would purish you severely for your recent deeds. Total obedi-ence must be achieved somehow with rebell-ous layeras. Assassin Lord.

LADY, 57, WANTS male friend with car, 50-65 for friendship, talks. One who really needs a friend Give phone number. P.O. Box 33643, San Diego.

PRETTY LADY who likes the outdoors camping-horses, salling swims, movers, dining travel, old cars, home life, calling and giving person with resears warbs to meet gent, 35–42 years old for friendship and daking. My Cheris, P.O. Box 235519, San Dego, CA 9210.

HELP KEEP a young girl off the street, send \$1 to P.O. Box 90333. San Diego, CA 92109.

HONEST, HEALTHY male feminist, 24, looking for an open, honest, affectionate, interesting and liberated woman, Reply to hopeful romanic in

M & M — HAPPY Birthdays to our favorite scor-pio's, 1 more month — 12-5-811 Love P & J

Cov (principlems Regin 10) N. Hofiway (II)
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PETER WHEN you knised me after dinner the other right it just made me mas Peter in this long drive from San Gemente, W.L.A.F.

COCKING FOR an adventurous, independent including female, with time and means. Object Edensive travel in tropical areas this writer. Astan. P.O. Box 6040, San Diego. 92106. HEGGY. THANKS for the good words, they're truly appreciated it'll be a good furny story next time I see you and Bellerophon — hopefully soon. Hippocrene

LOVING WOMAN wanted for loving man. 52-72, good conversations, dinners, travel, shar-ing interests together. Write Building 6 101, 6029 Rancho Mission Road, San Diego.

SPACEHAWK: Your paganism is suspect, but I never mesuphysical I didn't take. (Sony, that joke is order than old Nobodaddy aloft I Chees, Bio-

RAPAZIADA DO BRAZIL: Let's get together and form a club! For fejioadas, batucadas, fiestinhas, bater um papo, and carnaval. Leave message. Cluster 504,504.2

OUEEN AMAZONIA: Perhaps your advertise-ment as warrior is unstue. No response to me from you. Perhaps, Amazonia dear, challenge you feer. Unrestrained.

RODMMATE WANTED to: a lovely 3 bedroom house in Masion Heights. \$172 monthly plus \$85 deposit. Available November 1. Prefer non-smoking female. 279-7493.

MA SM — Invertice of the Control of

in touch, the photographer.

SEMALE WITH CHILDREN) wanted it share large included with regards that said aloof from the erese point. Brat.

STANDER WITH CHILDREN) wanted it share large 4 bedroom house with same in South Catermone. Norumoning, \$100 monthly Suran 276-9224 or 454-057.

WANTED PATRON. Lama serious writer, male.

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Set aside 3 hours on October 27th to attend a

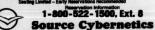
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PLAN TO ATTEND ON THESE DATES! OCTOBER OCTOBER OCTOBER OCTOBER 14, 21, 28, MOV. 4
Frave 7 in 10 a.s. Frave 1 in 10 a.s. Frave 1 in 10 a.s. WEIGHT LOSS SELF COMPTIBENCE WORK SHOP (Botto of there for 144, 40) (Botto of the for the 144, 40)

Also on SATURBAY, OCTOBER 31, plan to attend for a day of Enlightenment Enrichment & Transfermation through better understanding of the most powerful force in the universe, your TREES.

AL BAHR SHRINE TEMPLE 5440 Kearny Mesa Blvd. (Hwy. 163 and Cleiremont Mes Seating Limited – Early Reservations Recommended



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545-0720 or 280-6007.

AM LCORING for a female housemate, platonic, to share my large 2 bestroom beach house. 2 bit, 581 st 185 mornelly 6 1/2 utilities. Paul 222-0796, keep trying.

WANTED BESTONSIBLE FRESON to share large-school and the form on count new. Implace Land from oncorn eew. Implace Makes the clean considerate remojeved. 1888 mornthly 6.1/3 utilities 753-8202 call after 6 pm.

NEED 2 FEMALE:commutes to share 3 bedroom apartment, with make in Pacific Beach, 3140 monthly plus 170 deposit. Ask for Miquel 273-3382, call 2-6pm.

Dacco, 1155 and half Tom 283-2960 SENORS, Share my lovely Point Loma home close to all, 222-3552 all day Saturday and Sun-day.

223-e00 or 25-996. September 1900 or 25-996. September 1900 or 25-996. September 2900 or 25-996.

485-bit are outs.

365-648 Rean resizing.

505-648-648 With the bit of the state of DUPLEX IN CANYON Roommate needed for large 2 bedroom with character, pilvacy, view to bay Must see to appreciate, pilvacy, view to bay Must see to appreciate, pilvacy, Viewson Hills, \$187.50, Wayne 299-5319.

MESA COLLEGE AREA. 2 roommates to share very rice, 3 bedroom house, \$190/month, Age 20-30. Non-smokers preferred. Brain 278-6213. POSITIVE, semi-near lemale wanted to share two bedroom one bath, furnished apartment in North Park, with engineering student. No to-bacco. \$155 and half. Tom 283-2960.

ROOMMATE NEEDED, male or female non-smoker for brought, five bedroom home in Mourt Helix, near State, \$195, over norm, pool jacuzz, available now. 697-1689.

800MMATE WANTED, need working female over 25 to share two bedroom bayside apart-ment in South Mission Brach, \$199 per month plus utilities, 488-5492 after 5-30pm.

FEMALE NONSMOKER RODAMATÉ Wantersti share with Gene Large private beddoom as d bath. Pool Taundry, half block to bus. Rent 1180/month plus half unities. 469-1146

ROOMMATE NEEDED Bonda area Quiet pro-fessional male seeks same qualities in commanda so share 3 bedroom some. No smoke, drugs \$225 pur half obtioes. 267-1729.

FEMALE. RESPONSIBLE. over 25. nonomolert, steady employment. Home with view in Serra Mesa above Stadium. Share barn with female \$155 and 1/4 utilities. 292-7000 leave message. ACCIMAL FRIENDLY FEMALE smoker with cats looking for another to share nice South Claire-mont house \$200 monthly rent. 483-0108.

ROOMMATÉ WANTED to share 2 bedroom house. Excellent location. 1262:50 plus upities. Brust 488-4352 6-9pm. FEMALE, Crown Point home. Own room and bath, washer, diyer, \$12.50/week now, but as redecorating/improvements made, to \$30/week plus half utilities. Ed 274-1828.

