SAN CARLOS PEDUCED 550001 3 bedroom 1.5.4 both fireplace fenced yard 2 car garage Great condition Lowest pince in areal 579,900 Mile 579,0706

nance partnerships documentation or othe property problems. Call Jeff Grant 234-3578.

NEAR STADIUM \$86,000 3 bedroom house. Nice Owner ansous Assume 1st and 2nd at \$743 monthly OWC 3rd. Need \$10,000 minimum down 9164 Overton 452-3838, 560,8451 evenings.

J BEDROOM, 1-1/2 BATH, CONDO, Chula Vista, 512:500 down, take over 10% loan, pay-ments only 5501 per month. Great Income Prop-enty, 148,995, 274-2269 after Sprn.

CAL VET \$84,000 4 bedroom, 2 bath, fireplace, large fenced yard, quiet street, walk to schools \$38,000 at 6-3,14%. Owner will carry second. El Cajon, 447,4188.

UNIVERSITY CITY PLAYMOR townhouse. Excel-lent condition! Split level. 3 bedrooms. 2-1/2 baths. Mexican ble patio, brick fireplace. flexible terms! Eager to sell! 455-0849, 453-4454.

CONDOMINUM FOR SALE Spacious, 2 bed-room, 2 bath, 1-1/2 years old certical air, fre-place, garage, poot jacuzir, sauna. Bi Cajon-376-900. Owner 444-9501

ONE HALF INTEREST 5 units. Golden Hill. Create your own equity in this Victorian projerty. 315,000. Terms. Owner will carry. Great first investment. Michael 295-0802.

3 BEDROOM, 2 BATH TOWNHOUSE, I year new prime location \$10,000 down and assume 11-1/2% with \$663 monthly payments. 267,0054.

OCEAN BEACH. 2 bedroom 2 buth, modern practically new house, sunderly, huge gatage flux cast, near ocean, \$124,900. Select pays mortgage until February. 1 486-7910.

CALFORMA PINES LAKE lot. 2 blocks to motor lodge landing strp, near Alfuras, birst hunting. Assume 8% will carry second. 425-80% evenings, Jake 575-1311 days or 435-12%.

RARE PALM **CLOSE-OUT**



Bamboo Palm	3 feet tall	Reg. *9	Now	*5
Parlor Palm	2 feet tall	Reg. *8	Now	\$450
King Palm	3 feet tall	Reg. 17	Now	54
Aringa Palm	I foot tall	Reg. 17	Now	54
Pigmy Palm	I foot tall	Reg. 17	Now	53
Plumeria	2 feet tall	Reg. 99	Now	2/9

All plants must go by October 28

THE BASKET CASE

Liberton was waste pair. 1000 down itsure.

1007 No. no. 41-39 at 1 Marry St. no. 1007 No. no. 1007 No. no. 41-39 at 1 Marry St. no. 1007 No. no. 41-39 at 1 Marry St. no. 1007 No. no. 41-39 at 1 Marry St. no. 1007 No. 1

TOMNHOUSE: 2 story, 2 bedroom, 1-1/2 bath. Many custom and designer extras. Creative financing Sera Mesa. Jacuzzi, pool, clubhouse, end unit, 572,999, 279-3687.

DELMAR BLUFFS condo, 5%,000, 2 bedroom, 2 burn, large private biscory, pool/jacuza, assume 11 87% loan, will carry 2nd 560-6428, 481-5127 evenings.

MISSION VALLEY CONDO, 158,000, 10% down 54/8 total payments, all appliances, air, poo jakuzzis, tennis, no qualifying, great term cheapest in complex. Owner 282-5200.

ADOBE FALLS CONDO, 2 bedroom, 2 bath up-stains. Lowest priced in complex. 564,000 comes with all amonthes, 582-9333

3 BEDROOM, 2 BATH condo, Lake Murray Ter-race, La Mesa Downstars unit with 2 patios. Kids OK. Assume 12%, first, owner will carry second. 124,900, 299-7309.



IT'S CURLY AT THE TOP



Willie Lee Morrow runs his business exactly the way he wants to.

Willie Lee Morrow runs his business exoactly

Breada Balthazar knew she was in for an experience that would make her man to sink her fingers into her hair and up on it in frustration. She was been such as hairs of the man to make the wast to sink her fingers into her hair and up on it in frustration. She was been such as a hairs of the wast on the her wast to make the wast to make a wast to make the wast to make the wast to make a wast to make the wast to make a wast to make the wast to make th

By Jeannette DeWyse

32 OCTOBER 22, 1981

How to Place Your Free Classifieds

BUSINESS CLASSIFIEDS. Businesses instituting all types of past sensors instituting all types of past sensors that the past sensors instituting all types of past sensors that the past sensors part address word its pass a diversity part and the past sensors part address word its pass cannot come the past sensors pass and past sensors and past sen FREE CLASSIFIEDS. Also of less than 25 sooth, are feen to provide paties and organic contractions within the contraction of the

DEADLINES. Classified ads of any kind can be mailed to the Reader and must be

CLASSIFED ADS maked to the floates — DOINT CALL USE or the large video.

AMOTISE PITED on 365 cack and service maked envisions, DOINT FOAL USE. Due to the large video maked envisions, DOINT FOAL USE or the large video maked envisions. Doint FOAL USE or the large video floates and the presence of the large video floates and the large video f

READER CLASSIFIEDS P.O. BOX 80803 SAN DIEGO, CALIFORNIA 92138

City Lights

Intentional Walk

Eighteen people recently assembled on the northeast corner of Fifth and Market downtown with the intention of stalking the spirit of Gregory Peck. Dick and Jan Lawler were the leaders of the expedition. Dick began with a piece of information that whetted everyone's appetite. He told how the dusty Ferris and Ferris Pharmacy, which occupies the aforesaid corner, played a significant role in the life of the movie actor. It was here that Peck's father worked the late-night shift for most of his life Lawler and his wife Jan have

a bit of experience at following

— literally — in the footsteps
of the famous. Avid members of the recreational walking group Walkabout Internation the Lawlers last month led the Lawlers last month led eighty-five people through the Coronado haunts of Wizard of Oz author Frank Baum, and in August they and fifty-five followers did a Ted Williams followers did a Ted Williams walk which started near Williams' childhood home on Utah Street in North Park. So Lawler launched into Peck's biography confidently. He told how the actor was

He told how the actor was born on April 5, 1916 in La Jolla to Bunny and Gregory P. Peck, the pharmacist son of an lish immigrant named Catherine. Catherine operated a thirving corset business, and seven-year-old Gregory went to live with her at her La Jolla home when his parents' marriage foundered. Lawler quickly made it clear that he would make heavy demands on the walkers' imaginations. Not far from the California Theatre, for from the California Theatre, the group leader stopped to describe how the junior Oregory saw his first movie being made at the La Jottla Cove. "It starred Les Cody, and Gregory remembered that all the actors seemed to wear orange make-up and black eye shadow." More men where Gregory attended San Deigo High School from 1930 to 1934. Of course, Lawler pointed out the

attenand San Deego rings School from 1950 to 1954. Of School from 1950 to 1954. Of School from 1950 to 1954. Of the structure in which Peck was schooled, only the door remain. "Maybe he touched them," one of the whiters interjected hopefully. Out in the baskedball courst in back of the school, Lawler once again use their imaginations. "The year is 1931. The day is Christmas. A fifteen-year-old boy is alone." He described the lad desultorily shorting basket after basket, then seeing a movie at the Californian at a Thector, and harving finally his father leaves to work the night shift at Ferris and Ferris. "I never knew he led such a lonely life," one walker sight.

lonely life, who are sighed.

There were many other stops. At the tumble-down San Diego Rowing Club house on the bay, Lawler told how the sixteen-year-old Peck discovered and became a passionate fan of rowing.



"This became his home away from home," Lawler explained. At another point, a Union 76 gas station was used as a backfrop for telling how Gregory dropped out of high school to take a job driving a truck for the Union Oil. school to take a job driving a truck for the Union Oil Company (before enrolling in San Diego State University and eventually transferring to

San Diego State University and eventually transferring to Berkely).

Berkely).

But both the litteral and figurative high points of the text. Came up the hill at 2800.

Broadway, where the group gazed upon the humble quarters (over a garmap) inhabited by the action to be and his father during Gregory's high school years. Lawler than the control of t

moved into with his father and stepmother.

The tour concluded back at the pharmacy with Lawler quoting Fresh 's 1962 Academy Award acceptance speech fire Award acceptance speech for adding his own salute:

"Gregory Feck. A San Diegan. A local boy who made it good in Bollywood." The Lawlers say that next month they'll be which conjuice up the memory of Chartes I indiverge, while in December they plan to hound the former haunts of Bum, the mongred day who became the mongred day who became the 1900.

— J.D.

-J.D.

Birth Of A Sillsman

Ed Specht says he never intended to let his hobby get out of hand. But there it is — more than 190 album covers, programs, sketches, and photographs of opera star Beverly Sills, all personally subscraphed by the div. Beverly Sills, all personally autographed by the diva herself. Seventy-five of the nicer items cover three walls on the first floor of a converted garage at the Specht home in Carlsbad. The remainder of the collection awaits framing and

hanging and there are more than 300 unsigned pieces of Sills memorabilia filling the

statis to a compare the compare to t

performances, more programs and pictures to be autographed. Every framed bit of Sillsiana

twelve U.S. cities and several European countries to hear her sing and have her sign. (In addition, he travels to Hollywood every eight weeks to polish the Sills brass "star" embedded in the sidewalk embedded in the sidewalk outside the Capitol Records building.) His most memorable performances were those in New York. "One night I actually heard a man boo her." he bristles. "She sang a beautiful Thuis at the Met and he boosed her. Can you believe that?" Specht also journeyed to San Antonio in 1977 to bear her sing Norma. "I hadn't arranged for a ticket beforehand, so I just went on a prayer," he remembers. The performance was a sell-out, so Specht arrived at the box office

as he has traveled to more tha

Specht arrived at the box office the meming of a provide the the meming of the meming

enjoyed the pictures so much. yow I will see it in person. You

Just wait."

Specht's favorites are the four pictures he took of Sills backstage, including one snapped at Salt Lake City's Mormon Tabernacle. He also likes the shot of Sills, smiling and clutching a box of Godiva





mints. (Those and chocolate "Turtles" are her favorite sweets, Specht reports. Yellov tea roses are her favorite flowers and he sends her a

dozen golden pears every Christmas.) Specht says Sills will sign the unautographed memorabilia when she visits the shrine — and he's sure she will. (Sills is due in San Diego will. (Sills is due in San Diego next spring.) "I've got it all arranged. There'll be one hundred dozen roses. I'll break out the crystal, and my sister will do the cooking. I'll be in paradise, looking out the other side."

May You Be With The Force

Police Sergeant Steven Runfola must snicker when he hears other division heads griping about budget cuts. Runfola, head of the SDPD's Runfola, head of the SDPD's recruiting team, doesn't even have a budget — just himself, three other officers, and some desk space. When Runfola learned recently that a number of Phoenix residents were interested in joining our police force, Runfola couldn't raise the travel money to send his ceruiters out to sien up the secretiers out to sien up the the travel money to send his recruiters out to sign up the would-be cops. So he waited until Phoenix police nabbed a suspect in a San Diego crime and agreed to extradite the accused back here. Two recruiters were sween in as back the suspect and the

and an animal of the state of t

the control of the co several toughly worded columns for Link, the local columns for Link, the local black policemen's newsletter, and the Viewpoint. a Southeast San Diego weekly paper. (One column stated that in past years, "blacks have been

City Lights

hiring process by the hiring authorities.") Streeter denie his writing had anything to do with his transfer out of recruiting; so does Runfola, who pleads, "I didn't want him to go." Streeter reports that despite the recruiters' work. the number of applications from blacks has dipped lately and that six of the young blacks ne convinced to apply and who passed the written exam never made it to the academy — all

The Music Man

Several months ago, a young man who gave his name as Roy Weintraub started telling people who were involved with the local music business of his grandiose plans to establish himself as San Diego's top rock-concert promoter. "I ran rock-concert promoter. "I ran into him a number of times at My Rich Uncle's and he was always bullshitting about something," recalls Louis Procaccino, production manager for Marc Berman Concerts. "One time he told me his father was [music business mogul] Jerry Weintraub. Another time he with he was coine to put Marc said he was going to put Marc [Berman] out of business." A few weeks later Weintraub contacted several radio salespeople to discuss advertisements for his upcoming concerts. Then, abruptly, he stopped talking to

these people.
Last Wednesday, October
21, Channel 8 broadcast a
feature spot about a teature spot about a twenty-one-year-old marketing whiz named Roy Lein who is part owner of an international computer service company and who is already earning more than \$200,000 a year. The funny thing is, Weintraub and Lein are the same person. "I'll be straight with you —
originally, I really wanted to
get into concert promoting, and
everyone knows that concert
promoters bullshit a lot," says promoters bullshit a lot, "says promoters bullshit a lot," says Lein (that's his real name). "So I shot a lot of B.S. around town, although I never came out and said I was Jerry Weintraub's son. I may have Weintraub's son. I may have implied that to radio stations to get better buys. But hey, look back at J.D. Rockefeller. back at J.D. Rockefeller.
There's always going to be a
little conniving and corruption
in the start of every empire. My
business philosophy is, Do it
before it's done to you. It's a
form of social Darwinism, I
guess — survival of the fittest.
"What I'm doing now is
trally different there's no

what i in doing now is totally different; there's no connection. I'm giving up on concert promoting, at least for now. The vibes just weren't -TKA It's Not Just A Job It's Navy payday, and one

group of young sailors decide they want to do more than just go out drinking with the boys. They each chip in a few dollars and rent a room at one of the three motels — the Richmar Inn, the Wayfarer Motel, and the Loma Lodge — closest to Navy Gate One, located at the corner of Barnett Avenue and Lytton Street and the only gate to the base open after dark. Then they search for ladies of then they search for ladies of the evening, either by asking a friendly cabbie or by simply walking along the stretch of Rosecrans Street between Lytton and Midway Drive. Lytton and Midway Drive.
They usually don't have to look
very hard, or very long; within
an hour or two, one of the
sailors is back in the room with a girl while his buddies are aiting their turn in a nearby

But as the two are about to But as the two are about to engage in sea, a loud knock at the door starts the girl screaming. "Oh, it's my boy/friend!" and sends the flightened salors occurying into the bathicom or closet. The girl opens the door and, from his hiding place, the sailor hears a heaterd distinges between the analysis of the salor hears a heaterd distingent the salor invariably ends with the boy/friend dranging the girl from the room. When he's sure they 're gone, the still's shaking from the room. When he's sure they're gone, the still-shaking sailor comes out, only to find he is missing his wallet and any loose cash he may have had stashed in his pants. He's angry, but he feels he can't go to the police because he would have to admit he hired a prostitute. And out of embarrassment, he generally

have to admit he hired a prosition. And out of nevally of the provided in the pays for, but a lot of the pays for, but a lot of times he ends up the victim of a robbery or a grand then," any Sergenal Ask Doberty of the Sergenal Ask Doberty of the control of the pays for, but a lot of times he ends up the victim of a robbery or a grand then," any Sergenal Ask Doberty of the control of the pays for the pays for the pays for a robber of the pays for a robber of the pays fo

renting rooms at the three hotels near Gate One — the of the intersection of Lytton and Rosecrans and half a block west of the Richmar Inn; the Wayfarer Motel is across

Rosecrans from both.

"The girls working the area know the sailors rent rooms at the motels, and they're also aware that most of the sailors are very young and inexperienced," Doherty says. "Lately, in fact, a lot of the girls have started knocking on room doors around payday time, pretending to look for time, pretending to look for someone. If the room happens to be full of sailors, she'll smile and ask them if they want to party; then she'll go to work. Her 'boyfriend' — usually the pimp — will have been watching from the distance; as soon as the sailors leave one

buddy and the girl alone, he'll make his move. Our vice squad has made periodic sweeps of the area in plainclothes, but the physical layouts of the motels, especially the Richmar, make it very hard to detect any sort of

foul play."

The managers of the three motels claim they're doing their best to cut down prostitution in the area. "We're ery choosy about who we let stay here, and discourage groups of sailors from centing our rooms," says Lisa Sharp of the Wayfarer Motel. "They the waytarer Motel. "They tend to get too rowdy and disturb the regular guests, so we'd rather not even be faced with the problem." The manager of the Loma Lodge, who asked that his name not be used, is even more adaman about the lack of crime at his establishment. "There's no prostitution problem here," he

states flatly. "I run a tuely shu and control my own problems.