VEGETARAN, non-smoker invited. Cardiff group home, large yard, garden, no dogs. Herbs sprous, fluit trees, beach one mile. Peaceful wholizing living, 436-0539.

FFMALE ROOMMATE WANTED to share fur-nished apartment in a large complex with pools, cable, jacuzi, etc. Free rent and meals plus extras 298-7987.

DEL MAR FEMALE roommate wanted. Stop, this is it Breathtaking ocean bluffs, small house share with male 40, spiritual-conscious, health foods, non-smoker, \$225, 481-0366 anytime. LA MESA AREA, rested maintenance man needs incom and parking for motorhome. Will do repairs, odd jobs for reduced rent. 463-0425 mornings, evenings.

ROOMMATE for beautiful La Jolla condo. Can-yon view, pool, washer, diyer, dishwasher, own room, quiet, congenial asmosphere, 5225, snare expenses. Sue/Paul 457-4237, 457-4247.

MALE CHRSTIAN ROOMMATE wanted for two bedroom apartment in North Park, Clean, quiet, non-smoker. Washer, dayer, dishwasher, \$170 per month and half usikles, 283-5011.

PM LOOKING FOR a place to share. 5175 or less. I smoke and have a cat. Prefer La Jofa, Claim-mont or Pacific Beach. Male or female, platonic only, May 276-7270.

ROMMATE WANTED Nonsmiket responsible 2 bedroom apartment garage, Pacific Beach Share utilities Craig 272-0886 Thursday through Sesurciay all day

FEMALE ROOMMATE, 4 bedroom, furnished house with pool sacuzat, laundly in Encintals. Prefer mature, responsible person. Cyrithia 755-3223, 436-4975.

2 FEMALE HOUSEMATES to share never, five bedroom house, fireplace and pool, with profes-sional male. Own bedroom and bash. \$200 plus 1/3 upiters. 280-1679 or 265-0313.

MALE ROOMMATE: Non-set for sture 3 bed-room 2-1/2 bath Gardiff condo includes private jacuzzi, washer/dryer, fireplace, 5250, 1/3 utilities Steve 942-3518 or 247-2500

utilizes sense.

NONSMOKING FEMALE with cat seeks apartment, house to share with same in cat Joha. Pacific Beach, Mission Beach, or Ocean Beach, area. Betty \$71,0896 evenings. FEMALE ROOMMATE WANTED for spurious.

bedroom spartment with feepixe, garage and beautiful view in Pacific Beach, 5215 plus half utilities, Rob 270-3778.







LEULADIA Neur Deuch lange nucht wasen nicket Vegetanan over 25 no pets Melkov neughoomsoot 225 includes utities, 942-599 ovenings before 9pm.

POSITIVE non-smoket share house in Pacific Beach with seldom-se-home mother and treen. Need bedroom furniture, no pets. Revit \$190 plus 274-1407 nights, weekends.

FEMALE ROOMMATE nonsmoker, wanted to share house in Lemon Grove yard, pool, private entance. \$150 monthly Bus service to State Uni-versity tool Marie 469-3114.

SHARE 2 BEDROOM apartment, Pacific Beach Intellectual with high ideals who doesn't mind living with an older woman. Sudent or teacher preferred 2744128 after Spm. SHARE OUR LARGE, old, very special rustic 2

VEGETARIAN, NONSMOKER group home seeks single female, Large yard, garden, no dogs, herbs, spouls, fluid trees, beach 1 mile. Pescellul, wholizing living, 436-0539.

5200, MALE TO SHARE 3 bedroom home in excellent Chula Vista location, easy freeway ex-cess, 420-6269 evenings. WANTED: FEMALE to share room in Pacific Beach apartment with UCSD students. \$132.50 monthly including usities: Available nowl Row-ena 274-0515 or 569-8241

HOUSEMATE NEEDED. Surset Cliffs. Comfort-

able 2 bedroom home with fireplace, quiet loca-tion. Ocean Beach. 550 deposit plus \$200 mornely plus 1/2 usifiles. Responsible employed person. Ror 224-6916 evenings.

\$155, SHARE FURNISHED condo west of Mesa College Sunny, clean, friendly, Your own room, closet, nice neighbors, good parking. Women only. 277-9548.

FEMALE ROOMMATE wanted own bedroom & bath in Point Loma home. Ocean view Jacuzsi. Must be nonsmoker. \$300 monthly 226-2146. NONSMOKER MALE mature 35-50, employed clean, orderly, responsible, congenial, not too much baggage, share large country home with 2, pool tenns, \$225-579-7230

ROOMMATE WANTED: for 2 bedroom, 2 bath apartment near San Diego State: \$235. The Pardo apartments: 283-8440.

FEMALE ROOMMATE needed, 3 bedroom apartment, close to SDSU, responsible, neat person for this great place, \$138.50 plus 1/3 unities 461-8068. 9-ARE BEAUTIFUL 2-story Claremont house, 4 bedroom, 2-1/2 bath, only 2 roommates. Jacuzz, fireplace, master bedroom available 5250 monthly plus uplices, 509-7322.

FEMALE ROOMMATE wanted to share 3 bed-room 2 bath nome. Excellent location. \$200 plus utilities. Norsmoker preferred. 571-3254 or 453-0601.

ROOMMATE WANTED, working, responsible, norsmoker, to share 3 bedroom, 2 bath house with single working male and large dog. Near SOSU, \$200 month. Bit 283-3585 after Spm.

HOUSEMATE WANTED for 2 bedroom apartment in Pacific Beach, near beach and buses. Prefer nonsmoker, nondrug user, \$210, Ira 272-0781.

ROOMMATE WANTED for very nice Mission Gorge house Pool, washer, diyer, dishwasher, own room, pleasant atmosphere, \$225 plus share expenses. Mike 582-1035 or 440-4598. FOREIGN STUDENT preferred to share a large comfortable house in Clairemont, near Mesa College. Large room, fireplace, yard, quiet neighborhood, 3160, 266-8798 after Zpm.

MATURE PROFESSIONAL woman wanted to help locate 2 bedroom apartment or house to share rent 8 cooking with career male in 30s. Platonic Rick 295-9966. HOUSEMATE WANTED, share quiet North Park home with myself and teenage daughter. Bed-room separate from house, share living area. Female, norsmoker preferred. \$100 deposit. \$150 month. 283-3662. ROOMMATE SHARE 2 bedroom: 1400 square feet. Chula Vista condo: 15 minutes to downtown. 18th month fire: Open minded in-

dividual smoker OK. Good sense of number 273-1452 after 6pm. I ROOMMATE WANTED, clean, neat, responsi-ble, nonsmoker, 3 bedroom house in Encintas, 15 minutes to Del Mar Track, 3 miles to beach, 1200 monthly plus uniters, 436–1549.

RESPONSIBLE ROOMMATE Child OK specifics house in Calemont Private room, bath and entrance Laundly plans pool table. New bus and Freeway 5, 1220 month; 275-0157.

697-1031 2320 Fletcher Parkway Serving El Cajon, La Mess, Santee, Lakeside & San Diego Full-NeIGH DROM, storen, laurdy privileges.

MAL WALL SHARE sharp 2 bedoom agamment of composition and storen and storen

Features:

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My

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3E FITNESS CENTER

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LOSE FAT FOREVER

ONLY 15 MINUTES A DAY NO

ROOMMATE WANTED, young professional transport from 3 bedroom home, female desired, \$250 plus 1/3 utilities, 223-9288 evening or 282-4966 days.

FEMALE ROOMMATE wanted to share great a bedroom, I bath furnished apartment in North Park with male student. Platonic only, \$155 month, 1/2 utilities, 283-2960.

ENJOY COOKING, dear nonsmoking lady over 307 Need affordable, comitonable living quar-ters? Male freelancer will discuss platonic trade-off with you. Lawrence 263-0307 eve-nings.

HOUSENATE FOR Mira Mesa home wanted. Furnished room, \$150 plus utilities. Nonsmoker preferred. Close to everything, 271-6436.

FEMALE NONSMOKER for beautiful North Claremort home. Excellent neighborhood, fur-nished (except bedroom), washer and disec-1156-66 and 1/3 utilities. 270-8983.

FEMALE HOUSEMATE 29-19 warrend to share luxury condo, pool, jacuzzi, ocean wew, \$175 month, Bob 436-8675

· Personalized Fitness Programs

3 Separate Gym Rooms

Sign with the second se

WOMAN-IDENTIFIED-woman housemate wanted for La Jolla household. Fenced yard, near beach, reasonable rent. 454-9207.

ANDION BLOCK sommer wares to their 2 ANDION BLOCK sommer wares to their 2 settlement, employed 1700 mornts have settlement of 190 morning plan other and, employed 1700 mornts have settlement for 190 mornts and the 2010 mornts of 190 mornts have settlement of 190 mornts and 19 NEED CONGENIAL female to complete friendly San Carlos household. Non-tobacco smoking, no more pets. Available November 1, 5120 plus 1/4 utilities. 698-8628.

RELIABLE ROOMMATE needed by November 1 for 2 bedroom house in hormal Heights. 1175 plus 1/2 utilities. Lynn 283-1300 after 5:30pm weeknights.

FEMALE JR Lemm Grove Lags, combrasile node, with female Employed, nonmoless, NANy americas included 100 monthly, rouder unities Annales mediately, reteriors required (470-566 alter Spin.

COUPLE WITH CHILD looking for vegetarian norsmoking person or mother with child to share large home. Messages. Anita 436-8763 No. 15

remoter fautory, pain prior see Note by a SCHAMET MERCO for source Association (NEW YORK SCHAMET MERCO) (N ROCAMATE NEEDED for Mea Mesa condo. 52/5 plus unities. Kisen 695-145.1

FEMALE WANTED to share two bedroom apartment, \$142 page uplies, \$42,8593.

SNSSE PARENT WITH female child invites same to shale 3 bedroom, 2 both house in Leucadia. 1225: plus utilities. Responsible, considerate, reat, fond of domestic animals, 753-8233 eve-langs.

NEED A ROOMMATE? Come to San Diego's oldest & largest roommate service, since 1979. Homemates has an October discount. Call 291-9643.

HOUSESHARING, Penasquitos. Private room and bath, mellow, good atmosphere. Storage space, fireplace. HBO, stereo, \$200 per month plus utilities. Jan 484-0323.

LOOKING FOR one roommate to share spacious condo in University City. Nicely decorated, comfortable amosphere. Female/male professional preferred. \$205. Dave 450-1553, 453-2695, Maggie 279-2785.

ROOMMATE WANTED to share beautiful home in Penasquitos with law school graduates. Pleasant surroundings and privacy. \$250 month plus 1/4 utilities. Russ 451-2435.

FEMALE ROOMMATE wanted over 25. Share 2 bedroom. 2 bath furnished apartment with same. Pacific Beach, utilities paid, \$200. Television, pool, Jaycee 273-7104 evenings.

CLEAN, NONSMOKER, male student wanted for soom, kitchen privileges, Seria Mesa home, near stadium. Share bach, 1155 monthly, Available immediately, 277-0207 weekends or 633-1178 weekdays.

FEMALE WANTED to share semi-primitive place Artistic type with ability to rough it. Near downlown San Diego and transportation. 145 month. Jake 264-2903.

ROOMMATE FOR newly decorated Clairemont house, fireplace, pool Prefer responsible professional with esprit d'vivre to share warm home. 5280 includes utilitées. 272-3533 after October

ROCAMMATE NEEDED in Mission Brach. Own room, first and last, \$150 a month, and \$35 de-posit. Available November 1. Geny or Kelli 488-4552 after Spm.

PACIFIC BEACH, \$140 a month, plus \$20 utilities, \$70 security deposit, share 3 bedroom house, pet OK, 483-1234.

WANT NONSMOKER, 25-35 to share 3 bed-room, Tierrasarita townhouse with 2 others Pool, tennis, etc. \$160 month, 692-1505, 277-2288.

S-HARE CLAREMONT duplex with male night worker. 2 bedroom duplex with dog owner, yard. \$180 a month plus 1/2 utilities. Jeff 275-1615 before 2pm.

CHRISTIAN FEMALE, looking for same, to find ank/or share apartment or condo in Pacific Beach or La Jola, Afford \$260, Linda 284-4901

NORTH PACIFIC Beach, kinury home, jacuzzi fireplace lews, patids, microvave, furnished w/d, i260 First last, 1/3 utilities, HBO, 550 de posit, 574-745, 483, 0200

FEMALE ROOMMATE wanted to share 2 bed foom apartment in North Park. \$120 monthly Mar. 291:4801

FEMALE NEEDED to share 2 bedroom quain home in Normal Heights. Must like animals Fireplace, fenced yard, \$190 plus utilities 563-8791, 449-7926.