I live on the premises and keep tabs on everyone who checks in. Besides, I can spot hookers

a mile away "
But Doherty remain skeptical that the hotel managers are really doing all they can to wipe out the crime problem in the area. "If you require good enough identification from everyone who checks in, you can usually scare off the crooks, but I think the hotels in the area don't really want to snoop too deeply," he says. "And I don't think I've heard of even one of these hotels calling in and saying, 'I think we have some hookers here; please come down and investigate," whereas other hotels, in areas where the problem is not as widespread, do call us." -T.K.A



Could You Be A Dear And Just Call It Keerny Mesa Court?

Ruth Potter was saying that La Jolla itself has too many streets and byways hat include its name: La Jolla Boulevard, La Jolla Farms Road, La Jolla Corona Drive, and so forth. "It gets a little boring." complained Potter, who's chairman of La Jollans Inc. the community's planning group. And while La Jolla's civic leaders have tolerated th tedium, they've been even more put out by the proliferation of "La Jolla"

more put out by the provideration of "La Jolla" outside the community proper. Now they we find that years are steps to control this growth.

The planning group has Joile from Joile with the La Jolla Town Joile with the La Jolla Town City, Council to probabil the christening of any new stores, outside La Jolla with the La Jolla designation. Town Council president Virginia

Grizzle says the council would also like the city to rectify two past errors by changing La Joila Village Drive east of Interstate 5 to Miramar Road, and by renaming the little section of La Jolla Boulevard south of Turquoise Street (in Pacific Beach) with some name

Pacific Beach) with some names as with as "Mission Bouleward West."

Grizzle says the town council has been concerned about the name proliferation for quite a while. The opening of the "Broadway-La Jolia" tuniversity City's University University City's University Towne Centre was one bitamt examples of piracy of the prestigious moniter, and it's easy to find numerous other examples, such as La Jolia Design Concepts (in Point Cocade) just across the freeway from Old Town, the La Jolia Motel (on West Mission Bay Drive in Pacific Beach). More recently, there is been a boom the such as the such as the such as the property of the prope recently, there's been a boom in La Jolla-named housing developments such as La Jolla Carmel (to be located east of Carmel (to be located east of North City West). The Lake at La Jolla Village (east of Nobel Drive in University City), and La Jolla Colony (just east of Interstate 5). Potter says it was a proposal to name the main street in that last

community "La Jolla Colony

Drive" that sparked the prohibition resolution.

Potter says she doesn't care

Potter says she doesn't care about the businesses and even the housing developments outside La Jolla proper that have adopted its name, but she worries that if streets begin doing so, emergency vehicles may have trouble finding the correct location. "You won't even know what part of the map to start looking in." map to start looking in." Grizzle of the town council Grizzle of the town council voices another concern. She says, "Within the boundaries, we have a lot of say about what kind of development takes place. Outside, we have no control. If they're going to call themselves La Jolla, they should abide by the same rules that everyone else does."

-Jeannette DeWyze, Paul Krueger, and Thomas K. Arnold



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San Diego, CA 92 635 State Street (714) 231-7821

Dean's List

Dean's List

Reading about Reger Espansors

reading to people also deli sultimerchains also della sultimercha

privilege a police person has to stop anyone, anyone on the street and detain him for a maximum of our hours in detox and not have to prove that person was doing anything wrong whatsoever. They can hold you for four hours on the premise that you were drunk. They

Letters

I was detained by an officer for drunk driving. He handcuffed me and took me in and I took the breath test. My breath test came up 0.0. Meanwhile, my friends had been taken to detox with the keys to the car. When I was returned to my car next to the police station to be "cut loose," I was all alone downtown at about eleven at night with no way home. I am a twenty-five-year-old woman who wants to live to be twenty-six. The

wants to live to be twenty-six. The officer was not sympathetic.

Roger Espinosa is an extreme case, but the norm for police behavior is not very different from his idea of law and order. The

For Information Call:

714/268-3999

"Consort with the followers of all religions with friendliness." the Bahá'í Faith#

police are out of hand. Dean Smith East San Diego

Respiratory Theater

It was with great anticipation that I looked forward to the October 22 issue of your publication, which was to feature the article ("From Real Life to the article ("From Real Life to Stage Light") on the San Diego Repettory Theatre's production of The Elephann Man. I mentioned to my wife, my mother, and people in the office to be sure to pick up a copy and read about the play and all the people involved in its

copy and real about the play and all the people moved in its presentation.

In the people moved in its presentation. In the presentation arrived home on Thursday from work to find my wife waiting at the front door with a copy of the form to door with a copy of the first the control of the past is weeks? "the demanded "Why at the horse present a confidential presentation for the first the first

ghost, mentioned in the article, has come hack and embodied himself in a manner most of this fully capable of understanding. So please, in order in restort domestic you have your very mee writter, left Smith, alleast verify that I was in attendance at most all ord those weeks of audition, rehearsal, because the season of the properties of the propertie

Jeff Smith replies: Sure he was there. Kept whispering, "Quiet" in my ear. I thought he was seeking anonymity.

Joke For A Deputy

With regard to the article "The Doctor Is Out" (October 15), I would like to point out that perhaps Deputy District Attorney Holman could use a lecture on the presently sauctified forms of medical

could use a lecture on the presently some fired-forms of medical practice. I refer you to page practice. I refer you to page practice. I refer you to page practice the property of the currently property and prefer of the currently property and profess of the property of the currently property and profess of the property of the currently property and profess of the property of the currently property and profess of the property of the property of the currently property and profess of the property of the pro specialities or sub-recables although the majority of these physicians enter the area of family practice/primary care. This is in keeping with the philosophy of osteopathic medicine to educate primary-care physicians to practice in the rural and underserved communities of the U.S.

in the rural and underserved communities of the U.S.
In writing this letter I would like to point out that I am not endorsing the use of homeopathy, for my knowledge of this science is limited. I am merely objecting to the possible misconception of osteopathic medicine presented by the article.
Churles M. Halon, Chairman UCSD Pre-Osteopathic Muleras

To some The Fine Art Store may mean only that fine art. Of course The Fine Art Store has a wide selection of line art prints, but did you know we also have a from children's art to Picasso. Also, if you're an artist we have the largest selection of supplies to choose from, and our Pacific Beach Store has one of the best galleries in the area. WHAT'S IN OUR NAME? PLENTY! great framing department that can handle all of your framing needs

What's In A Name?

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Straight from the Hip

There are a few men like me who would like to have a moustache and heard but can't seem to grow one. Eve noticed one store downtown that sells hair pieces, but they are phony. Would you help

Gabbs Costume and Theatrical Supplies, at 1851 San Diego Avenue (tele-phone 297-1551), sells moustaches and beards. At present the stock has been depeter by the stock has been de-pleted by people outfitting themselves for Halloween, but if you stop by in a few weeks, the store might have what you want. I suggest you start with a moustache, as a beard might be too much to pull off. Moustaches go for eight dollars apiece and beards for fifteen dollars. The adhesive is \$1.05 per supress varies. \$1.05 per quarter ounce.

I know that the California flower is the golden poppy, and the grizzly is the state such things as the state anthem and the state fish True? Don Newell

Santee
The state song, adopted in 1951, is "I Love You, California," with words by F.B. Silverwood and music by A.F.



School in Rosamond, California, in the high desert near Lancaster, seventy-five miles north of Los Angeles. The five-day course costs \$1350; a one-day introductory course costs \$200 if you drive your own car, \$275 if you drive one of the school's cars. In racing courses, the school pro-vides Formula Fords, which are small ver-Love You, California." with words by F. B. Silverwood and music by A.F. Frankenstein, the state fish is the golden frout the state marine mammal is the gray whale; and the state fosal is the saber sorbide tiger.

Dear Matthew Alice:

Jen Tools of the State Food of the Matthews Alice:

**Jen Tools of the State Food of

spending most of the day shaving seconds off their lap times. The lap record is one minute twenty-seven seconds, which translates to a top speed of 135 miles per intuities to a log speece CLS and a per-base on the straighthousy, and abottom of forty-five miles per hour on one of the turns. The track has nine turns in two and a half miles. "We're not interested in people who try to show us they're grand grix drive-ers on the first day," said McCurty. Day does to drive faster by allowing them more revolutions per minute on the cars' tachometers. If the instructor judges the student capable of handling, say, an en-gine speed of 4000 revolutions per minute, he sets the tachometer's red needle at that point. The needle moves forward if the return to its original setting. Formula cars are not equipped with speedometers be-cause the winning driver goes for consistency over speed, shifting and accelerat-ing smoothly requires more attention to the speed of the engine than to that of the ear. And of course the winning driver keeps his And of course the withing of the Reys and course the storiest route through the turns and straightaways. This is called "following the line."

By the end of their training the students

By the end of their training the students 'end up going as fast as they are capable,' said McCardy. This is usually less fast than the cars are capable of going. Pro-fessionals maintain engine speeds of 7000 r.p.m. for the course, and upward of 11,000 on the straightaways. An engine doesn't last long at that speed, but the pros know when and how to push their cars to their limits. As observes the town. "First their limits." their limits. As drivers like to say, "First learn to finish the race, then finish the race

The Jim Russell School is at Box 111. Rosamond 93560, telephone 805-256-2471, Another school in Califor-nia is the Bob Bondurant School of High Performance Driving Inc., Highway 37 and 121, Sonoma 95476, telephone 707-938-4741. Bob Bondurant used to have a school at the Ontario Speedway

dominiums.

For more detailed descriptions of driving schools, see the October 1975 issue of Equire, which includes a maticle by Road and Tract editor Tony Hogg about his experience at the Fred Oper Racing School in New Jersey, and check out a book called Race 7 Can Privers School by Ed and Dan Radlauer in the juvenile department of the city's central library. The latter is especially good at conveying the excitement of driving.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80003, San Diego, California 92138.





SPORTS

Sure, Superman could par this hole. And somebody who knows God personally might also have a chance. But what about you and me?

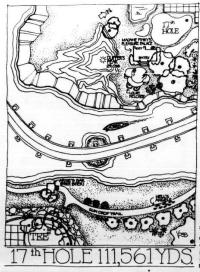
BY STEPHEN HEFFNER

If golf is not the most sadistic exercise

If golf in not the most admiric exercise in fullity, the most straige prussi of the impossible, then I prefer not to try that which is worse. Colletter are no more than closet flagellants who prefer the game of golf to the whip, feeling, perhaps, that the pair is more complete in the game. When July, Lola worries. "It's your lift," she says, "but I don't have to watch." The prefer has been a more former to the prefer have been a more former to th seveniene (par five) at La Cossa, numbers welve and thirteen (both par four) at Rancho Santa Fe, numbers eight and nine tocht par four) at the new Viste Valley Country Club, number twelve (par four) at Torty Pines South, number eleven (par Torty Pines South, number eleven (par Logar three) at San Diego Country Club; number sine (par three) at Balba Park; number sine (par three) at Coronado, number sine (par three) at Pasima Valley.

Pauma Valley.

A not-of warning here to those who might like to try out the list: When I solicited these votes, I didn't sak for the most scenic holes or the best manicured. I asked for the most scenic holes or the best manicured. I most cases, means long and troubled. As steve Roberts, an assistant at Rancho Santa Re, pointed out to me when I was his course. There can be a difference



between a good hole and a tough hole. Twelve and thirteen are the toughest here with the control of the control

Phil

city council

plea-bargain with his playing partners rather than try to extricate the ball from

such hopelessness.

The twethir as forey Pines South as pretty simple measure, as a pretty simple measure as a pretty simple measure that bloos over the cliff. It's nothing more than a parf twe somebody decided he would call a four. Two strong, straight woods and a good short into might see you putting for par, providing you have not become unnerved along the way by some unearthy caching (phostly guffares from the deranged—ghostly guffares from the deranged—the straight of the cliff of the straight of the The tweitth at Torrey Pines South is a meetly simple matter: 452 yards uphill and

of the tee stand two tall, dead tree trunks. like mortuary monuments to doomed golfers. On a clear day, the large telescope next to the ball washer may give telescope next to the ball washer may give you an advance glimpse of the green. It's a three hour hike from tee to green, or longer if you choose the scenic ferry trip across the Great Lake that serves as a water hazard on the right. There is a hotel

water hazard on the right. There is a hotel at the halfway point if you wish to stay overnight, but reservations are a must deep off this levishan in under double figures is something to be proud of. So much for the glamour holes. Try them if you dare. The pros agree, and no amateur could drey, that they are legitimate tortures in the dungen of golf. But form pain in I'll side with Paring But form pain I'll side with the Paring. in pointing to a sneaking sort of hole — the ninth at Chula Vista Municipal — as one of the reliable thoms in the footpad of my golf animal It's an Eddie Haskell kind of thing — sweet and shallow on the outside, but deeply malicious and unpredictable at the heart. It plays around oversion, out seeply missions and supported by the beautiful and the beautiful and only out of the desired and the supported by the supported

hardpan and rolls back into the culvert. Determined to carry, I play the four wood and stroke the ball firmly over the green and into a foursome hitting off the first tee. One of the injured players rightfully casts my ball into the parking ich Reluctantly, I realize the proper club is my two irm. the most impossible of all the difficult steel, but my only hope. My first effort with the first-faced, betulant first effort with the flast-faced, petulant sick is a slice that disappears under the bridge. A second short flas bligh sad surright and, just before beginning its arraight and, just before beginning its resignation of the state of the sta

to the extended family on the driving range.

As I approach the green, itself as ball-less as I quictly have become, I see that it is such a small thing that I never disasted a chance of hitting it in the first place present the state of the state between it and the tenth hole. I haul my beg full of clubs and dream resolutely toward the salton, where my game is sure to improve.

Happy Halloween

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CURLY

cally, his features remained flat and electric razor and began passing it over the outer sphere of Balthazar's uneven hair, using subtle, almost surgical,

Then the first interruption came.

Morrow's comptroller poked his head in the barbershop door, asking for advice on a business negotiation. Without halting the haircut. Morrow directed him to telephone another business contact. Not a moment later, two of Morrow's three children. Cheryl and Todd. trooped into the small room. Seven-teen-year-old Todd had come to collect from the comptroller's office a hundred dollars his father had pledged

to the youth's high school yearbook. The comptroller returned to announce the success of his negotiations, but before Todd could ask the comptroller about the money, Morrow was announcing that he had decided how to handle Todd's college education. "I think I'll have him go to some commu nity college, but only in the morning. Then he can work half days here at the business. I want him to learn the strok-

in' and the process."
"I already know the business,"

"You already know the business, eh? Do you know how to fill out a truck bill o' ladin'?" "Yeah "

"Do you know how to take an or-"Yes, I do."

solved into a jovial reminiscence of one frantic day the Morrow family made and packaged 1200 hair combs in their home.

But Morrow soon returned to his theme. "I think it be a waste o' time sending you to some four-year school. You got to learn from your daddy. School tend to make a man too cautious. You got to roll the dice! School just get your head all balled up!"

Indeed school never had much of an influence on Morrow back in the Ala-bama cotton fields that were his birthplace. He recalled that only the "A" students had a shot at college, and lacking that, "you couldn't be nothin" but a cotton picker or a brick layer or nothin' but a sharecropper. 'From ear-liest childhood, however, he dreamed "Yes, I do."

Morrow grilled them for a few more minutes, then the questioning dis-

teen, when he began cutting his seven siblings' hair.
Today the story told around

Morrow's California Curl Company is that Morrow's father, Hollie, ran bootleg whiskey in his spare time as a sharecropper, and from the proceeds of both he scraped up the money to send his eldest son away to barber col-lege in San Diego. Morrow had an uncle here, and the Alabama youth lived with him near Thirtieth Street and Logan Avenue while he attended classes at the Independent Barber Col-lege downtown on Fifth Avenue. He was graduated in July of 1959 and returned to his home in the south, but he said, "When I got back it didn't look the same no nore." He paused dra-matically. "The fields seemed hard-er." And again. "The sun seemed ...hotter." So he came back to San

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Diego, where a barber named Horace Smith gave him a job. Smith's shop stood in the middle of the same block stood in the middle of the same block now occupied by Morrow's two-story California Curl Company complex, on the south side of Market between Forty-second and Morrison streets. In fact, as Morrow patiently trimmed Balthazar's hair in the second-floor shop, he was standing not too far from over the spot where he earned seventeen dollars in his first week of work at "Smitry's." Smitty's."

Another man charged into the room. It was Neal Dwinell, who directs the manufacturing of Morrow's line of more than fifty beauty products.

Dwinell looked harassed; he wanted to know if Morrow's latest concection, a rurl relaxer called Jaile, was to be botiled in black bottles or in blue ones. Morrow gave him orders, only to be interrupted by his secretary, who alerted him to an urgent long distance call. Morrow disappeared for an ex-

Tired of

tended time. "You see?" Balthazar asked me.

"It's like this every time. It drives me crazy. But I'm a real perfectionist about my hair. And he is the best."

Both Morrow and the comptroller

Both Morrow and the comproner reconverged upon the barbershop, and Morrow's face flushed witt, anger. "You know what I decided, Rich? I'm goin' to fire Ted Fisher. Goin' fire his ass!" He railed for a moment, and the comptroller murmured sympathetically. "That's the best news I've heard

The aggressive action seemed to excite Morrow, and the next time he was called away to the telephone he jerked his head at me. "You want to see how I gotta talk around here? C'mon." We adjourned to a separate little office, and he ferociously punched the tele-phone button connecting him to the waiting caller, a delinquent bottle supplier. Morrow chewed him out vigor plier. Morrow chewed him out vigor-ously. "We can' build no company on that kind of arrangement....! The credit supposed to be being reduced instead of going upward. Am I right or wrong......? I don't care what the obligations are!"

Back in the private barbershop, Morrow put down the electric razor and took up a pair of scissors to sculpt

away even more finely at Balthazar's coiffure. I took advantage of the mo-mentary quiet to ask Morrow how he first became an acknowledged expert on black hair. Back when he attended barber college, the instructors exbarber college, the instructors ex-clusively laught techniques for caring for Caucasians, but by 1965 Morrow had somehow picked up enough knowledge to write and self-publish a extbook, The Principles of Cutting and Styling Negro Hairi and Styling Negro Hairi of Cutting and Styling Negro Hairi college of the top to the control of the certain control to the control of the self-publish are formed more to the top to servitinize the self-back elole of the woman's hair.

Intense, he bade me to scrutinize the soft black globe of the woman's hair. He made me see that some of the surfaces reflected back the room's light, while other surfaces were inky. "That's because black hair is flat. It's not like your hair, which has a round hair shaft and which would all look whin." You're easier the true different

shiny. You're seeing the two different sides of her hair. Excitedly, he picked up a shorn curl. It almost formed a complete circle, and Morrow pointed out its diameter. Years ago, he asserted, he innovated the use of rollers which were bigger than the natural curl. "You can see that the average person who's doin' hair would never be as sensitive to all the wisdom that's

But Willie Morrow was both sensitive and sharp-eyed back in those early days at Smitty's, and soon the reputa-tion of his talent grew. People whose hair he cut back then — and that seems

hair be cut back then - and that seems on haw included nell the black population of this city state of the cut and the seems of the city single-minded ambition. "He sail is single-minded ambition." He seemed to short a lot of the wisdom that barbershops throw out. Like a sponge, he was absorbing the young attorneys, the young teachers who came in to get their hair cut. But most of all he seemed singularly obsessed with getting abead."

He took his first big step when Smith offered his five or six employees an opportunity to buy the shop, "None of the others wanted to do it. They

an opportunity to buy the shop. "None of the others wanted to do it. They thought it was too expensive." So Morrow dug into his savings and came up with the \$5000. "I often think about how little that cost me." he

He also directed his attention to more than just investment oppor-tunities. Like an artist studying his medium, Morrow experimented with his customers' hair. He analyzed and categorized it. He pestered people for anecdotes about the tortuous hi black hair care. And when a neight









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returned from a 1962 trip to Africa with a hand-carved African comb, Morrow looked upon it with wonder. Morrow said that at that time not a

single comb on the market was spe-cifically designed for Negro hair. "You know what people would use? Angel food cake cutters. They were Angel food cake cutters. They were weepons. Man, they wouldn't even allow you to take the thing to school cause you could kill someone with that thing!" Seeing an obvious demand, he began to hand-carve wooden combs, based on the African model, in the back of his shop. The customers loved them. Soon Morrow refined the manufacturing operation, rising early each morning, turning out combs, and then putting in a full day of barbering. He was to continue tinkering over the years. In 1965 he developed an "Afro pik." and today the California Curl Company sells seven different comb models, about 12,000 of them each

week.

Brenda Balthazar currently has custody of Morrow's extensive comb collection. She met Morrow eleven years
ago when she walked into his barbershop for a haircut. Now, in addition to shop for a naticut. Now, in addition to being dependent upon his haircutting expertise, she also works for him on a contract basis as an interior designer.

She says the comb collection eventu-ally will be displayed in the "gallery" section of Morrow's headquarters, where part of his extensive African and black art collection is showcased. The art collection is only one component in the building's ambience of prosperty. Plash carpets cover the floor and the citic wallapapers are African inspired. One meeting room boasts exotic masks, while another displays cloth imported from the Ivory Coast. From the outside, Morrow's plant is equally impressive, particularly in contrast with the other buildings occupying that section of Market Street. The California Curl Company fills the entire 4100 block. While it looks like one building, it's actualty two, one of art collection is only one component in

one building, it's actually two, one of which was completed about May of 1980. The second was finished this past February. The façade is cream-and khaki-colored, accented here and there with sky-blue grill work. Skythere with sky-blue grill work. Sky-blue graphics also announce the pres-ence of the public barbershop and beauty salons (where Morrow now has two barbers and seven beauticians working for him), and a retail outlet where people can walk in off the street and buy California Curl creams and tonics.

Morrow gave me a whirlwind tour



of all those facilities the first time I met him. Grabbing a package of processed cheese and a handful of crackers, he wolfed down bites as he led me through labyrinthine corridors. He dethrough labyrinthine corridors. He de-clared it would be better for me to get acquainted with his business before I talked to him. Then he stopped and stared into my eyes. "Racially, this is the most perfectly integrated company in the world," he stated solemnly. Ab-ruptly, he signaled for me to follow him.

He whisked me through the administrative offices, pointing out that his sales director was a black woman, his saccountant a Filipino woman, his comptroller a white male. Near the central lobby we ran into two black men in three-piece suits. One was Morrow's executive assistant and the other was his general manager, John Johnson. Morrow said, "Now you're meeting some top executives who are the opposite color than you are!" His eyes glinted with mischief.

eves glinted with mischief.

*hurried to keep up with him as he strode off into the section of the building which houses the offices of the radio station he acquired this past January, 92.5 FM. (Actually, the station, XHRM, is Mexican-owned, but Morrow controls it.) In the office of his

duced me to the young man and cracked, "He's on at seven in the morning. Listen to him. You be totally confused all day."

Continuing the tour, Morrow told

me that he has set up his own construction company. In that department, we stopped while he asked about some permits and then ribbed those employees. He also has his own graph-ic art department, and when he checked some recently typeset material, he kept up the patter. "I'm about all these people here. Like Terry, here [a white male artist]. He goofs off all the time, but I keep him here to keep the balance between black and white."

the balance between black and white."
Then he was off again, down to the warehouse area. In the past, Morrow had all his beauty products Babricased up in Los Angeles, but about a year and a half ago he began shifting that operation down to Market Street. Now about forty-five percent of the items with names such as Baby Soft Hair Moisturizer and So Soft Shean Cuit Activator are produced in a huge room containing 290- and 500-gallon plastic-marks. Nine: to set workers in the boundary of the house of the sound the soft of the house of the soft of the soft



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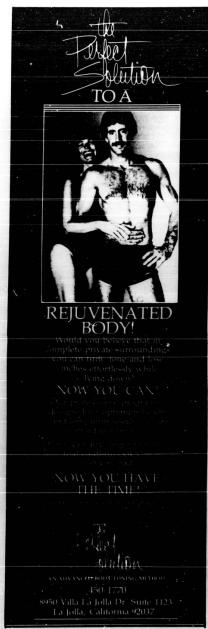
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arrange on large sheets of cardboard the Morrow combs, which are injection-molded by three different companies in the Clairemont area. Using a shrink-wrap machine, they enclose the cardboard in plastic and then mechanically slice the large section into the individual units that will be sold in stores and beauty salons.

Finally, Morrow walked outside the plant to the vacant corner lot just to the west of it. Here earth-moving machines were digging and grading in preparation for the start of construction of yet another California Curl facility, of yet another Canonia Curi Tachiny, a two-story, 21,000-square-foot build-ing which eventually will house all the company's bottling and mixing. Morrow says it will cost about a mil-lion dollars.

He says he has already invested structures. His truly astounding claim. however, is that he's had to finance all the construction with cash, that no banks would lend the money to him He stood in one empty storage room and spoke bitterly. "I own this box. These are my lights. This is my building." The first time I asked him why ing. The first time I asked him why no one would lend to him, he gave me a withering look. "This is Southeast San Diego. You don't invest millions of dollars in Southeast San Diego."

Morrow urged me to return and talk to his staff before interviewing him, so

a few days later I sat in the office of John Johnson, Morrow's general man-John Johnson, Morrow's general man-ager. In many ways, Johnson is every-thing that Morrow is not. A portly man

of about fifty, Johnson is polished, temperate, educated at Atlanta's Morehouse College. He first met Morrow back in the early Sixties, when Johnson was head of the San Diego Urban League and used to frequent Morrow's barbershop as a

In those days, Johnson used to host weekly breakfast meetings at which black entrepreneurs could get acquainted with white establishment leaders such as Dick Silberman and Bob Peterson. Johnson only invited one barber — Willie Morrow. "He was so impressive in terms of his ambi-tion that he couldn't be left out of any meeting." Johnson left San Diego to work for the Urban League in New York for a few years, but when he returned in 1974 to take a job as a deputy city manager for San Diego, he and Morrow renewed their acquaintance. By that time Morrow had begun living the high life, dressing well, building an eighteen-room man-sion with an Oriental motif on Tooley Street in Encanto. But his really big ess break had not yet come.

Back in the mid-Sixties, Morrow had begun tinkering with more than simple combs. He also had applied his creativity to the problem of perfecting a permanent-wave solution that would work on black hair. Morrow says the work on black hair. Morrow says the chemical solutions designed for Caucasians "put curl into the hair. But we was going for a whole different thing. We already had the curls." When black people nonetheless used the Caucasian permanents, the results frequently were disastrous. "It was too strenuous, too destructive, too dryin'," Morrow recalls. The chemi cals often turned the black hair red.

though in 1969 the U.S. Army claimed his attention. The Army had grown bers on its military bases were ignorant of black hair care. Since Morrow was an acknowledged expert on that subject, the Army hired him to teach black hair care techniques on military bases in thirty countries around the world, a contract that was to last for four years At its conclusion, Morrow had built up a healthy business in supplying beauty products to the military, alth company continued to struggle with cash-flow problems. In 1975 he finally perfected something that he called the Tomorrow Curl, the first permanentioniorrow Curl, the first permanent-wave process designed for naturally curly hair. For two years sales were tepid. Then in 1977, beauticians sud-denly began buying the renamed Cali-fornia Curl in a frenzy. "The Afro had died," Morrow ex-

"The Afro had died," Morrow ex-plains. "The people was ready for something new." Unfortunately, however, the California Curl Com-pany wasn't ready for the barrage of nationwide orders. Johnson says the major beauty supply companies soon jumped in with their own permanentwave products for blacks, and Morrow's firm scrambled to play

Morrow's firm scrambled to play catch-up. Only this past year did two things combine to put the company within sight of recapturing that momentum, Johnson says. He explains that as recently as January, beauticians using the various permanent-wave processes required about three hours per client. But the ever-restless Morrow devised a way of compressing the work into a one-hour treatment. That process, called the treatment. That process, carled the One-Step, went on the market late this spring. "Now", says Johnson, "it's hard for us to keep up with it in production. It's reality jumping off the

Furthermore, Johnson says Morrow has now surrounded himself with a sophisticated team of subordinates to help him deal with what has become a ten-million-dollar-a-year business.

"Once we get back on top with these new products, I don't think we'll have to worry about holding it again," Johnson says. Yet he concedes that the road to the top still will be uphill. Although Morrow's firm is known industry-wide as the ethnic hair care innovator, it's still a David compared to such Goliaths as Revlon, the Chicago-based Johnson Products Cnicago-based Johnson Products Company (which has sales of about \$40 million a year), and other com-petitors. Morrow's general manager says, "The hair business is so competi-tive that he [Morrow] will introduce something at a trade show and by the

something at a trade show and by the time he gets home, they can duplicate it." The industry giants also can vastly outspend California Curl. "But we can still stay with them because Mr. Morrow can go to shows just about every weekend." And at the trade shows Morrow wields a powerful

Look Closely.

advantage.

Every week such trade shows draw beauticians to various convention facilities around the country, where they watch "platform artists" like Morrow demonstrate their wares. Johnson has traveled with Morrow to such events, and the general manager describes his boss in tones of awe. "He's on, eight hours a day for two days and more. He doesn't eat. I don't know how he does it. He always has a crowd of fifty to a hundred people around him. It's just the damndest thing you ever saw."

Johnson says the moment Morrow walks in, people stop what they're doing and begin to flock in his foot-



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steps. "He's developed a stage pres-ence. He takes over crowds. He has this charismatic personality. He has these curly ringlets. Also he's been in the business for twenty years and he knows these people and they know him. Nationwide, he is a very, very famous man. They love him because first, he's very masculine. He's not bad looking. There's nothing he doesn't know about hair, and he's compelling when he works with it. He has an almost evangelistic zeal. While most beauticians take about ers. Johnson says Morrow can do the same task in twenty-two. "He's like Houdini. Mr. Morrow can do this in twenty-two minutes because he wants to be the best. He steels himself to do

Johnson is somewhat milder than Morrow is in theorizing why the San Diego financial community hasn't been willing to bank major money on the California Curl Company. But he's no less dumbfounded by that lack of support. "We ought to have a two- to three-million-dollar unsecured line of three-minon-outlar unsecured line of credit. Instead, everything has been done out of cash flow." Part of the explanation, Johnson says, is that "San Diego is not the best climate for the black businessman — possibly be-cause we have no great black successes such as those that exist in the cities back East." He speculates that when the local power structure looks at Willie Morrow, "there is covert disbelief.
There's the feeling, 'How could this



gwy come here and build this com-pany, and never go to a bank? "'And Morrow's brash, unorrhodox style doesn't help to dispel white suspi-cions, Johnson suggests. Despite Morrow's unorthodoxy, Johnson assers, "I think in his own way Willie Morrow is a genius. He's a genius in the hair and beauty products industry." And Johnson insists that Morrow personally is a kind and gentle man. "He has basically a hard exterior and sometimes be's insensitive to what and sometimes he's insensitive to what his demeanor might do to one's psyche. But underneath it, he's the

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softest touch."

It's not difficult to find others who It's not difficult to find others who shower Morrow — or at least his suc-cess — with the highest praise. "'He's a dynamo," says Chuck Shockley, a business consultant who met Morrow ousness consultant who met Morrow several years ago when Shockley worked for the San Diego Urban League. "He sets a pace that's really abnormally high. So his patience can wear quite thin with anyone who works below that pace. . But he is a warm, sensitive, caring person." William Jones, the administrative aide to

people I've met. He's very creative, very resourceful. . . . He doesn't have the typical credentials but he has other credentials. He has common sense. He

credentials. He has common sense. He has terrific sensitivity. He knows the market that he's selling to.

Many leaders within the black community furthermore state that Morrow, as that community's most conspicuous success. conspicuous success story, enjoys wide respect and admiration from local blacks. But there also are dissident voices which assert that Morrow's reoften is a brutal, rapacious one.

Those voices come principally from former employees, and there are plenty of them. According to one reliable source, Morrow has fired more than forty people since the beginning of this year alone (the California Curl Company has a total staff of only seventy to eighty people). I talked to a number of those ex-employees and most were unwilling to let me use their names. Some still feared Morrow's influence, while others gave a range of other reasons. But all expressed a desire to set straight the record on Morrow. "Everything isn't what it appears to be," said one.