GRADUATE PSYCHOLOGY student, 29, desires housing in San Diego or North County in exchange for therapisuse massage and/or cooking and housework. Gordon 296-8336. ROOMMATE WANTED to share house with single parent and quiet teenage. 1/2 iem, unit utilities. Smoker OK, Must like animals. Male preferred. 294-9075. RODMMATE WANTED in holisocally oriented 5 bedroom house in University City, with hot tub and detached playsoom. Female preferred: \$150 ptus 1/5 utilities, \$53-1447.

NATURE, RESPONSIBLE female to made from and board in large frome in exchange for care of smooth and low 464-3760.

SHARE HOUSE WITH 2 others, \$140 unities in-cluded, off Highway 94, 8 miles from down-town, 11 to Mesa, 6 to SDSU, Richard 263-6062.

BEAUTIFUL SOLANA BEACH house, 2 storm mailable, 1 immediately, 1 November 1st Full nouse privileges, prig porty, pato, pool pun-cior TV washer, diger Nonsmokes prefered women or men. 5/2 film on the full domen or men. 5/2 film on the Fredmain 75-5-843.

ROOMMATES WANTED to share 3 bedroom, 1-1/2 bath house in San Diego. Near Lemon Grove, \$150 plus 1/3 utilities, 461-0700.

CARDIFF, SHARE 4 bedroom house, own room, near, nonsmoking, responsible, 5140 plus utilises, 942-5263 after form.

ROOM IN FAMILY home, 1 c. sck to La Jolla beach, \$200, utilities included. References re-cuired, 459-1288 evenings.

ROOM AVAILABLE in lovely 4 bedroom, 2 bath home. Family room, fireplace, garage. County-amosphere. Good location, 5175, unlittle in-cluded, References, Ms. Allen 271-6209 eve-rings.

Rental Agencies

DEL MAR 2 bedroom furnished apartment, \$300 with hot tub, modern kechen appliances, immediate occupancy. Call Rentimes 722-1591, fee [94218].

RIVIERA SHORES, Pacific Beach, 2 bedroom, open-air patio, enclosed yard, children wel-come Call Rentimes 226-8566, fee. (2727R).

HILLCREST, LARGE 2 bedroom, 4-plex only 5300. Refrigerator, stove, wall to wall carpets, diapes, Call Renomes 226-8566, fee (29578).

PACIFIC BEACH near La Jolla & ocean. 1 bed-toom, spacious, furnished, to 1 quiet adult, no pes, 1350, 459-1352 evenings best.

IA MESA, 2 bedrooms. I bath, enclosed patto, caport, sundeck, huge secluded yard in quect involved an experimental registeriors (receive to State, 1970) of 805, 299-8529.

VACATION IN Walkiti Hawaii studio condo avallable, 3/2 block from beach, pool incuntain view. Very reasonable rates, 457-4061

HILL CREST, room and bath with private ent-ance use of kitchen and laundly room. Available immediately. Female only with references Good his Javay employed person, \$150, 672-3116.

SCOM FOR RENT in broads to News home common to the common

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GOING TO HAWAII? Rent our brautiful teachflore condo in Maui or Kauai and enjoy erens, golf snotleting and fantastic beaches for 1225 weekly 274-585.

2 BEDROOM DUPLEX, I bath, carpets, drapes, garage, stove and refrigerator. No kids, pets. 273-4381 or 277-4650, Clairemont area.

WANTED TO RENT. 2 bedroom in Solana Beach or Del Mair near beach. From November 1, 1450 or less. Pat. 755-1088

\$150 MONTHLY, INCLUDES Weekly maid serv-ice. TV lounge & laundry room. Town of Boulevard. 766-4653.

5250; 1 BEDROOM APARTMENT Gorgeous, fundwood floors, bled bath, Excellent references required 15 blocks from downtown, Golden Hills Call manager, 5-7pm, 234-4995.

5425, LUKURY 1 bedroom condo, pool jacuzzi Own washer/diyer. No pets. References re-guired. Convenient location. 299-5545 or 279-6246 after 5:30pm.

PRIVATE NORTH PARK office, consultarit's build-ing. Receptionis: \$150 monthly 550 deposit, utilities paid. Other services available. Call 296-6126 or see Gracie. 3620 30th, Suite A. 79-589 of 277-660. Claemics of ret al bedoom-name with gauge after October 80 between James and North Park To 1280-280-6500 after James and North Park To 1280-280-6500 after private pages 453-8634 groups of 53-8634 groups of 53-8644 groups of 53 PACIFIC BEACH. furnished condo. includes all dishos linens and furniture itenas, 1300 weekly. Cheaper than a motell Bill 453-7466 (9-11pm) or 483-3320 leave message.

FOR XENT: 3 bedroom, I bath, unfurnished house near Balboa Park Carpets, drapes, stove & refrigerator, \$415 monthly, 224-8000.

ABOVERS 176-961. SEARCH Swomen with chall needs ABOVERS 176-962 and the state of t OCEAN FRONT Mission Brach. 2 bedroom apartment right on the boardwalk Super view. Narished no pets, parking, children OK. Avail-able now through May 31, 1982 239-9672 or 488-1395 3443 Ocean Front Walk, Apt. D. book to bides Guaraneed no condo conver-sion 228 Redvector at hid 249-0812 of 92 0869.

- SHEE CLURESONT from: Broader 4 de-portion 2, 128 and 2 storp, jarusus, modern froughout. Marin between available of 681-1294. SOUTH CLAREMONT, 3 bedroom, 2 bath, dm, freplace, fenced yard, references required. Fam-ily preferred, 1 year lease, 3750. Available November 1, 234-3177 or 569-0841.

OCEAN BEACH 3300, I bedroom clean unfur-vished apartment Parking, stove, refrigerator Per DK On beach West Point Lorna Boulevard. Available November 1st 284-3704. HOUSE FOR RENT. La Mesa house. 1200 square feet comfortable 1 bedroom and loft patio poot, feeplace. First, last 8, deposit 3425. 481-2257.

LA JOLIA NEWER 3 bridoom 2 bath house 5650 Complete kill hen, laundry hookups. Nice yard storage parking. Walk to all. No pets. 7426 Eads Avenue. 286-0395.