Such critics sketch a behind-the-scenes picture of near chaos. "He doesn't believe in any policies or pro-cedures. Very little is written down," says one of Morrow's former administrators. "He runs that business out of is head." He and other critics charge that Morrow will not tolerate any independent thought or creativity around him, and wields a virtual reign of terror to keep his employees properly

submissive.
"All of us were publicly humiliated," says one former member of the administrative staff. Another elaborates, "In order to break people down, he attacks them. He attacks their person and tells them that they're nothing. He would come into meetings you just knew that today was attack day; he was out for blood. The weird thing is, after a point you got used to it. His tactic was to come in smiling and happy and to tell a few jokes — and then you really knew he was out for blood. Everyone would just sit there waiting to see who would

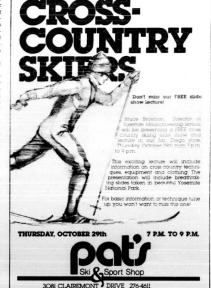
ever worked there has idolized Mr. Morrow. He is a lovable man. He reeks of charisma. He is just bursting with ideas. He is aggressive and asser-tive." Yet balancing those strengths are a towering ego and a volatile tem-per, she states. She and others say that Morrow buttresses the constant belittling of these around him with sudden irrational firings.
"He stalks people, and begs 'em

and begs 'em to come to work for him. And then all of a sudden, they're gone," says Rosemary Ivey. Ivey rose from being a hair-care kit assembler to an assistant supervisor in the fourteen months she worked for Morrow. Then she was precipitously fired this past

August 7 That was a Friday, and Ivey says all the paychecks were late. Furthermore, the employees were handed counter checks instead of the regular payroll checks, an anomaly that was blamed on a computer foul-up. Ivey says she didn't receive her check until about 5:30, then when she noticed that it was made out for \$140 instead of the normal figure of \$170 and change, she went up to the administrative offices, went up to the administrative offices, where several other employees had gathered to complain. She says Morrow summarily ordained that all the complainers be paid in cash and fired on the spot. In the angry exchange, she says Morrow snarled,
"You didn't have a dime when you came to work here." Ivey adds "That's a lie. I quit the city schools to come to work at California Curl. . . . I just wanted to work for a black man but I never will again."

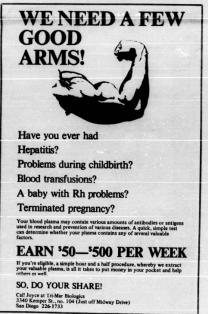
Of course, these are former

employees, disgruntled ones, and Morrow's admirers dismiss their complaints as springing from the inevitable



(No S7 cuts with Laurie







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resentment that accompanies success. Another former employee, Richard Calvin, sees Morrow's management style in a different light. Calvin worked as Morrow's general manager until he was fired in March of this year. but he says tolerantly, "When someone is energetic and creative, people around him very often find it difficult to keep up with his creativity." Calvin confirms that Morrow's creativity did Morrow tended to publicly humiliate his subordinates. "But I've owned my own business, so I can appreciate what he has to go through ... People have different ways of expressing frustra-

of the criticism. Morrow himself says, "The people that you get this from are black people who have spent their whole lives in social service. And when they run into an entrepreneur, they simply do not know how to do business. Black people do not have experience doin' business like this. Their competition is a guy on the East Coast who works for Revlon and is an ass-kicker!" Thus, when people have fallen down on the job, he's had to fire them, often regretfully he insists. "Nobody understand the guy that sit at the top. Nobody know what he has to

the top. Notacy to go through.
"You really can't get the truth about a black person until you get away from the envy and that chicken-wire shit.... To ask a black person about shit.... To ask a black person about shit.... areal institute to me." shit. To ask a black person me would be a total injustice to me."
Instead, he urged me to talk to white

in La Jolla Village Sauare

employees like Rich Rechif, the comptroller, and Terry Whistler, who works in the art department.

'He's not the easiest guy to work for because he's so high-energy," said Rechif, who confirms Morrow's lack of written procedures and the company's high turnover. "But his biggest strength is his willingness to really dig in and work. I'm a hard worker, and in my former jobs I could always say that I worked harder than the boss. But I can't say that here." Whistler echoed a complex individual. Willie doesn't work in the most conventional man-ner. He's the guy who's singing in the shower and gets an idea and he calls you at eleven at night to tell you about it. And then you come in at eight in the morning and he's already changed it all around. And it just snowballs."

Morrow did finally acquiesce to an interview in his office. It's a spacious room in which one entire wall is cov ered with plaques given in his honor. Morrow's big desk faces directly across from the mirrored door of a clothes closet. But he instead chose to sit in front of the desk in a chair facing me. I asked him once again about his allegation that San Diego's bankers have uniformly turned their backs on heard expressed by those like the Urban League's current president, Clarence Pendleton. Pendleton cited other minority businesses in Southeas San Diego who have managed to get financing. "Where we have had good mancing. Where we have had good packages with long-term stability, we have been able to get them through," Pendleton had said, adding, "I'm not inclined to believe that there's economic red-lining."

Morrow nearly rose out of his seat at that. "Clarence Pendleton got rocks in

his head! I mean, shit! Even the government says they red-line. Do you know what the biggest problem is in America? The biggest sickness in America is that blacks and whites both refuse to look at the thing for what it is!" Nonetheless, Morrow declined to specify which banks had turned him down. "I can't afford throwin' no mud now." Then he seemed to offer an additional explanation for the rejec tions. "Let's face it, I have no background. I have no prior or pre-performance. All I had was dreams and big ideas and the average banker's

not going to hang his salary on some little black guy who's got big ideas." One of the doors of Morrow's office opened and a woman entered. "Excuse me, Mr. Morrow, but there's someone on the phone with a hand massager, who wants to know if you're interested in marketing it for

Morrow reflected, then muttered, 'Can't see that I'd be interested.' "I didn't really think so, but I just wanted to check."

"I guess you could tell him to bring it in. Won't hurt to take a look at it." He instructed the woman not to make an appointment for the man but to have turned to my next question. I had heard criticism of him for encouraging black people (through the use of his prod-ucts) to alter their natural features. Morrow in 1973, in fact, wrote an in-teresting pamphlet entitled Four Hundred Years Without a Comb, which details the grooming abuses that black people have suffered — first at ds of their slave masters and later as they futilely strove to make their hair look more Caucasian. I asked if he saw any irony in his current promotion of permanents, if they

weren't just the modern day equivalents of the old hair-straightening

'Europeans don't leave their hair in its natural state," he retorted promptly.
"You fashion it, you design it, you shape it. You put a fashion design in it. That's what we're doing with the California Curl. Before, if I was sitting here with bone-straight hair, that's no know that wouldn't be natural. But my hair could look like this naturally."
(He gestured to his own locks.) "So the curls are in line with my nature."

Brown, interrupted to say that the general manager of Morrow's Crocker Bank branch was on the phone. Apparently without warning, the bank had closed the company's checking account and Morrow was livid. "Embarrassed me all over town!" he raged. No sooner did he recover his posure from that intrusion than the woman who had asked about the hand massager tore into the room, all in a dither. "Sorry to interrupt, but this is an emergency! One of the hoses broke downstairs and there's chemicals spraying all over the place, and they're worried about an explosion and want to know how to turn off the electricity" In a flash, Morrow bolted out the door at her heels.

I turned to Alison Brown, Morrow's

unflappable (white) secretary, who had been casually sitting in on the interview. I asked her how she remained so serene in the face of such tumult. "Oh, this is nothing compared to what it was like when I first came to work here." That was almost a year and a half ago; she told me how Morrow then was involved in the mos minute details of the company opera-(continued on page 19)

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tion. "People used to come to him with every tiny sort of problem." Be-sides, Brown told me, she had worked professionally for only one year before coming to work for Morrow. Prior to that she had traveled around the world, living with "country people" in Greece, Indonesia, and other parts of the globe. "So now I take a lot of satisfaction from knowing that I can

handle a thousand things at once."

I asked her what he was like to work for, and she pondered a moment, then smiled angelically. "He's a very exciting man to work for. He's brilliant. He really is. I've had only a handful of days when I've thought, 'Darn that man!' Otherwise, he's a real sweetie."

Morrow returned, snorting deri-sively that the spilled sodium bromate had been no cause for such alarm. Then I asked him about the secret of his business success, a question to which he warmed immediately. "I have a great sense of awareness. I have a sense of discernment that's unbelieveable. I'm a great psychologist. I can get people fired up. I have a keen
— what's the word for it, Alison?"

"Insight?" "Instinct . . . intuition . . . I'm re-ally keen that way. Most men, they

just runnin' on some corporate rules. Instead, I can feel how the company runs. And I can handle any situation

within my company."
He continued, "I make people respect me. Also, I'm a cunnin' kind of player now. Most people think, 'He's a little black guy.' They comin' down here to do business. Did you hear what I just say now? Most people come down to the black community and they look down on it. And most people come in to talk to me and they'll end up talkin' down to me And I just sit han quietly and listen to 'em. But the next time you come in here, then I'll jam you up and ask all the big question His eyes sparkled and I could see all the charm and the theater that capti-vates those who know him, that draws

the crowds of adoring beauticians to surround him every weekend. I got one last glimpse of that charisma on October 9. Willie Morrow's forty-second birthday. Brown had invited me to attend a company pot luck which was due to start at 1:00 p.m. When I arrived at 1:15, hungry California Curl employees were crammed into the posh "community room." A tantalizing display of fried

chicken and ribs and casseroles and salads and desserts was arranged around a big birthday cake inscribed 'To the Boss of the Year." As the minutes ticked by, the question was whispered more and more frequently.
"Where's Mr. Morrow?"

A little after 1:30. Brown finally tracked him down and brought him to the waiting party, which burst out into a chorus of "Happy Birthday, Mr. Morrow." He was glowing. Despite Morrow's capacity for lapsing into that disturbing, sphinx-like stolidity, when he's exuberantly happy, he's as charming as a child.

"You know what I did today?" he asked his workers. He described how he had no that the total today.

he had run two to three miles, then exercised for a half hour. "That's pretty good for a man of forty-two!" he chortled. He wasn't hungry. He told the crowd how he had met with Dick Gregory that morning and feasted on various cheeses. "Now I know how he can fast. He ate enough to last him for two and a half months!" To the bois terous applause of the assembled workers, he then called up his father. who works in the California Curl warehouse, and his mother, who works outside the company as a maid. With his arm around each of them,

he joked about their ages ("He's about ninety-five; Mom's about eighty-seven"), then Morrow recounted a conversation between the two of them tin Alabama. "They was sittin' by the fire, and I hear him say, 'Olean?"
"'Yeah, Hollie?' "(Morrow drew

out the lines masterfully, like a professional comedian.)

" 'Sho' is a beautiful night.'
"Then dad spit his snuff in the fire-

place. He was chewin' a big cud. (The employees began to giggle.)

You know we been marri seventy-five years? Yeah, Hollie.

Morrow was getting to the punch line and his eyes were twinkling with merriment, and all around him his workers were smiling, as were his

slightly embarrassed parents.
" 'After all these years, I just want
you to know that I'm still proud of

Yeah, Hollie. I'm tired of you The room exploded into laughter

continued to strut back and forth the length of the buffet table. He clapped his hands together, brought them up to his mouth to accentuate his words. And although it was close to 2:00 p.m., he still had the crowd laughing and clapping and beaming at his de-light. He recalled his birthday last year, marred by strife which appar-ently had led to another mass firing. "I'm a lot pleaseder with the people who are here at this birthday than I was last year. I think all the people that are here are worthy of sharin' this birthday with me." Finally, he allowed that it was time for them to eat.

And yet he still couldn't let them go He had to tell them about the words of Dick Gregory. In a hushed, dramatic voice, Morrow recounted how Greg-ory had told him that in six months 'everything you ever wanted is goin to be right at your feet." Only reluc-tantly did Willie Morrow at last wave his workers on to the long-delayed lunch. "After all," he said, "you got to get back to work so we can all make money." Everyone laughed.



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Conversation with a Woman

In slightly different form, this article first appeared in the eighth issue of Crawl Out Your Window, a local literary journal. The subject of the interview, who is well known among San Diego's gay activists, chose here to remain anonymous.

By Joanne Stonewell

Maybe it would be best for you to talk a little bit about your history, like place of

Well, I was born in San Diego. How's that for a start? And lived here until I was about five and then because of my father's ection with the Navy, we moved to

e for about a year and then joined the

Air Force.
What high school did you go to? Point Loma. Did you go to junior high in Point Loma.

I went to Dana — Richard Henry Dana
Junior High School.



girls and they were threatening me - I should wear lipstick and do this stuff. "Wuh, well...okay." So they escorted

"Wuh, well . . okay." So they escorted me — we were going to an assembly—they escorted me into the locker room and got dressed, and everything — to the assembly. I tried to stay away from them but they just kept in this big circle around me. I was very intimidated, very frightened, and we sat down in the back rows and one of

That was in the ninth grade, when you

Yeah. I was harassed by the Pachuco girls my first month here. Do you know about Pachuco?

That was a Mexican-American kind of club that was really very big and flourishing in Los Angeles. It's a whole cultural thing, and they used to wear little tattoos on their hands, a little star, they'd do it in init. And these kind of piledup hairdos, like a uniform almost. Anyway, I was real different in junt the property of the pr

What was that group The weird kids. [Laugh]

The weird kids. [Laugn]
There's always a group of weirdos.
The focus in high school for me was social stuff with the drill team and some of the girls that were in that. I never could make it into like the social scene and all make it into like the social scene and all that. Point Loma is kind of an uppity school. You know, a lot of rich kids went there and a lot of children from the tuna fishing families also. And that was a whole fishing families also. And that was a whole other class of people and they kind of bung together and the boys mostly all went fishing during the summer and they'd come back with lots of money. Then there were a few of us who, by virtue of the way distributed to the work of the way to t ense. We couldn't begin to keep up with be economics of everybody there. Everybody was wearing cashmere sweaters and all this fancy shit and a lot of the boys had

all this lately shin and a lot of the obystinal cars, you know.

Did you date boys at all?

Uh, not really. It was sort of like, not on my own, so to speak. And this is sort of like—the one guy that I dated mostly when I was a senior was a guy who had a like — the one gay that I dated mostly when I was a senior was a gay who had a way when I was a senior was a gay who had a care with the senior was a gay with early and the senior was a senior was a gay and so when yet was the senior was the seni

Did a lot of the kids from your high

Fit in. Yeah, I didn't fit in with, ah, it took me a long time to find a social group in, in junior high and high school.

group at least?
Yeah, from my group they did. But it seemed like a lot of kids from the school went away to school because they were so rich. But a lot, yeah. All of my friends. nch. But a tot, yeah. All of my Iriends, say, the majority of my friends went to State, and I did too. I went marching off there and I went to my high school counselor in my senior year and took all the texts and I was majoring in math and science in school and making good grades and everything and so they told me that what I weefed to do was explained. what I needed to do was study nursing, because that was the major science thing for girls then. They had just started a five-year program for a bachelor of science in nursing at San Diego State that very same

vear that I was entering, so . . Okay!
I was really not assertive and really shy.
I know that is hard for people to believe
today, but I would not speak up at all in
classes. It was very hard for me to raise my hand. I never wanted to be called on and I usually knew the answers, but I never wanted to be singled out in any way. So I went off to San Diego State and started in went off to San Diego State and started in the nursing program and after about six weeks of that. I thought, this is bullshir, his is not what I want to 0.1 haven't figured out yet what it is I want to be when I grow up. So I changed my major eight times in my first year. [Laugh] So they totis me that I ought to be "undeclared" for a while. And at that point I came out, I mean I was sexually coming out, so it was like it was a real crazy time. You know, I couldn't concentrate on my studies anycouldn't concentrate on my studies any-way and I flunked out of school the next

way and I fluthed out of school the next year, mostly for not going to classes and not doing my assignments when I did go. So you were having physical attractions to women. You said that you were sexually coming out, but what about socially or

emotionally?

Oh, no. I'm sure I've told you this story before, but for the benefit of the audience here, when I was — I guess I had finally progressed into becoming — I went through a P.E. major then I went on to become a recreation major and it was at

worse than [Laugh] these yucky men. So she kind of leans over -1 was sitting behind the wheel and she leans over from majors club and the P.E., majors club and I think most of those women were lesbians but I didn't know it and everybody was real secretive about it. I met a woman in those classes — in the recreation classes — who was already a recreation leader and she was about twoorp. four the passenger side and she gives me this kind of tentative but very tender, nice kiss And she kind of sat back and she was — by this time was in the middle of the front sear and I went, "Ah." My little body went, "Ooh! This is what you've been waiting was about twenty-four or twenty-five so she was an 'older woman' and she de-cided that I needed to be brought out or, I don't know. I don't know what her process was, but anyway we were pledging a soror-ity and we, at one point during the pledg-ing process, we were supposed to go on his triple date with this bit sister-type for. Hello-hello." [Laugh] It seems really tion return the time the time to time funny, but looking back on it I can say that ing process, we were supposed to go on this triple date with this big sister-type person and she arranged for us to go out with these two young pledges of a frater-nity. And we went to this thing which I thought was boring and then we went up on Mt. Helix and we parked and I thought that was even more boring and everybody else seemed to be really enjoying themselves and I made — I was with the driver and I made him take me for a walk and then I and I made — I was with the driver and I made him take me for a wisk and then I convinced him that I had a big test to study for and I really had to go home. And he was really angry. So he drove us back to where — I had come there with this other was really angry. So he drove us back to where — I had come there with this other was really and the second of the way there is the second of the way there is started to tell the how weird I thought it was to be out with these guys, and she had been necking with her date, you know. I was really naive and I was saying I don't was really naive and I was saying I don't was really naive and I was so to felling her all this stuff and I guess she figured out — and had [Laugh] So we got to her house about relationships with boys and men and all that stuff and I got she figured out — and had [Laugh] So we got to her house about relationships with boys and men and all that stuff and I got. I just don't feel it, I — it's not confortable; I don't like it. You know, what's wrong with me? In the course of the conversation she said, "Well, you know, I dike to do something that will probably shock you but I dike to do it anyway. I fill like to do sonching that will probably shock you but I dike to do it anyway. I want to be got." Well, it can't be any will be to kiss you." Well, it can't be any with them, with this stuff. So it was lik

years old and I had never done anything with them, with his stuff. So I was like. "Wowlet Look out gang, here I come. Those of I reached over and I grabed her by the shoulders and I literally threw her by the shoulders and I literally threw her by the shoulders and I literally threw here the shoulders and I literally threw here the shoulders and I literally threw here. Like I knew exactly perform to go [Laugh] I started making out like crazy he told me hater that she wasn't too sure about where I was and didn't want to frighten me where I was and didn't want to frighten me or whatever. Also she was a little crazy causes the felt like she needed to hold me y devious methods. Told me that she had a metal plate in her head and, you know, I believed it all. Also she knew that most of the women in the PE.—raigors cub were lesbian, and she told them that I was straight and naive and they should really leave me alone. . . . And she told me, of course, that they were all straight and that we couldn't let anyone know what we were

bizarre and people would criticize us for it and all that kind of stuff. And we did ge kicked out of the sorority because we go caught holding hands and that we were too close — we had a "special" friendship that was too close, those were the words that they used. So right away I got this message that you don't tell people that you

message that you don't tell people that you are a lesbian.

And about that time I started to play softball in softball league, and again I was with a whole bunch of lesbians, but I didn't know it. I was really stupid. They had a lot of code words in those days and they would quite often use these words around

me.
To see if any lights went on? Yeah, and they didn't.

What were some of the code words they

Well, gay was a big one. And this little number 69 and certain contacts were sup-posed to give you a little hint, and butch, if

poxed to give you a little hint, and butch, if was used kind of right, you know, and "dropping bobby pins" was a phrase that means you were dropping hints about your tension of the pinch were several different hings, little was a several point of the pinch was perfectly and an analysis of the week and had a good time." And you'd wast and as er if they'd respond in some way, At least that they directly an analysis of the pinch was a several point of the pinch was a several poi was a real clear message to somebody that you were nating them to come out or you were letting them know. And the understanding was — it was pretty much the truth, too — that if a person wasn't gay, hey wouldn't pick it up because I didn't know anything about it. And there was one woman who was my age. She had been — we weren't quite twenty-one, because I remember we had to say the property of the barn — she had been in the Lartay for the barn — she had been in the Lartay for being how the stand out. For being will been kicked out. For being was much more — because of her age and experience — much

Yeah. So she was much cause of her age and experience — much (continued on page 22)





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Woman

but she couldn't ever get me to say any-thing. Of course, nobody would ever go up ind say, "I'm a lesbian. Are you?" So she

The next time t saw her she was a little bit standoffsh and kind of questioned my behavior, but I was in the throes of some other big bassle with this woman I was fiving with and I really needed and sensed that I needed a friend. So I went to the Y again. I went to her room. Actually what I did was climb up the fire escape and broke into the Y and snuck into her room, because it was after hours. That was probabiy the most daring thing I had done up to that point. I climbed up over the trash bins and jumped up high enough to where the fire escape ladder was and climbed up and into the window in the swimming pool. Then went up the stairs and knocked on her loor. She was real suprised to see mi [Laugh] At that time we talked a little bit. I claugh At that time we taked a little bit. I still didn't tell her everything that was going on. She was getting real frustrated with me and she was sure that I was a lesbian by this time so she said, finally, she was just going to take a chance. She said, 'It's my word against yours, if you want It's my word against yours, it you want to make me lose my job or anything. "I knew what she was talking about. But she was obviously real protective of her pri-vicy. So I'm sitting there looking at her, you know. I knew it was real intense and real heavy. Something big was going to

And I read The Well of Loneliness.
And then I thought, "Oh, gee whiz" Because I had—the woman I had lived with for that period of time, my first lover, had literally convinced me that lesbianism was therany convinced me that resolutions was extremely rare. I had read about it in books, but it was an extremely rare phenomenon, and of course the Kinsov Report had just come out then and it said that something like four percent or three percent of women, or something like that State. So I had been programmed to the State. So I had been programmed to this for the not couple of year. I had believed all that balones so I was really surprised to meet somebody who said they were a bestian, or gas woman was what they are the I was sort of like a kid in the candy store. It was like - I wanted to find our all

the people on the ball team who were gay and I started going to parties.

How did this affect your relationship with the woman you were living with when you started meeting other leshians and

It broke right up. I mean I just sort of realized that I was in this sort of trap and I broke away from it, and right about that time I decided to join the Air Force anyway, which was sort of my running away from everything. So I did that, Kind of thinking that if I joined the Air Force thinking that if I joined the Air Force— oh, my intention was to go into officer's candidate school. I'd always kind of felt like a military career is what I should do, coming from a military family and all that stuff. So I decided that I would join. Well. stuff. So I decided that I would join. Well, I'd flunked out of college — one way to get that back would be to join and become an officer and go to college and then I'd be a big deal and I knew that would make my father happy. So I went down and I enlisted knowing that I was lesbian and knowing — having heard all kinds of horror stories

about what goes on in the service. So I did that pretty much with my eyes open. But my intention was to be a celibate person, at least until I became an officer because then I would have more freedom. Officers had certain, you know, more latitude in their

behavior.

How old were you when you enlisted.

Well, the first time I went to enlist I was twenty because my mother had to sign for me. And then I changed my mind and decided that was too big of a risk and I was colone as a car han and sort of tooline

Mivako's?

I worked for Oscar's Drive-In chain at let's see—the one I worked at is now the overpass at Rosecrans and Highway foll or Old Highway IOL It was right at that University used to be an Oscar's — I worked there, too, and the one out in National City. At any rate, I got transferred inside while my hand was injured and I ended up working nights and I didn't like that I wanted to play softball and I got fired because I called in sick and went to a ballgame and they found out about it. So I got fired. I decided, well I didn't have a job, I went back down to the recruiter and I said I would like to reactivate my applicasaid twotid her to reactivate in apprecia-tion and so I had to go take the physical again, but then they took me in. The day I got sworn in a friend of mine who worked in Oscar's in their personnel office said that they had been trying to reach me that day to hire me back. So that's how close I day to hire me back. So that's how close! came. But I did get inducted and I re-member standing there holding up my right hand and getting sworn in, thinking, I hope to hell I don't get caught. I knew, I knew I wasn't like a lot of people who go in

For how long?
Ten minutes. [Laugh] . . . I was some what frightened because I didn't know what frightened because I didn't know whether she Ia new Air Force friendI was one of these agents or whether she was really a person I could trust. It turned out to be the latter and we became good friends. She took me to her home in Minneapolis she took the to her failite in stimuleagons on leave and stuff and introduced me to a whole other kind of aspect of gay life. She knew a whole lot of people; she'd been really out. She and I were the same age. but she'd had a great deal more

I went to a bar up there, the first weekend we were up there, and it was this huge bar and there were tables in the back and dancing, and the front part of the bar was a bar and mostly men there and in the ID and my Nebraska driver's license, and I thought we were goners. Oh, that's it, we are going to be hauled off and everybody at the ribble started laughing. I like in I was booking for the exit. Everybody at the table started laughing at me because I didn't know that cops were paid off and he was just strolling through saying hi to

yeah. It was illegal -- essentially what was going on there. And also, a lot of the bars were mixed then because in cases of what looked like a raid, you could quickly pretend you were with some guys. and later on when I was in Omaha going to the bars in Omaha, we did that. A couple the bars in Omaha, we did that. A couple of times we did that. So we went back to Omaha and she was fairly new on the buse, too, and so together we went out and tried to discover the gay life in Omaha. We found a bur there and we started hanging out at this bar and it had the same kind of setup— there was a bar in front and then these tables in back and they had kind of one of those we continued there that went. knewl wasn Lilke al tot of people who ges under the mount of the mount

reason, real friendly to lesbians and a lot of reason, real friendly to resolans and a lot of his clientele in the front were straight men. But they never bothered us. In fact, they were real friendly to us and played pool with us and stuff and left us alone — if we wanted to mingle, we went out in the front and played pool and stuff, but when we wanted to be by ourselves, we'd go back there and we could dance and do everything. If anybody came in, or it looked like t was a raid or something like that we'd it was a fail of soficining like that, we'd just slide this door open and we'd run up and mingle with everybody else. How long were you stationed in

Three years. My enlistment period was three years. I was caught — not caught, but they thought they caught me once, about two years after I was in. I was out about two years after I was in. I was out and I was working swin shift and I go off work at midnight and this woman I was seeing also worked swing shift and we decided it waz — we needed to go do out all analyy off base. . . . We decided not to stick around the parking lot and we drove up a couple of blocks way up on this hill and we parked. We didn't go up there with any intention to meas around but we stated doing that anyway. We were sort of neck-ing and carrying on. Somehow we had changed places, because I was driving and she was behind the wheel and I looked up, was a car — a car had just pulled up behind us and it was a police car and this officer was walking toward the back of the car so we sat up. So by the time he got to the window, we were slitting and we were also right under a street light. Our intentions had not been to do anything and he stuck his flashlight in there and started asking us consections and being real abusive then dewere ast up. So by the time he got to the window, we were also right under a street light. Our intentions had not been to do anything and he stack his flashlight in there and started asking us questions and being real abusive then decided to search the car and found a bottle, a can, rather, of beer, and in Nebrasta if you have undering people in the car, you can have undering people in the car, and he was mindered to the car and he was mindered to the car and the was removed to the car and t

in the squad car. This was a little teeny nicky town that had about four squad cars. So she went off with the officers and I guess I was told to drive the car to the guess I was told to drive the car to the police station. We got there and they put me in the room with the dispatcher and these two guys took her off in this room to question her. And what she told me later, they were extremely abusive; they accused her of all kinds of things and said with all of the good-looking men on that base, why are you out with this woman? You are only nineteen years old, you don't know any better. On and on and on. Just really — and

better. On and on and on. Just really—and she did not confess to anything.

Were they asking you really pointed questions about your sexuality?

Yes. Like what were you two doing in that car without your clothes on? You know what I mean. It was somewhat pressure-type questions, the kind of questions you should never be asked without your study and the pressure-type of the pressure-typ your attorney present and I don't think that there — I think the military is about the only place that can happen to you, the kind of grilling that you get as a suspect Then they took us back to the barracks

Then they took us back to the barracks and took our passes away from us, our normal, what they call the Class-8 pass, which allows you to go off and on the base during off-duty hours. So they took that away from us, which essentially restricted us to base. Then we were told that we were under investigation, so on and so forth So the next day we went off to work. We both worked in highly sensitive arras and we were told the next day that our security clearances were being revoked temporar-clearances were being revoked temporar-

my nose clean and get out. I tried to get out on a hardship discharge at that point, be cause my father had just deserted my mother, but my mother wouldn't cooperate
with going to the Red Cross and stuff. So I
lost that opportunity to get out.
[Later, one girl got in trouble] and in

order to save her own hide, she started order to save her own hide, she started naming names. And she named all of us. Also, made up some stories about us. Then the investigation really started in earnest. The kind of things you see, you hear about now like witch hunts and the stuff going on at North Island recently. And that's exactly what it was. They would come and get you — you'd get the word, they would ring or something at your duty section. They'd want you to come right up to their head quarters and they wanted to line still be you, they wanted to investigate you. They'd come and get you early in the rooming. They'd take you out of the chow morning. They'd take you out of the chow they wanted to the wanted to the wanted to the wanted wanted to the wanted wanted to the wanted at North Island recently. And that's exactly

They would — it was a psychological deal.
They would drag you out of your workplace. Then they would take you up to this
gig official building which, as everyone
knew, was where the OSI [Office of Spexnew, was where the OSI [Office of Spe-cial Investigation] was quartered. And these guys were all plain-clothed and stuff and you never knew who the spies were and all that. They would take you into this room. It was a bare room with a deak and a chair. They'd sit up and leave for a couple chair. They'd sit up and leave for a couple of hours sometimes, just leave you sitting there in this room. Then with me, they'd use tactics like with affe folder on his desk and he'd hold it up and he'd say, "We have all of this evidence against you. You might as well confess." And I said, could I see it and who is it that 's field complaints and who are the witnesses and stuff like that. Which was, a fat time, just a gut reaction. It was just sort of an intuitive thing no year to be a support of the student of the support of

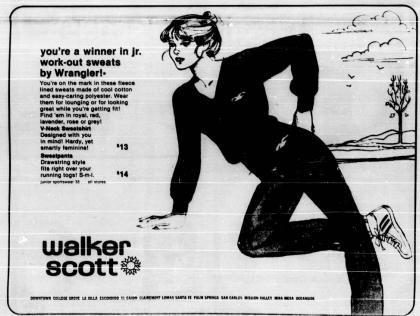
'You might as well." But for some reason, the eight or nine of us that were in this group — none of us did that, none of us signed statements. And I was about a month away from getting out of the service anyway. So I figured I could hang on long enough, and I'd get out.

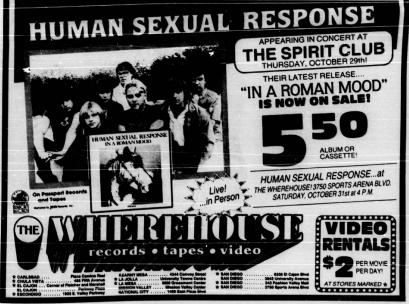
enough, and I'd get out.

So in the process of the investiga-tion, I was followed. There was — the woman who — the young woman that I had been caught with in the car that other time - she and I just - none of us went anywhere during this time. One night, we just decided, we were going to the drive-in movie. We just went to the movie and we watched the movie. No, this was [another] woman, excuse me. We went to the movies and we to a drive-in — and we came back and while we were in the movie, we saw somebody in a — one of those white coats that those attendants wear, come behind the car, write down our license number. So we knew we were being observed. And in the middle of the

being observed. And in the middle of the investigations, we knew that and all we did was go to the movies.

The next day we were called over to the WAC commander's office and I normally wore fatigues to work because I worked in a photo lab so I had on my fatigue blouse and denim pants and she worked in the hospital and she normally wore scrub dress and there are lated over to the Despotal and the part of the property of the pr and they called over to the hospital and they cold her togo to the barracks and put on her fatigues. That's what they told her to put on — a uniform that the never wore — then report to the WAC squadron. So both of us reported to the WAC squadron and we're sitting in the waiting room and we re sitting in the waiting room and we are both wearing paints - cuestitally a paints outlift — and there are two men sitting seroes the way from us in the Class-A commander or the first sergeant comes out and women were starting to arrive for lunch and she goes out and she grabs six of lunch and she goes out and she grabs six of them. "You, you, you, and you. and they called over to the hospital and them. "You, you, you, you, you, and you Come in here!" Every last one of them





Woman

commander's office and they tell us to line up with Ricki on one end and me on the other end — like we were like number one and number eight — in pants and we are bracketed with all these women in their Class-A's. And then they asked the two euvs who had been sitting there for fifteen utes in the same room with us, come in minutes in the same room with us, come in and identify the women they had seen in the drive-in the night before. So they iden-tified us. Just like that! I mean, talk about a

set-up.
So then, not too later, when I was in my so then, not too later, when I was in my administrative hearing, both of these men were brought as witnesses and they said they had observed us necking and disap-pearing from view in the drive-in. Which was a lie, I mean it was a bold-faced lie.