Each Arestan Tel-0199.

Assister November 14: 3500 270-0017.

Assister PACIFIC BEACH 2 bedhom: 2 billh diaplick 1575 3853 Revera Direc townhouse condu-cations bey No pret. 286-0155 and pressure and pressure street for x 19: 140 a month seq-across bey No pret. 286-0155 and pressure street for x 19: 140 a month seq-291-788

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Ultimate coaxials, 20 oz.—\$24,95 pr Ultimate triaxials, 20 oz.—\$34,95 pr 40 watt coaxials, 20 oz.—\$34,95 pr. Cabinet speakers 3 way no. 3707— \$48,95 pr. HKS 5K"—\$7.96 pr. HKS 5K"—\$7.96 pr. Audicovox coaxials, 20 oz.— \$28,95 pr.

Audiovox Tryvox 20 oz.— \$34.95 pr. Jensen 5k.", 10 oz.—\$24.95 pr. Jensen surface mount 20 oz.— \$29.95 pr. Jensen triaxials, 20 oz.—\$49.95 pr.

APARTMENT, 5240, small 2 bedroom, unfur-nished, gas paid, second floor, adults only, no pets, Golden Hall area, 2136 Broadway, 232-1764 or 232-5781

OFFICE SPACE for rent 2 private offices plus large reception area, 440 square frest. North Park. 5350: 483-2004

PACIFIC BEACH, Crown Parit, specious apart-ment fully lumished, own room and bath, laur-dy room, near, responsible person, \$200 plus ubles, Jeannie 270-888.

NORTH CLAREMONT, unfurnished quiet private home. 2 bedoom, den, 1-3/4 bath, fre-pikin garage, 1/2 acre caryon fot with view. Austable November 14, 3500, 220,0047.

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ROOM FOR RENT, Cardiff, surf view, \$200 per month plus 1/3 utilities. Responsible nonsmok-ing person wanted. First and last plus cleaning deposit 942-6172.

PACIFIC BEACH, block to ocean, 5340 month, sunny, quiet, safe, nonsmokers, flowers, nice lawn and nice people, 800 block Diamond, 270-0214 or 488-7237.

2 BEDROOM, 2 bath condo. \$450. Near Mesa College. 213-391-4910, leave message; or call 462-7059.

2 BEDROOM, I bath condo in San Carlos area, \$400 month, first and last, plus \$200 cleaning deposit. Refrigerator, stove, and dishwasher, 286-8673 evenings.

CLOSE TO NAW Hospital and City College, ver-large, new apartment, 2 bedroom, 2 bath dishwasher, ar conditioning, solar water, private page, 1425–239-3785.

CUTE POINT LOMA duplex, quiet, nice area freplace, letchen nook, private entrance, garage, 54/5 month. See at 4017 Del Mar Avenue. Sandy at 2, 2, 101

MAMMOTH SR condo, new beautifully funded 2 bedroom loft, 3 bain, firepace, color TV, jacuzat, sauna, siegs, 11, 5120-5140 per night, San Diego, 279-1193 evenings, and weekends.

3 F **a** Year Anniversary S Month S Special S Special S

FEMALE TO SHARE new, large, furnished apartment with heaterd puol jacuzo; laundly in lumon Grove Own foom near all \$110 month. Blob 466-1110, 692-2243.

291-9643
FEMALETO SHARE 2 bedroom house, \$210, 1/2 utilities. Normal Heights, large enclosed yard, HBO, laundly, must have bedroom suite, or can negotiate, \$63-7509 after 5:30pm.

CLAREMONT HOUSE has room for one mon easy-going responsible person. Female pre-ferred, cac OK, \$200 rent, 483-0108 keep trying

ROOMMATE, NONSMOKER, wanted for large 4 bedroom house in hills above Mission Valley. Near all, many extras. Available immediately, \$200 month, share utilities. Bob 278-0610.

ROOM FOR RENT on quiet Lemon Grove street with kitchen privileges for student or working person. \$100 monthly. Near SDSU or Cuyamaca College. \$405-9839.

SOLANA BEACH/Del Mar. 180 degree ocean/ valley view. pool. jacuzzi. microwave. washer/ dryer. garage. etc. Large room. bathroom. norsmoking. 25 plus. professionat. 1350 plus. utilities. 451-4732. 481-1618.

PACIFIC BEACH, male roommate wanted, 2 bedroom apartment, \$152 month. Must be liberal-minded and considerate of alternate life-syles, 272-8290. EXCEPTIONAL LEUCADIA townhouse needs housemate. 1/2 block to beach, full ocean view, 3 bedrooms, spiral stancase, redwood deck, 200 sq. ft., \$265, 1/3 unities. Cecie 436-0365.

MALE NONSMOKER responsible to share a 2 bedroom condo in El Cajon-Lakeside area, \$175 plus utilities, \$50 depost. \$61-4123. 3 BEDROOM HOUSE, responsible, neat, clean, nonsmoker, close to beach, 10 minutes to Del Mar, fenced yard and garage, \$200 a month plus 1/3 utilizes, 436-1549.

CLEAN ENOUGH to be healthy, dirty enough to be home, share 3 bedroom house, 3140 monthly, 320 utilities, and 570 security deposit. Pels OK 483-3051.

ROOMMATE WANTED to share 2 bedroom house in Ocean Beach. Large yard, cats and piano. Prefer responsible, not smoking person. Bill 224-4532 evenings.

NONSMOKER RESPONSIBLE, to needed to med 2 bedroom, 1 bath apar Pacific Brasch, queet, and convenient to tent November 1, 483-1402.

HOUSEMATE WANTED, own room, nice 3 bed-room house 2 miles from SDSU. Huge private backgard with fruit trees. Laundly. Want some-one who's responsible and yet easy going Prefer over 25, 3160 plus 1/3 utilities, 582-0542 keep mood.

WANTED: LOVING grandmother with minimum income. Two children want to adopt you & to assist mother in raising them for a wholesome future. Be adventurous and fee-spread, free room & board & some additional income. Call 565-7243.

RESPONSIBLE FEMALE roommate to share condo above Mission Bay. Own room, bath, furnished. Fireplace, washer, dryer, microwave, pool, jacuzzi. 1972 plus unities. Call Bonnie or Seeve 276-4084.