Anyway, I fought the whole administra-tive process and they discharged me any-way. My discharge date was something like the tenth of July

the the tenth of July.

And that was a dishonorable?

Undestrable It usually takes anywhere from two weeks to a month to process the papers for discharge and they made their staff work over the Fourth of hade their staff work over the found of July weekend to type up transcripts and they got all the stuff through and I was discharged on the tenth. And I would have gotten out on the thirteenth anyway. So it was like three days before I would have gotten out, they discharged me with an undesirable. It was obvious that they had

to make an example of somebody.

Had your parents been aware of the
whole court martial proceeding?

It wasn't a court martial, it was an ad-

ministrative hearing. At a court martia they couldn't have used half, probably couldn't have used ninety percent of the evidence against me. Yeah, I called

my father. They had been divorced by ins father. They had been divorced by this time. His response was like, "Well, they finally caught you." So they did know you were lesbian all this time." How long did they know." On, yes, I fold them that before I went

in. When a lot of this stuff was happening m. When a lot of this stuff was nappening when I was in college and they confronted me about where I was spending my time and everything and they thought I was run-ning around with these guys and staying all night and stuff, and I finally just told them might and stuff, and I finally just doct used into it was this woman. They were — my mother was just devastated and ranted and raved and screamed about where did she go wrong and what did she do and all that stuff and my father was sort of like very stuff and my father was sort of like very philosophical because he had suspected it for a long time anyway. And said, "Well, we can do one of two things. We can say that we never had a daughter and disown her or we can just sort of ignore the whole thing." They chose to ignore the whole thing. From that moment on, it was never

I started look me for a job and my mother I started looking for a job and my mounch had ignored all this so much that she was trying to get me down to the city lof San Diego] to apply for a job because I used to work for the city. That's one place you do have to show your service record and they have to show your service record and they check on it and excrything, so I kept say-ing, "Mother, I don't think so." But the funny thing was I did get a job back with the recreation department. I did go down, I figured what the heck. I went down and figured what the freek. I went down and capplied and go on wheir list and I dol get a job there, although in the interm I went to work for National Steel and Shipbuild-ing in electrical drafting, and they had a clearance process. You know, I had to get cleared. It takes a while to get the records becked so IP lijust work. — I needed a job so IPI work until they find out then I'II go someplace else. . . In the process, they asked if you'd ever been cleared before and I said eyes. I worte down, yeah. I'd and I said yes — I wrote down, yeah. I'd had top-secret clearance with the Air Force

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and stuff like that and I wrote down honor able discharge and I even gave my correct serial number from the Air Force, And see serial number from the Air Force. And you know that within a month and a half, maybe a month, I got this notice to come down to the office. I thought, Oh here it is, you know. So I trot down and they hand me my badge. [Laugh] They cleared me And then I met Carol during that

Where did you meet her? On the basketball court.

You got discharged in 1961 I got discharged in 1961 and I came back here in 1963 and I met her shortly after I came back. . . . I stayed here until 1970 that time. I just led this really ordinary life closeted, ordinary lesbian life, going to

the bars and by that time, there were more bars. The Club was here, the Matador was here, the Barbary, which was a dance bar out in Mission Beach. It is now a pizza

place.
You say the Club. What do you mean?
The Club. It was called the Club. Then it
was called Mothers. It was laid out
differently than it is now. One of the things.

differently than it is now. One of the things we used to do was, we had these touch foodball games or flag foodball games. We seed to play at Hoover High on Saturday afternoons and Sunday afternoons. It was all lesbans, we dig on pines and playing foodball and have these wonderful flag foodball and have these wonderful games. I mean, just organized earns and plays and we had down markers and every hing and some faggets would come out

with pom poms and do cheers and it got to be — this one year it was this regular thing

we'd go there every Sunday and then we'd go down to the Club afterward be cause they had nickel beer and free lunch table and it had cold cuts and salad and nickel beer. And dancing was the big draw to the Club. The Apartment was there, but it was called the Doll Room and in twasn't particularly a women's bar but it was a beach bar. There were a lot of bars, and in the summertime they were real inxeef. Like there was the Barbary and then the Beachcomber and the Doll Room and there was a place fronting the beach. There were a whole lot of little

Was there much hassle by the police and

side the Barbary, picked up for being drunk and disorderly and they were hand cuffed and put in the back of the police car and then all the way down to the police station the guy would stop and start real quick so they got slammed up all over the back seat. You know, when you're hand

back seal. You know, when you're hand-cuffed, you can't do anything. Were they men or women? They were women. They were thrown around a lot. One of them was really angry. about that and she wanted to sue the police and the other one wouldn't do it because of her job. She worked for Scripps Institu



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Woman

tion. There were always stories like that tion. There were always stories like that floating around the community where people were getting hassled and harassed when they came in and out of the bars. There were a lot of fights then, too. A lot

Incre were a tot of fights then, too, A tot more than you see today.

I guess it was pretty commonplace to have that kind of anger around to break up the relationships and things. And so here, it was common to have the fights in the bar and it was always about somebody's girland it was always about somebody's girl-friend or you danced with the wrong per-son or you made faux pas of the current morals and if you went up to ask somebody to dance and they were with somebody, you had to ask that person's permission. You know, you had to ask the butch's permission if you could dance with the

My next question, what about roles?

Oh, yeah. They were real definite. On, yean. They were real uctimite.
When I first came out, I was sort of an anomaly. They couldn't figure out what I was. And that used to make people real nervous. I sort of got this message that was supposed to be something, one or the other. Then because I was tall and athletic. people just sort of started to assume and put me into a role. And I adopted that and I put me into a role. And I adopted that and I got into all the manerisms and stuff or a while. Part of it felt fairly natural and other parts of it felt melly weird and I couldn't get into the flighting part of it. That was the hard part for me: "You keep away from her!" [Laugh] I dain't like that:

Just a bazare group of people, and we were all so closted and crazy and I was located and crazy and the study of the country of the study of the st

focal point for people who didn't have any other kind of organization or — you had your social group, kind of, that you would go to have dinner with each other and stuff like that, but going out, you didn't go to the movies a whole lot as a couple. You might go, but you had to go like you were sisters or something. So that was the one

place where we all could kind of go and let place where we all could kind of go and tet our hair down and it was okay to touch each other and it was okay to look at each other and dance; of course, and stuff like that. But it was just really—it served a purpose. The bars really did serve that purpose. Most of us were there most of the purpose. Most of us were there most of the time. In fact, it was pretty much a syndrome that if you didn't see anybody for a while, then it meant they had found a lover. And then couples that hadn't been out for a while started to come out, then

out for a while started to come out, then you thought that there was something going on and then the next thing you know. He would be coming out as single see. I think one of the phearmens in the following the seed of the phearmens of the seed of use of the social need to survive because of the social need to survive. There are not that many of us who are out in the open and you'd be in a group and some of the groups in those days — the social groups — everybody in that group at gone with everybody else in that group at some point. There were lots of cross-overs like that. Lost of eck-overs who would then become lovers with somewhere the standard of the point of the social control of the s work it out and be friends; there was alwork it out and be friends; there was always - period of disance and hostility and stuff like that, but it was very rare that you saw people really take sides seriously. There would be kind of a gathering of support around each of the two women involved but that would not develop into a medicarpoly would just do their thing armed camps. It would just sort of be—everybody would just do their thing out the same parties and same bars and you just the same parties and same bars and you just the same parties and same bars and you just. more or less - it was survival - we had to work it out, so we learned how to do

But being single — having been single — most of that time, you weren't very popular at parties. Single people weren't

The bulk the wasn't very natural to be Oh huh. It wasn't very natural to be single as a lesbian. It wasn't considered. You just had to get coupled up and if you were single, then everybody was trying to couple you up or to introduce you to some

When did you start becoming more olitically active?
When I was back East in 1970. In 1970 I

went back there with Carol. . . . I was just bored and didn't know what to do with bored and didn't know what to do with myself and went down to campus one day to pick her up and I saw a sign for a class on gay lifestyles. It was like, "Oh wow!" So I decided that I was going to go to the classes at the University of Pennsylvania classes at the University of Pennsylvania and Carol disht's want me to go by myself. I mean, she just disht' want me to go by myself. I mean, she just disht' want me to have a new experience without her, so she went with me. We sat in back of the room and I couldn't believe that they were talking about this. Barbara Gittings was one of the peculiary, a two sized blown away by the fact that these gay people are getting up the fact that these gay people are getting up things, so the was dieffe Barbaria spoke. I went up to talk to her and a group of people there planning a parade. They kad had one the year before in New York and some of the people there had worked on the one in the year before in New York and some of the people there had worked on the one in New York. That one in New York was the first one anywhere in the United States— 1971. They wanted to have one in Philadelphia in 1972 and I thought, Oh-wow! You know? I was going to the meet-ing and I was getting really bitten by the bug.

ing and I was getting really bitten by the both was my introduction to a lot of people with political experience and political experiences of what it all meant and everything and it was a very exciting time. We got very close-shirt, the group of us that were planning this parade. We went out at 4:00 a.m. to the transvestite jelds-up bars and talking to people in bars all over the first of all, to meet all these people and first of all, to meet all these people and have this cause. So we did. We had the parade and it was an overwhelming success. Over 8000 people or something like

When did you return to San Dievo

So what was happening politically with the gay community in San Diego when you

Well it was just sort of beginning to emerge. I guess there had been a gay liber-ation front at San Diego State which had evolved through the planning committee for the Gay Center. When I was back East, for the Gay Center. When I was back East.
I had read in some gay newspaper, I had
read and seen a picture of this gay center in
San Diego and I was just really amazed
that such a thing existed. I wasn't even
sure what Golden Hill was. But I was just sure what Gotten Fill Was. Dut I Was Just a mazed. So I came back here and drove by the building and I thought, "My goodness, here it is right in San Diego, a gay center. Wow-ee!" So I vent there and met some people... and I found out they were looking for a director... and I decided isoking for a director . . and I decided that I'd apply for the job because I hadn't been able to find any work in drafting at the me. So I bought. "What the beek, I'll apply for this job." And it seemed really exciting to me, so I did. I was the only applicant, so I got the job. ... The positing up in the office and kept wondering when the property of the positing up in the office and kept wondering work to be a second that I was the contraction to the position of the property of the position of the property of the prop

something to happen. The second day I was there we had an AWOL Marine. The was there, we had an AVOL Marine. The fourth day I was there I got a call from someone who was traveling through from one of the New England states, a woman and her lover had been arrested for shop-thing and she was calling from jail. It was the woman who was arrested. Her car was the Sav-On parking lot in North Park with two dogs in it and she was worried about her dogs. She also wanted her lover and the people they were staying with to accept the people they were staying with the south the people they were staying with the Save their phene number for the label know where they lived except that it was Arizona Street near the park. . . I found it and went up and knocked on the door. . . If was a "crash" house being run by Las was a "crash" house being run by Las Hermanas. I knew nothing of all of that system. I came in and told this woman and took her back so that she had an extra set of keys and we rescued the dogs and I got them in touch with a lawyer. I thought, "Wow, I did something successful." I was proud of myself because for the first few months there I was just simply reactme to crises, then I began to look at struand administration and stuff like that and developing a staff and looking at pro-grams and all of that stuff new and all this

grams and all of that stuff new as shit I had to learn. Were you the first director? I was the third one. . . . I started in the spring of 1975, I think, and I was there for

They were on paper. They had a whole

and to programs mey had set up in their planning committees and implementation of this center and the programs have al-ways been there and they have sort of all been operating and sometimes it's been half up and sometimes it has been down. What was the level of involvement for

women in the center at that time?

It was the highest it has ever been—
when I started there. They had a regular
women's night. They had eight or nine
peer counselors who did stuff by phone for peer counselors win on sturr by prione to women. . . A whole lot of women in-volved with a lot of energy. I had a couple of women military counselors and other women on the phones, a whole office. A lot of the original women who had been involved with the center broke away be-

fore I ever came along and started Las Hermanas. I always thought that a lot of the reason why women didn't get more involved is that they had other places to go.

I still think that's the case.

I think the needs are different and in some ways the center was never really addressed to these women in the same ways. It has been so male-identified and so male-focused that they have just taken the same programs that have been effective for men and tried to make them for women too. I think even women would come into our program without seeing that. I'm just now beginning to look at that, as I have some kind of long-range perspective. But in the middle of it, I couldn't see that either. But I think that is probably one of

low, aside from the fact that there is some sexism and all that other stuff, too. I think basically there are some different needs and different types of programs are needed to meet those needs and we just never looked at it from that angle. So I did that for about two years and then I would just burn out, crises in my personal life and stuff, and I dropped out of everything for about a year and I came back and volun-tecred in the center and did the speaker's bit for a while and then I dropped that didn't do anything for a while and then came back on the board. A thumbnail sketch. . . . Is

there anything else?
Yes. How do lesbians do it?
I'll never tell! [Laugh]



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DUNCAN SHEPHERD

DUNCAN SHEPHERD

Raggedy Man is the directorial debut of Jack Fish, husband of its star, Sissy Speech, and production designer on such things as Baullands, Carrie, Days of Beaver, and Beaver Bouttains, and amid much claster of dishes, at Lubsch's, Capsule resaurant review: My companion seals on defended the Bouttains of the Carrie, Days of Beaver, and amid much claster of dishes, at Lubsch's, Capsule resaurant review: My companion seals on dered the Brotile Sworffish and pronounced it wonderful, although no my palate it tasted a tad dry. I had the Eggs Benedict, and while the hollandaine proved fulfy and light, I lamented the nonpaperance of home fries, hash brown, or some other form of spad. Both entries seemed overgreed in the absence of any vegetable side dish, fruit trimming, or munchable garni.) What I finish sheen's sufficiently energy in the vita trimming, or munchable garni.) What I finish sheen's sufficiently energy in the constructed the movie is, how carefully and efficiently laid out are the setting of WWII Feas and the situation of the central character, divorce, mother of two, how telephone operator — a job that quite literally doesn't let her out of the house for a minute — in the small town of Gregory thaving left her houshond behind in the equally small wow with the equally homey, name of Edani. The small and continual delights of language and of human script perhaps notes to be insisted upon a little more, expectably in light of an ending which I imagine many will find parting. For me, the ending was out of key with the rest of the movie mants) in the essens at its sentend so much less spontaneous, secured instead to have made up its mind what sort of seene it wanted to be and how it was to go about becoming that comenting almost in the fraidinever mode, only ready closer to the litalioween. move manity in the edits and it seemed so much easy pollutations, settlend tasked to nave made up its mind what sort of scene it wanted to be and how it was to go about becoming that connecting almost in the fridinencer mode, only really closer to the failure earlier than the content of the

D.S. [to S.S.] Coming as you do from Texas, do you take any special interest in question of William Buckleyan length, or special offense at, the image of the South in movies? [i might have added Daughter appears to have no difficulty

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treating Southerners as members of the human race. If several of the peripheral characters seem taken from stock — the barroom troublemakers, the paunchy sheriff, the gossips — their narrowness is as much a condition of small-town living as of alimpy characterization, and only the troublemakers ever transmogrify from the control of th

where I'm more into detail. You know, I'm offered a lot of scripts and plays that are, like, the New York girl and the Texas girl, and it's always the Texas girl "a's every-thing jour tolled into one, every cliche girls of the state of the state of the state doing that. I'm interested in playing Southern toles when it's something Flam-nery O'Counor-sish or Truman Capote — Southern characters that are distinctive and unique and full-blown. It's probably a weakness of mine, but I'll probably play colorests to them, and I can recognize the closeness to them, and I can recognize the

closeness to them, and I can recognize authenticity.

D.S. Do you feel that your accent has worked at all as a limitation or barrier in scripts you're offered or roles you've got-ten — or rather, not gotten?