HOUSEMATE WANTED, own private room & bush, share with single parent plus dog & cats. Responsible, nest individuals need only reply. \$225 plus utilities. Leucadia. 753-8233.

szc pius unites celedada. 1998-233. RESPONSBLE, NEAT, female roommate, over 40 to share a 2 bedroom furnished apartment. Pacific Beach area. 2 blocks from ocean and shopping, Norsmoter. 1800 plus 1/2 utilities. Please Call Joan 483-2161.

COTE CGE. 5250, Lake Wohlford area. 1 bed-room, includes major appliances. Call today. North County Rentimes 741-RENT. San Diego call 226-8566. fee. [74928].

OCEAN BEACH, 1 bedroom house, \$295 with garage, pets welcome, major appliances, Walk to Ocean Beach Park, Call Rentimes 226-8566, free (22788).

5350, LEUCADIA COTTAGEI Walk to beach, all utilities paid, fantastic fenced yard, major appliances, immediate occupancy. Call Re-nomes 942-5889, fee [43618]

For Rent

I BEDROOM DUPLEX very rice in best Tai-madge location. Beautiful fandscaping. Quet area adults, available nov. 4479 Euclid. north of El Cajon Boulevard. 272-3232. SOUTH MISSION Beach, small unturnished I bedroom apartments near jetty, year round, park-ing, no pets. 1300-1315 including utilities. Weekdays 299-2153.

REALTHUE MISSON Going Road 1 bedoom sords overlocking gift course New Pashion and Misson Valley, includes pools, souza-clubhouse and private wisher and dyer 153-6271.

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COLOMB.

DO YOU KNOW a blind, retired professional male who does not smoke nor drink to share my 2 bedoom. 1-1/2 bath townhouse, entered by me, full use of the downstars and 1/2 bath. 1/2 share of rental and utilities, approximately 12/25 moreful. If needs reading assistance, the charge will be an addisonal 5400 a morth. M. Radhal 224-6865. PACIFIC BEACH, large 2 bedroom, 2 bath view condo. Available November 1, 3550 per month. Won't last long. Matt 273-0970.

KALIAI HAWAII, at beautiful Princeville. New de-lure 1 bedroom condo beautifully furnished. super golf, tennis and amenities for discount weekly rental of only \$265, 274-5355. SPACIOUS FLARNISHED home in Ocean Beach. 3 bedroom 2 bath, clean, responsible, nonsmoker, age 25 proider, 3191.50 plus 1/3 utilities. Deposit required. 224-0068.

NEWLY FURNISHED room for rent Large new house. Nonsmoker, washer and dryer, \$200 moret, includes utilities. Nice quiet Santee negotiothood: 449-7427.

room house unity room, garage yard, oper beam ceilings, clean, 1625 month, 272-0573. NORTH: PARK furnished studio, 5200 month Adults, no pets, free utilities, 3183 Thom Street Call to see: 440-5968

Call to see: 140-5968 BENT WITH OPTION to buy in Penasquitos. 4 bediciom family room, living room, freplace. 1-1/4 buth: capse: doi: 100-60. Higheator pool; jackuza. 2 doi: garuge. 1907 first and ast morth's rer, plus deposit. 563-7239. 9ail last morth's rer, plus deposit. 563-7239. 9ail-5pm, 463-6236 after 7pm.

FURNISHED APARTMENT, Pacific Beach, fully equipped 2 bedroom, 1-1/2 bath, bay view 4650 month, adults, no pets. 282-9546 or 297-7976.

YOUNG WOMAN wants 1-2 bedroom apartment/house in Hillcrest area. \$250-\$325 tent. \$74-1295 evenings.

2 BEDROOM, 2 bath townhouse located near highway 94 and 805. Enricosed patio, quiet area, 5340, 544-1072, 434-9593.

5375 PER MONTH. Unturnished I bedroom Mis-sion Valley condo. Poot, jacuzat, recreation room, Adurts, no pets. Available now. 273-6049. 9-4 weekdays.

SiQ VAIL THIS Thanksgiving season. Condo sleeps 6, fully furnished, 4 rooms, 2 baths, dishes and linens, near ski lift. November 20-27, \$100/ day, 222-7609.

5600 PACIFIC BEACH, 4465 Ocean Boulevard, 2 bedroom, 2 bath, oceanfore condo. Garage prozes, saina. Furnished or unturnished. Bill 453-7466 (9-11pm) or 483-3320 leave message.

STILL SEEKING 2 bedroom home with large yard for family barbecues, garden, and child security To \$375. November 1: 464-8371. \$185, UNFURNISHED STUDIO apartment, 1st and last plus \$100 deposit Second Avenue, near Balboa Park & Laurel Street Call 232-0462.

FURNISHED ROOM in Mira Mesa, \$150 plus share utilities. Nonsmoker preferred. Neat pre-ferred, 271-4436.

WANTED TO RENT: 2 bedroom apairment, fur-rished or unfurnished. December and January by 3 seniors. State College. Del Cerro, San Carlos or La Mesa. 462-8164 after 6pm.

FOR RENT, immediate occupany, 2 bedroom 2 bath townhouse condo near stadium, all appliances calpeting diapes pool spa opportunity to own. 3500, 449-0717, 265-6550, 283-3734. MAMMOTH LAKES condo for rent. Go sking this winter. Groat summer rates until November 25 Jacuzz, sauna terms. Parice 753-8641.

ON COLLEGE AVENUE, I bedroom upstans unit in frumerie. Sour infrugeration dropers, more caupets. Garage available: Immediate occupancy. Unitumahed frumshed. Consider child, no pets. 284-5528.

1 BEDROOM apatiment in newer building near downtown Sin Diego, Security building, Saun-dry Taxistes, no children, no pets, 5230 per month 582-1830.

OCTOBER 22, 1981 20

20 OCTOBER 22, 1981

MAULVACATION condititionis, pool spa Beautiful beach ideal location, decoratio fur-nished 1 bedroom, \$225, 2 bedrooms, \$315 weekly 481-8546.

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tomer. Thousands of people all over America have pur-chased their car stereo

SIG SEAR COST for rent Perfect escaper

BEDROOM HOUSE with yard, near ocean single person who likes garden, 5375 per month, available. November 1, 911 Homblend, Pacific Beach, 270-3285.

CONDO FOR RENT, fantasic view, Mission Hills. 2 bedioom. 1 bath, balcony, dishwacher, microwave, built-in bookcase, 3490 month plus usities. Mis. Hartman 452-4220, 297-9579.