S.S. Really I think it's been a help to After meeting something like eight

S.S. Really I think it's been a help to me. After meeting something like eight hundred actors for the children's roles in Ruggedy Mm. realiza that any distinctive characteristic helps you remember that person, and I really think it's helped me a great deal. It's what got me my first part Perime Carl and probably many more since. But I've really only played a few roles with Southern accents — Coal Miner's Daughter, Three Women, Bad-I've done about ten films. D.S. Too mean you try, and you think you are able, in complexity wipe out your accent?

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S.S. More than wiping it out, I think I can speak with different accents. Coal Miner's Daughter was a Kentucky accent and a far cry from a Texas accent. The hardest thing I ever did was try to do a role with a general American accent, and that's n-accent and harder than doing an like a non-accent and harder than doing an Irish accent or an English accent or some-thing. But I'm not so concerned anymore with proving whether I can speak with or without an accent. I guess I make movies now for more selfish reasons, exploring my own psyche as opposed to proving can speak without an accent. And that probably why I'm enjoying it so much now. I tend to choose my roles carefully and I have read so many Southern script and I have read so many southern scripts that were so cliched and awful that when I came across one [Raggedy Man] that said "goodnight nurse" and "garden seed" and "conniption fit" and "hog heaven." I

and "conniption fit" and "hog heaven," I thought I've got to play this girl. How her. D.S. Are there roles you've really lobbled to get and didn't?

S.S. Oh, yeah. I wanted to do The Postman Always Rings Twice. I got all dolled up to go in for that.

D.S. Bob Rafelson would have fit in the property of the post of the property of the

D.S. Bob Rafelson would have fit in pretty well with the other directors you've worked with. Somehow Coppola and Scotses have missed you, or you've missed them, but you've hit quite a aumber of the big names in the New Hollywood. Is this a deliberate choice? Do you avoid other kinds of directors, old-liners, maintresence?

S.S. It's not that I avoid other kinds of directors, but if I read a script and I'm drawn to the character, then I'll meet with the director, and if the director and I have motto is: a great director can take a medi-ocre script and make it great; a mediocre director can take a great script and make it mediocre.

mediocre.

D.S. Can I ask you for nutshell portraits of some of these directors, what they concentrate on, where their energies mainly

D.S. Start with A: Altman [Three Wom

orl).

S.S. I've always thought that if you give any five directors a cumera and a scene and an hour, give it to them, odd, a skeletal scene and an hour to shoot it. Bob will come out with the best because to present the come out with the best because to present the good at the control of the state of the control of the

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was enormous conflict between these three was enormous contract retween these three characters, and he was always starting things purposefully off camera hoping that they would continue in front of the camera, and they did. At times it was just night-marish. They — Nick and John — would just as soon tackle me as look at me. They reased and tormented me increasantly becaused and tormented me increasantly because and to the contract of the contract of

D.S. And how about a nutshell of Jack

S.S. Jack has been influenced by all S.S. Jack has been influenced by all those directs. He's really been in a wonderful situation because he's worked very closely with Brian De Palma, with Terry Malick, with John Byrum, and he started in fine art, so really he's very well-rounded. I expected him to be great with the look of the picture, with the design, with the mood, but I had no idea he do be as great as he was with the actors. I think he's great as he was with the actors. I think he's director. I think he was able to use his cast and crew really well. He had hem in a relaxed frame of mind where they weren't afraid to make suggestions, and he was able to use those. And you know the thing I really loved about the way he worked work that he allowed the scenes to play, we got to play the scene rather than the to see the state of the scene rather than the scene shaving in. He did is do not store. to piay: we got to piay the scene rather than the scene playing us. He did a lot of story-boards, like Brian De Palma, but that was just for insurance. He want't locked in to those storyboards. And a lot of little things just came out of the material because we were able to let the scenes play. And it was

D.S. [to J.F.] Does this sound like you?

J.F. [Silence.]

J.F. [Silence.]

D.S. [taking another tack] I always get worried when I read, as I did when poring over my publicity information on this film, that the filmmakers studied the photographs of Walker Evans, Russell Lee, etc., in preparation. It seems to me that that will often result in filmmakers simply reproducing still photographs. I didn't get that sense with Raggedy Man at all, but rather the sense that those photos were studied for

their informational content instead of for

their informational corrent instead of for their exact correposition. J.F. You know, the magic of those J.F. You know, the magic of those J.F. You know, the magic of those years and the profit of th

from Terry Malick in the two Glims when! worked with him is that if you give something that's not what people expected, its seems more real to them; it gives them a sense of authenticity. If you give them exactly what they expected, they say, yeth, okay, and it doesn't mean anything the say of th

going to do an image here and an image there, but the most exhilarating part for me was that we would go in before shooting a was that we would go in before shooting a scene — the action and myself — and without a preconceived idea, in the roughst way, we d'read through a scene and ry to use the props or whatever and not how exactly where the scene was going to take us, rehearsing it to a point where hopefully some magic would happen, and then bringing in the cameraman and say here's what we'll do and then decide how to shoot it.

we'll do and then decide how to shoot it. You may have four or five different people contributing filed to the contributing filed to the contributing filed to the contributing filed to the contributing state of the contribution of the c tions. You may be cursing them, but at the same time you're growing because of

D.S. How conscious were you of similarities between Rappedy Man and To

Boo Radley equivalent, and the general nostalgia for a child's world of treehouses and kites and rubber-band paddle-

J.F. I think that's a wonderful film, but the real inspiration for Raggedy Man came from Bill Wittliff's childhood. His father had been in boot camp to be in the army and was injured in a training exercise — he had a hole blown in his side by a mine and subsequently the became an alcobolic and never went back to his family, and Bill lived in the town of Gregory, Exas, with his brother and his mother, working in a selephone office, and he fantasted that if anything ever horrible happened to the family, that his father really doll dove them and would save them. And that was the inspiration for the screenplay, 18'r really his childhood fantasy, and originally, six years ago, the screenplay was written had a hole blown in his side by a mine his childhood fantasy, and originally, six years ago, the screenplay was written completely from the kids' point of view. But in that form it was just too hard to attract acton like Siasy and Eric Roberts to the pars, and over the years it evolved to be Nita Longley's story. So, the original naspiration for it came mostly from Bill's childhood memories, but, yealh, I feel certain kinhip to 76 Rill a Mockingbird.

Mockingbird.

J.F. I tell you, I honestly listen to the music of To Kill a Mockingbird a lot.

D.S. You didn't think of asking Elmer Bernstein to do your score, though?

J.F. Well, I did think about it, but then

J.F. Well, I did think about it, but then after listenity to Animal House and some of his more recent stuff. I thought not. I think To Kill an Mockingbird is probably the best score he ever did. It's a real haunting score; it's a big score and it was a small film, a mood film, and the music really helped; and when I asked Jerry Goldsmith to do the score of Raggedy Man. in my



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Table Talk

D.S. One thing I was a little D.S. One thing I was a little puzzled about, puzzled what the intention was, is how much of a surprise it's supposed to be who the Raggedy Man is. If it's not supposed to be a surprise, and it can't possibly be a surprise to anyone who can recognize Sam Shepard when he sees him, then I wondered why his identity is treated so covly, why it isn't confronted more directly earlier in

the film.

J.F. That's kind of a problem.
You know, if you read the book of
Raggody Man, it's closer to the
way the script was originally
written, and the Raggedy Man at one point, in one of the early
screenplay, wan Nita Longley's
gardener, and you can read it and
understand it, but then you starr
making a film of it and suddenly
you've got this guy within six feet making a film of it and suddenly you've got this guw within six feet of Nita Longley, and you wonder how a woman can be so close to her ex-husband and not realize it's him. And in making the film we kept pushing him further away and further away because of that problem. I thought myself that the time when people should realize it's him is when Nita and Teddy are dancing, msking love.

reaction are duncing, making love, and he's looking in the window and you see the lightning on his face. I loved the irony of it that we open the film with this kind of past memory of Nita seeing him dancing in the bar with this find of past memory of Nita seeing him dancing in the bar with this solid to the past memory of Nita seeing him dancing in the bar with this solid to the past so the film is what it is. But because of the expense when you make a film — and this is part of the exhilaration of making films — you make a decision and then it's on celluloid, and you get to the







Restaurants

ELEANOR WIDMER

During the years when I arose at the During the years when I arose at the create of dawn to prepare my son's school lunches, I constantly strove for variety and versatility in their meals. I baked my own cookies and bread, I tried not to repeat sandwiches, and I concentrated on food that would appear fresh and appetizing at noon. I still shudder at the recollection of cars of albacore tuna, opened at 6:00 a.m., or at skiring pare roass beef when all could think of was hot coffee. Yet my efforts brought little reward. My sons compating think of was hot coffee. Yet my efforst brought little reward. My sons complained constantly. Someone else's lunch was more appealing, some other child had managed to dazzle or confound the other students by their home-packed lunch. For several weeks I heard of one young hid who brought nothing less than crab and lebster. "Lobster" I cried in exasperation. "Do you mean that Cathy's mother buys her lobster for her lunch?"
"No." reclied my son. "her father

"No." replied my son. "her father brings it home. He owns Anthony's Sea-food Restaurant in La Jolla." Needless to say, it's a rare child whose Needless to say, it's a rare child whose parent owns a resisurata and can provide such gournet goodies for lunch. Most students either carry peanut butter sandwiches, tuna fish, and baloney sandwiches, tuna fish, and baloney sandwiches, tuna fish, and baloney sandwiches, or they frequent fast-food shops and eat junk food. For others—nearly half of the San Diego school district's 112,000 students—the city school district's 112,000 students—the city school district search for secondary students, severup five acts for secondary students, severup five includes a recent fifteen-cent increase due to feleral spending cuts, but hunches are still free to children whose families have monthly incomes of 5910 or less, (Break-

still free to children whose families have monthly incomes of 5916 or less. (Break-fasts, available at some of the district's schools, cost forty-five cents for "full breakfast with protein" and forty cents for "continental breakfast.")
Most of the elementary schools in the school district offer the identical hunch all over the city (on a certain Wednesday, it's suppletti and salad and Jello and milk in La Jolla and the same in East San Diego), though the junious and senior high schools' La Jolla and the same in East San Diego), though the junior and senior high schools: cafeteria managers have greater flexibility in determining their meals. To try to prevent waste, each morning teachers make a count of how many students in each classroom will have the meals and how many will have "specialties," such as submarine

In discussing the quality of the meals, I think some distinction should be made bewho cat school baches. This is not said with condecasion. My children and their friends came from gournet backgrounds and they loudly complained about the taste of school lunches. I never tried one until the other day at Hale Junior High School in Clairmont, when I sampled the hot meal of whipped potators, native and gravy, and vegetables. Very little of it had what I would call graine fineor. The whipped mounts the proper of the property This raises a rather important point, and one which I am not prepared to answer are the people who cat school lunches merely acclimatized to the food so that they don't object to the homogenization of taste, or are the low costs and the convenience plus the nutrition shade overriding factors? If the the convenience plus th

stems which deviate from a tast-toom format.

As could possibly be especied, vegeta-bles — whether cansed or from — are the least popular learn, spinish and subbuge never appear on the menus. Yet certain types of fresh fruit also present problems. "We had some fresh nectarniar last spring," or the Hale Junior High kitchen, "or the Hale Junior High kitchen," to the stages, out taby and calculate the control to the control to the distinguished from that they could be shared as a stage of the distinguished from the distinguished to the d

manager at the Hale Junior High kitchen, and they wouldn't even try hem." To encourage the sampling of new foods, is bell has to give some of it away free. "I had to cut up the carrot-racchini-pineapple cade into little squares and give it away before it was accepted," she remarks, lrouically the Location, Cambodians, Vietnamese, and Hintongs (the mountain people from Lano), almost all of whom are

on free lunches, will try everything and they become "big fans of American food." But in Southeast San Diego, getting the students to taste anything that doesn't look familiar is a major problem. Seedless to say it has taken time for the students to accept whole wheat burst, or Duchess potators prepared with powdered egg, or quiche. Carob cake was viewed egg, or quiche. Carob cake was viewed analy began to buy it.

As if to verify this attitude, I stood on the outside line at the junior high and chatted with the students, asking them what they thought of the lunches. The most common answer was, "Too expensive." Stay cents for a burrior Man, that's too much, "said one. And mother, "Shape that kind of money!" A third said, "I got exactly three cents. No lunch for me too," As it happened, I had a large bag of food that had been given to me. Among the tenns was a pastrami sandwich from which items was a pastrami sandwich from which I had taken one nibble from the top half of mai taken one moote from the top nair of the sandwisch. The bottom half was un-touched. I reached into my bag and offered the sandwisch to the young girl who had only three cents. Without hesitation she eyed the sandwich and exclaimed. "That sandwich has been bit into. I don't eat sandwich has been bit into. I don't eat bit-into sandwiches." I explained that the bottom half hadn't been touched, but to no avail. I then offered her a variety of perfect cakes. She shook her head. "Nasty." she exclaimed. "The food must be nasty if

you're giving it away. I don't can nasty food."

The word "nasty" was repeated quite often by the junior high school students and it covered a range of feelings, from outers at the prices to the taste of the food the students of the



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Two Batons



JONATHAN SAVILLE

In front of Massib in San Francisco I recently heard a black sifeet musician playing a bizare instrument called the steel drums. It is a large, concave ment vessel, played by the musician's brushing his fingers over its interior surface so as to evoke the different pitches. This man was playing the Chopin Ballade in G Minor, white the listening crowd tood around, him in a state bordering on hypnosis. It was not

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could go on only afterward. At the mo-ment, what the listeners knew was that they were absorbed in the music, that it carried their minds on from instant to in-stant and refused to let go until the final note was reached.

This is, in fact, the only real criterion for

This is, in fact, the only real enterior for judging a musical performance, all the other elements — technique, quality of the instrument, setting, type of music, sensual appeal, even fidelity to the score — are secondary. And it is by this standard that one may judge the opening concert of the San Diego Symphony's 1981-82 season to San Diego Sympnony's 1994-as Season's constitute such an important event in our community's musical life. That there was a concert at all is momentous enough, considering the symphony's financial woes. But what counts ultimately is not the dedi-But what counts ultimately is not the deut-cation of the management, the fundraising activities, the last-minute loans, the per-suasive publicity esmpaign, but the quality of the performance which all these ac-tivities succeeded in letting us hear. The orchestra has never played better. The string sections, always the weak point in this otherwise excellent organization, dis-played aconsiderably richer and fuller this otherwise excellent organization, displayed acconsiderably richer and fuller
tone than we had jearned to expect from
them, not because the talents of the individual players have improved but because
the talents of the talents of the talent
them, at long leat, to listen to each other
and to play with a unanimity of pitch,
dynamics, and attack. There is no sense in
pretending that the San Diego Symphony
has reached the technical level of the
Chicago Symphony or even the Lox
Angeles Phillamromic, but under Mr.
Angeles Phillamromic, but under Mr.
control of the technical level of the
thenically good orchestra, one which does
not offend by manifest defects and which
displays a consistently high level of competence. In other words, Mr. Asheron,
building on the words of his predecessor,
Peter Erös, has at his disposal an excellent
instrument; if it is not yet quite first-class,
do some first-class music making.