2 BEDROOM, 1 bath condo: 2 pools, 3 laundry rooms, security entrance, dishwasher, garbage disposal, assigned parking, top floor, 1390 month, near Euclid and Federal, 264-2000.

ROOM FOR RENT, close to the beach, private entrance, bath with shower, \$200 per month plus 1/3 utilities. Available immediately, 272-1680, leave message.

ROOM FOR RENT. Responsible person wanted for 2 bedroom cottage near Ocean Beach pier. 5150, utilities paid. Bea 226-8448 before noon Tursday through Sunday.

APARTMENT FOR RENT in North Park. 2 bed-rooms, 1 bath, Iwing room, big letchen with sove disposal, dishwasher Liurdig room, car pasting, adults only. No pets, available on November 1, 3375 per mortin, first, last, 5200 security dropos. 296-6435.

CHIJIA VISTA condo, 2 bedroom, I bath Pato, rice area, quiet, easy access to freeway. Available November 9. Rent 5375 per month plus depose 420-5936.

WANTED COTTAGE/studio to rent for \$195 month in Pacific Beach area. 274-6246.

CHRISTMAS SUBLET. 1 month. December 8-January 3. Especially suitable for relatives or vacationers. 2 bedrooms, laundry, cheaply for 5250 total. 453-4377 evenings.

VACATION MAUI Christmas, New Yearsl Lusury furnished 2 bedroom, 2 bath condo. Pool, jacuzzt, tenns. Fantastic beach and location, 4 adults, 3492 weekly. 481-8546.

NEW DELURE STUDIO condominium, close to Mesa College. Sharp Hospital Very spacious with patio, amenities include pool jacuzzi, rec area, 1275/month. 571-0336, 274-7314. BEALTIFUL 2400 sq. ft. house in Lomas Santa Fe, 4 bedroom. 2-1/2 bath, large kitchen and family room, gardener included, no pets. \$1100 month. 755-2143 after 6pm.

3350, UNFURNISHED 2 bedroom, 2 bath apart-ments, store, carpets, drapes, air conditioning, dishwasher, refrigerator, laundry room, near shopping and bus, adults only, no pets, deposit, 563-8610.

1200. RURNISHED ROOM, telephone, utilities included, use of kitchen, dependantly female 298-0476 after 5pm weekdays.

545 WEEKLY OR 5165 monthly. Residential hotel in a very nice part of downtown. Large, fur-nished rooms. A complete latchen on each floor 286,9419.

APARTMENT FOR RENT, 5330, 2 bedroom, nice courtyard. Morena area near USD, 1212 Azusa. Stove à retingerator, carpet & drapes. Child or cat OK. Call 455-1622.

OLD TOWN OFFICE space, utilities paid, 854 a sq. yd. 297-0187.

WANTED TO BENT, 3 bedroom, 1-1/2 bath house with fireplace in Claremont area, near Holmes Elementary School area. Will supply references. Karen 236-1323

entrics. Karen 28: 222

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SURP 2 (BECOM: 1-1/4 their conto in jump MISSION BEACH, small unfurnished apartment, 2 bedrooms, 1 bath, garage, Year round, 1395, Stove and refrigerator, 428-0517, keep trying.

LARGE 2 BEDROOM duplex completely redeco-rated, new kitchen, etc. Private garage with faundry, houkups. East San Drego, \$400, 583-0560.

CLAIREMONT, 2 BEDROOM, 1 bath home. Quet couple \$650 273-3542 SECUDIO COUNTRY house in San Diego. DISUNIDADIOSATINA CABRI vero, furnished.

CROWN PRINT SERVICE SERV

WOMAN IDENTIFIED WOMAN housemale warted for La Joia household. Near beach is boach so boach in box masonale rent fenced again 454-202 of 291-988.

PESTORED OLD 2 bedroom house on commer-cul for on busy 40th Street just south of El Cajon. Every of nature, steep Lot, use at 4242 4dm. Street, 1950 morth, 272-2260.

LARGE STUDIO bachelor apartment, private en-trance. Bathroom, no kitchen, 1175 monthly, 1150 deposit. Must sign 6 month lease, 464-3621 Barn-10am weekdays. BENT WITH 8UY option: 3 bedsoon havine. Al-most new, family room, fireplace, 2 baths, elec-tric kitchen, double, garage. Quest setting, yet near shopping, library, schools, Humy, 560-9992.



California Sound P.O. Box A89068 San Diego, CA 99136

HOUSE FOR RENT. 3 bedroom family room, fenced backyard, \$500 monthly, 8125 Blossom Lare, Spring Valley, Near Mount Miguel High. 223-5016 or 282-6868. SR MAMMOTH: stay at Sierra Park Villas Luxury condo: 2 bedroom: plus loft: Sierps 8: Sunday mough Pictay midweek special: \$450:588-1866 or \$46-2427.

WANTED TO RENT, looking for a double garage or small building for workshop. Extra parting would be best, but not necessary. North Park area preferred. 296-7319.

222-7389 agent.

SERRICOM HOUSE in lowy East Sin Depo-cession and the depote garge frequen-cession and the depote garge frequen-ties of the depote garge frequen-sion and the depote garge frequen-sion frequential garge frequen-sion frequential garge frequen-sion frequential garge frequential garge frequen-tial by more garge garge frequen-sion frequential garge frequential garge garge frequen-tial by more garge garge frequential garge garge frequential garge garge garge garge garge garge frequential garge garge garge garge garge garge garge garge frequential garge ga

party furnished in Mission Beach 291-9438

AMATERIANT 2 BEDROOM 1 blain disinvasions condos 1-1/2 to 2-1/2 batts fergister sams 6, some Laurdy form Adults or pers. Available hovember 1 1375-1st use 6, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-2068 after signs 3, \$200 Norm Park 801-364-8516 or 801-464-8516 or 80

599-951 Dave. Sign Sport Sport

LAKE SHASTINA area, 20 view acres, 522,000. Assume 8-1/2% loan Balance 514,000. Consider car/boat as trade, 421-3792. MUST SELL El Cajon horse property. Moving to Idaho. 3 bedreom. 1-1/2 bath, fireplace. large pipe corrat. -1/4 acre. Assumable. 9-1/2% mortgage. 192,500. 561-7892. after. 5:30pm weekdays.

Real Estate CONDO THAT LOCKS like a mode on Mail.
Minist Endown fairing soom 14/2 busin, Cover now wind to find the find paid. 18/25/0 dark sign.

OARSE LIGHT FOR COVER FOR A MARKET STATES A MARKET STAT

3 BEDROOM. 1-1/2 bath condo, Chula Vista. 512,500 and take over payments of 5501 month. Great income property, 568,995. 274-2269 after 5pm.

2 STORY TOWNHOUSE, 2 bedroom, 1-1/2 ba many decorator and custom upgrades, walk to everything. Pool and jacuzu, creative financing. Seria Mesa area, 572,999, 279-3687.

SPACIOUS 3 BEDROOM, 2 bath house with family room, on fenced half acre, with well & tires Near school Poway. \$120,000 Assumable loan 748-3488 weekends & evenings.

OWN YOUR OWN home for \$700 monthly. No qualifying for a large assumable loan 3 bedroom. 2 bath house with extras in Lake Murray area. 464-8671 late evenings.

ARE YOU IN A 50% are backet? \$5000 invest-ment gets you half ownership in \$120,000 3 bedroom. 2 bath condo in downtown Palm Springs. Fernic courts, swimming pools. \$600 monthly payment fully deductible and 180% appreciation on your after-tax investment. Call 714-323-1128.

192,000, 15000 DOWN, 5810 monthly on this 3 bedroom, 2 bath with heated pool in South Clairemont, Assums 567,500 loan at 11-3/4% & owner will carry the basince at way below the current rate. Agent 293-7580. ASSUME LOW INTEREST rate, mortgages with 19000 to 19000 down on select, 2-4 bedroom, San Diego homes, payments 1975 to 1850. Agent 293-7580.

FORECLOSURESI Purchase foreclosure prop-erties in prime areas for maximum profit. 15000 to 1100,000 down, some with low interest as-surnable financing. Call Mr. Freeman 268-9073, Avenue.

SUPER TERMS, on this large 4 bedroom home Take over low interest loan & seller will carry. Ca Jos/Agent for desait, 268-9073

55000 TAKES OVER \$72,300 in loans. Total pay-ment, 5860. Large 2 bedroom, 2 bath. Easy deal good location. Agent 566-5687. SPACIOUS EXECUTIVE home in prime area. Ergoy the fantastic view & large custom pool. Excellent value at offered price. Seller will help finance or VA. Ask for Kathy, 268-9073 Agent.

5763 MONTHLY, TAKE over 8-1/2% loan. spot-less 4 bedroom with spacious family room in centrally located area. Extremely motivated seller is moving out of state. Broker 271-9400.

OWN A VACATION curso for \$8750 plus eryoy a free inspection trip! Low, low down. Call for details. Era-Waish. Cindy or Jill 455-1255 or 453-5277 evenings.

MAMMOTIL ENJOY this new custom ceda home immediately! 1/4 mae to lifts, spa plut many features, \$25 & termstCarl or Lauri, Main Street Realth, 800-46-55/9.

JULIAN: BEAUTIFUL Pine Hills acre home site. Water, power, complete septic system, cult and pine trees and excellent view. By owner, Must see: 538, 700, 765-1056.

LOW DOWN. low-payments! Spring Valley. 3 bedroom offers family room, double-garage and view tool Call now to see this outstanding value priced at only \$69,000. Realty World. Village Properties \$60-5975.

ASSUME LARGE 11-1/2% loan. Affordable 5 bedroom home, family room. 2 fireplaces, 3 car garage. Owner will carry second. 588-6511.

2 HOUSES ON one lot with 3 car and 1 car garages 469,900 small down or T.D.S. or trade for free and clear land. Drive by 220 Southlook in SESD then car Snantan 273-4065.

PASHION VALEY condo. 2 bedroom, 2 bain, very spacous, some view, best location in Pranciscan complex. 15000 down. 13% owner farming 127-2788 agree. 974-6200.

NEAR STADUAN meal 3 bedroom 1-3/4 bath, 188,000 house Owner will deal Fest 1179s. MOBILE HOME doublewide, excellent condon loss of susage, beautiful adult park, tow and similar condon sissumble. Owner will carry third. Low down 452-1838 or evenings 560-4610 Date. 189,04610 Date 189,04610 Da

567,900 NEW CONDOMINUM. Nices North Park 2 bedroom, gant garage, private porch surrey open feeling, 111 ceiling, fireplace incurrence: caucing a supera information and attractive financing. Owner 456-0130.

THE READER PUZZLE

By Don Rubin
If you can pass this simple test, you — yes, you — can become a disc jockey, earn big money, and read 33-1/3, 45, yes, even 78 percent faster than Evelyn Wood

Interested?
We thought so.
The following labels are what a variety of record what a variety of record company logos might look like on a revolving turntable. We'd like you to identify them. You may, uh, record your answers on the lines provided.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 98903, San Diego, CA 92138) by 9-90 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S, M, L,

XL).
4. Employees of the Reader

and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

fice.
7. One entry per person.











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Winners of and Answers to Reader Puzzle #177, Figures

of Speech Words four and five were "bumpkin" and "quantify," not pumpkin or quantity or

beautify.
The complete solution is

The comple curio yummy quirk bumpkin quantify pundit orbit indigo

indigo
i zigzagging
i zigzagging
i nullify
ii kumquat
ii nymph
ii uvula
ii eizmo

PASSIVE INVESTORS/INTERESTED parties, let me show you how it's possible to make big morrey investing in trust deeds. Free information, fock Leach, agent 298-4645 Window Inc.

MATCH ANALATISEMENT NAME fluided law paperers, once in a defense event.

BAY 160, 4650/N 897 such in Technological Section of data, 275-860, and data, 278-860, and d

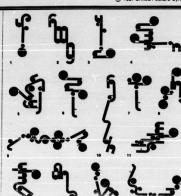
Eighty-six of the 165 entrants were able to skate through Figures with ease. The T-shirt winners are: 1. Jean Cobb, Mission

2. Vicki Hodge, San

Marcos

3. Rebecca Bacon, La Jolla

4. Paul Winters, San Diego 5. Jo Abell, Pacific Beach



DICTORER 22 1981 31

MISSON HILLS, 2 adjoining office spaces, private enhance restriction off-street parking office services available. \$325 month, unities, janitonia. Close to completing, 297-0612 working ficus.

10 OCTOBER 22 1981