That is precisely what it did at last
week's concert, a happy event making
Mr. Atherton's debut as music director.
What a be tilinate routher or San Diego has
Jouand Brillians by the ultimate standard.

the ability to make the music an uninter-ruptedly fascinating experience. This was the case with both the Sibelius First Sym-phony and Stravinsky's Rite of Spring, two works in radically different styles, both of which Mr. Atherton seems to have both of which Mr. Atherton seems to have mastered thoroughly. There is nothing se-cret about the way Mr. Atherton achieves his musical results. There is a strong his musical results. There is a strong rhythmic impulse in his conducting, driving the mind of the listener forward, yet the rhythm always remains flexible enough to the high many strong the result of things before once again being drawn of things before once again being drawn of things before once again being drawn along. There is a promounced emphasis on the arching of phrases, with vivid (but never garish) contrasts of dynamic level within the phrase. There is a strikingly perceptible sense of overall structure, with each even in the score shaped and colored meeting the structure of the stru rhythmic impulse in his conducting, driv sical experience fully alive and fully

memorable. Quite the opposite has to be said about the concert of the L. A. Philharmonic at the Civic Theatre two days later. Conductor Carfo Maria Giulini is sometimes splendid, exhibiting a fabulous attentiveness to details of texture and coloration, and creating patterns of sound in which the clarity and balance are so exquisite that one's mouth waters, as though before a perfectly prepared and served feast. Unlike virtually prepared and served feast. Unlike virtually all conductors of his stature. Nowwer, he

persona in the recent concert devoted to works by Beethoven, Weber, and Ezra Laderman. The only work on the program the ability to make the music an uninter Laderman. The only work on the program that managed to hold my interest was Laderman's Symphony for Brass and Or-chestra, which was commissioned by the Philharmonic and performed by them for the first time earlier this year. This is a broad, powerful, expressive work, ex-tremely American in its formal devices and The second movement, in particular, was a The second movement, in particular, was a superbly crafted embodiment of the essen-tial American loneliness, a lyrical despair one hears in the works of no other nation; and the final movement, with its anxiety and agitation, its massively exciting brass, and its motoric rhythms, had an equally suggestive flavor of American life, the urban environment of the American life, the urban environment of the American mind.
This is not exactly Mr. Giulini's kind of music, but he and the orchestra seemed to do a creditable job with it. Something was

roughness and vitality would have suited it better than the suave, almost chamber-music quality Mr. Giulini appeared to

music quality Mr. Giulini appeared to favor-bless, would have used the Weber-Bassoon Concerto better hauth esoporfise manner adopted by Mr. Girl and the super-tion of the super-constant sentent in this relatively light work, as well as a good deal of perky lumor in the final movement, but one would not have suspected any of these would not have suspected any of these super-tions of the super-tion of the super-tion of the super-series of the super-tion of the super-series of the super-se possible to tell from this mind-numbing

performance how charming a work the

performance how charming a work the Weber concerto can be. As for the Beethoven Fifth Symphony, which ended the program, one had to admire the pellucid beauty of the orchestra's mire the pellucid beauty of the orchestra's sonorities, sounds a good way beyond anything the San Diego Symphony can produce at its very best. But Mr. Giulini's concept of the music robbed it of much of its tension and force. The obsession with its tension and force. The obsession with luscious, equisite sound and smooth lyncism drained the work of vitality and movement: what ought to nak forward was serenely spun out, like a silk thread, and what ought to she mysterious and menacing sounded like a whimsical sigh, it would be wrong to say that my mind was nothing if not an extremely thoughtful re-reading of the score: the Giullai interpretation was full of new, fresh, unexpected ideas, new ways of seeing familiar material, significant alterations of phrasg, tempo, and the like. The newness and ing, tempo, and the like. The newness and strangeness of these subtle changes and

reinterpretations kept the mind awake — but the trouble was that most of the changes were misguided, holding the music back, de-dramatizing it, forcing us music back, de-dramatizing it, forcing us to dwell on the particular moment at the expense of the total picture. It was not the music that was absorbing, but the quirkiness of the interpretation, and

this was the salient difference between the was the saintent difference between the concerts of the L.A. Philharmonic and the San Diego Symphony. Mr. Atherton may not be conducting as good an orchestra, but the music he draws from the relatively inferior instrument has a high degree of drama, naturalness, and truth. From the orama, naturainess, and truth. From the point of view of what one could learn about the music and about oneself, the Giulini concert was substantially a waste of time; the Atherton concert, like the Chopin per-formance by the steel drums player, tranformance by the steel drums player, transcended its imperfections by the conviction it gave the listener that what he was listening to was crucially important, and that he would not have missed the experience for the world.

merely amazement that such a complicated piece of music could be played on such an instrument, or that the musician was — as

instrument, or that the musician was — as his sign proclaimed — completely self-taught. What held the crowd, and myself, was the quality of the playing, the understanding of the shape and motion of the ballade, the mastery of the Chopin style, and the near perfect transformation of that style, gionn the medium of the piano to the gleaming. slithering, underwater-flute sounds of the steed drums. But this sort of analysis — impointing the characteristics of the performance that made it as good —









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Spitter



JEFF SMITH

Last week the Marquis Public Theater announced the winners of its first annual "Marquis Season Awards," which were determined by a vote of subscribers to the theater. Buried Child, the disturbing efdetermined by a vote of subscribers to the theater. Buried Child, the disturbing effects of which still linger in memory, won the award for best play, and Tavia Ross work of the still respect to the

pard's Dirty Linen and New-Found-Land pard's Dirry Linen and New-Found-Land (the latter being a lengthy monologue that takes up half the second act of the former) combine elements of farce and satire as they stipe at British and American institu-tions in general and political sex scandals in particular. Stoppard fires away at two continents and offers two plays, in effect, for the nrice of one. But their moments of

in particular. Stoppard fires away at two continents and offent two plays, in effect, for the price of one. But their moments of humor, neight, and satirical invective are few—capable of come brilliance in his tendence of the control of the contr

phrases, and seemingly endless redefini-tions of committee jargon. The playwright takes five minutes, for example, to define a quorum, an unlikely object for comedy if ever there was one. The humor of the plays appears to operate under the principles of plenitude and percentage: saturate the au-

appears to operate union the principles of perinciple and piece and some may evoke laughter. Some do, but not enough. Dirty Linen from his the appearance of an in-joke, to which the audience is not made prive. Many of the objects of its sature are topical, and they don't translate well on stage, in order to overcome the inherent duffiness of what is essentially a committee meeting, director Judith Fein has added several bits of slapstick. Characteristics will be unusually a support of the control which is not pleasure or entertainment but

which is not pleasure or entertainment but rather a form of slow, squirming pain. New-Found-Land, which takes up much of act two, is also topical, though in a more accessible manner. Its intent is an ironic contrast, between what one sees and hears, in the form of a slide-show tour of America contrast, between what one sees and hears, in the form of a slide-show tour of America accompanied by a glowing monologue that sounds as if it had been penned by a chronic optimist. As the neutron grade to the contrast part of the contrast

who received British citizenship in 1976 and founded a community arts collective in England. How this fact fits in with the two plays, at least in the current production at the Marquis, is as much a mystery as what we are meant to make of them. Although both plays contain flashes of sharp, John Donne-like wit and linguistic dexterity, the hallmarks of the playwright's style, the the hallmarks of the playwright's style, the production tends to de-emphasize these strengths (or to garble them in thick, imita-tion British accents) and to favor the inane visual gimmicks that detract heavily from the power of Stoppard's language. These gimmicks have a centritugal quaity — almost an aversion to unity — and the net

almost an aversion to unity — and the net result is not addition, but subtraction. This diffuseness is evident in the en-semble work of the cast. Though it has many capable actors — including Brian Salmon (excellent in Vartav recently at the Second Avenue Theatre) and John Ara Martin (unforgettable as Hershel, the lover of trains, in Gemini) — the cast in general

Martin cunforgettable as Hershel, the lover of trains, in Gential) — the cast in general strams unduly at being silly, and it stresses the elements of subpatick that detract from the show. Only Madeline McGure and Kevin P. Multin capture the flavor of the two plays successfully.

As the sex object whose clothing disappears of the committee's fervor and the source of the committee's fervor and the source of the sexual favors. She is also little more than a reciter of the men's speeches — a task the performs on occasion at a dizzying clip. McGuire deserves better roles than Miss Gotodet. Kevin P. Mullin, who doubles as Withenshaw (the officious, corrupt chairman of the select committee) and as the wide-eyed surrator of the slide show; Miss Gotodet. Kevin P. Mullin, who doubles as Withenshaw the officious, corrupt chairman of the select committee) and as the wide-eyed surrator of the slide show; Withenshaw has the verbal percision, often lacking in the other characterizations, necessary on give life to the part and the production. And his sarrated tour of America, an extended commentary delivered in a morn-and-apple-pie tone, is spiendid. Would that the slides themselves were equal to his remarkable presentation, a spiendid. Would that the slides themselves were equal to his remarkable presentation, a spiendid. Would that the slides themselves were equal to his remarkable presentation of the second that the slides themselves were equal to his remarkable presentation of the control of the second that the slides themselves were equal to his remarkable presentation of the control of the second that the slides themselves were equal to his remarkable presentation of the second that the slides themselves were equal to his remarkable presentation of the second that the slides the slides and the production. The slides are slides that the slides are slides and the slides and the production of the slides and the slides a



If you could travel anywhere in time and space, where would you go



I was an only child and I wasn't really into having children, but four months ago I became a father and everything has changed. It's amazing. It brings up a whole other realm to think about. One day I'll be gone. I'd like to be able to croiset myself into the future to project myself into the future to see what he'll be like, what he'll be able to accomplish see what he'll be like, what he'll be able to accomplish when I'm not around. I wonder what his children will be doing after he's gone. I know I'm not going to live to be 110 — I mean, you can go out there and walk off a cuts and that would be it. The world's getting crazier. Who knows what will happen? I'd like to go into the future just to see.



James I take a trip to the past. The past would have been the past would be past with the past would be past would be past with the past would be past with the past would be past



Roomas Fowers
Refried
Collier Park
Anywhere. Right now.
Anywhere they'd take me or Anywhere they'd take me or Anywhere they'd take me or send me, past or future. I live and me, past or future. I live action. My wife died two years ago. We loved to travel ago. We loved to travel together. I walk up to the senior center sometimes. I hink it's hander to meet people who would really become a part of problems. I'll nect one or two nice ladies and then mouths will go by before I see them again. I grew up in Boston. We had many friends — politiciams, logique. The time goes by. When you're slone you think a lot of thing, things you think a lot of thing, thing done differently, I wouldn't mind going to La Vegab but it would be fun to have someone to go with.



I'd say heaven. Like the I o say neaven. Like the song says, "Heaven is a wonderful place, filled with His glory and grace." That also comes from my belief and convictions in heaven, too. I think it's a real place right think it's a real place right now, so I'm just a sgs to ty to convince people now. I don't need to experience it beforehand. That's my answer for space. If you're talking about the earth, I'd like to go back to larsel, to the time of Christ. I wouldn't have to see it to believe it, but it would be an exciting time. Just to see the people and their customs would interest me.



Macton Films
I'd explore the whole world
at different points in time to get
a feeling for different cultures
and different environments. It
would be an adventure. I'd go would be an adventure. I'd go back in time to see how it was back in time to see how it was then and I'd certainly go into the future to see if we've improved at all. My parents' ancestors are from Italy — somewhere in the boot. It would be fascinasing to really go back in time and visit them and see what they looked lite, see if there's any resemblance, any similarities to our family not be the seed of the seed of the seed of the present time I'd always wanted to go there. They have super drinks and greetings with leis and all. — Lin Jakon



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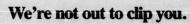
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Events, Theater, Music, Film



Dragoons To Perform

The fanfare of the trumpets, piercing the heavens like a massed voice from Cape Wrath to the Mull of Galloway and from Buchan Ness to Applicanes, from Bonar Bridge at the head of Dornoch Firth to the head of Lornoch Firth to the head of Lornoch Firth to the Board Lock Brown and from Grangemourh on the Forth to Bowling on the Chde. The stirring skirl of the bagpipes, like the crage and ridge of the Highlands speaking in their own biasting archael rongue, music to express the heart of Skye. from Buchan Ness to

Eigg, Canna, Muck, Mull, and Morven. The stirring warlike rat-tatta-boom of the drums, the rat-ratu-boom of the drums, the spectracle of row upon row of Scottish dragoons in kilts interlaced in marches and countermarches. And then the dances, the hidden rash energies of the dour Highlanders breaking out in all their sensational during — the sensational daring — the Highland fling, flinging as to the sullen winds, the Highland reel, like a precise Highland reel, like a pre-lec clockwork mechanism maddened with whiskey, and the terrifying sword dance, where the live blasts and the vulnerable kitts fly past each other like wild swans speeding above the choppy mysterious

It was 200 years ago that the band of the Coldstream Guards was formed, eight civilians hired was formed, eight civilians hired by the month to provide music for the changing of the guard at St. Jame's Palace in London. Now, as personal guards to the sovereign of fingland, they are seen during the same ceremony at Buckingham Palace. And in addition to their ceremonial addition to their ceremonial duries, they perform throughout Great Bittain and the world. In their current North American tour, the Regimental Band of the Coldstream Guards are bringing with them the Pipes and Drums Band of the Royal Scots Dragoon Guards. Scots Dragoon Guards. Scots and sension regiment and her only regular cavality. There will be a massed company of will be a massed company of

The San Diego performance of this Birtish military show will take place at the Sports Arena, Thursday, October 29, at 8500 p.m. Tickets are available at Mad Jack's Sound Centers, Leo's Stereo Stores, On Target Record Stores, Arena ticket agencies, and the Sports Arena ticket office. For tecker information call 224-4176.

— Thomas Arne

- Thomas Arne

Haute Of Darkness

I am — don't reveal my secret! — a designer ghoul. It was not always this way. As a child, as a youth, I celebrated Halloween in the normal way. And if I were still in that state of And if I were still in that stat innovence. I could go on enjoying myself this year too. On Saturday, October 31, for 2:00 to 4:00 p.m., I could participate in the first annual "Creatures From Another

in Balboa Park — that is, if I were a junior or senior high school student. I would go to the Space Theater in my fabulously outrageous extraterrestral costume — the silicon-earing slug man from Arcturus IV, or the devastating Rull from the Greater Magellanic Cloud, too terrible for the mind to

in Balboa Park - that is, if I

contemplate — and by the time of the public show, at 4:30 p.m.. I would have been declared

information. In that pristine childish st In that pristine children's live of leaves the leaves of leaves the leaves th drama students dressed in sinister costumes reflecting ri anthropological exhibits in r Museum of Man — the Wolt



Human Powered

I've always reguled professional biscyclins with considerable myles and appearance they re a lot like me, but while they can pedal furuously for decens of miles afternoon of the mention of the mention

1981 Aurumn Race Classic — the biggers becket track meet in Southern California all year. Promister Danny, Gindling estimates between fifty and severny professional evelists from all over the country will take part in the two-das event, competing against each other in more than a deen races around the 333-meter Veladione track. Competing against each other in properties of the country of the federation are eligible to compete, as long as they register at the Veladione by 7.45 p.m. Fiday. Crother 35, fifteen minutes before the start of the first pace.

first race. Already slated to participate

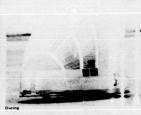
are such outstanding cyclies as five-time Olympic gold modalist. Enc. Heiden and various members of the 7-Eleven Schwinn Racing Fean, including Roger Young, Tom Schwinn Racing Fean, including Roger Young, Tom Schwier, and San Degan Duwe Orella. On the schwidel access of the Company of the Schwinn Racing Fean, including Roger Young the schwidel access removed refiniting asis, are the 1000-meter matched sprints, in which pains of rides compete against each other, the fifteen-kilometer (or foort-five-lap) men's points race, with ridens control points based friends him after the president of the proposed of the propose

against each other. The last person in each category to cross the finish line each lap is out. The highlight of the meet, however, promises to be the banked-track race, in which top relate meet and the top-rides meet anough the Veladrome track on special super-lightweight bloc as special op to forts miles per hour. This have been raced on a banked track.

The 1981 San Diego Velodrome Autumn Race Classic will take place this weekend in the Velodrome i Balbou Park's Morley Field. Races start Friday, October 30. at 8:00 p.m. and Saturday. October 31, at 11:00 a.m. For more information, call 298-1570 or 270-3478.

- Thomas K. Arnold







READER'S GUIDE

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Dance

"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 Songs and Folk Dances will be presented by the forty-member Parthenon Dancers of Greece, all in colorful native costumes, Satur-day, October 31, 8 p.m., Man-deville Center Auditorium, UCSD, 452-4559.

Ballet, excerpts from the Nut-racker State will be presented by the North County Ballet Company at the Carlshad Fall Faire, Sunday, November 1, 10:30 a.m. and 12:30 and 2:30 p.m., in the park across from the Carlsbad Chamber of Commerce between Elm and Grand streets, Carlsbad, 729-8741.

Film

"The Legend of Sleepy Hollow," a classic animated version of Washington Irving's tale, will share the bill with Donald Dack in a special Halloween program, Thursday, October 29, 3:30 pm, National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

San Diego International Film Fes-tival continues with Masahiro

Shinoda's Domon Pond and Percy Shinoda's Demon Pond and Percy Adlon's Celeste. Thursday. Oc-tober 29, 7 and 9:30 p.m., respec-tively; Claude Sautet's A Bad Son and Anna Thomas's The Hanning of M., Friday, October 30, 7 and 9:30 af M. Friday, October 30, 7 and 9-30 pm., Chantal Akerman's News from Home, Ulli Lemmel's Olesa, Paul Morrases's Madine Wing's Saturday, October 31, 1, 7, and 9,30 pm., and concludes with Areturo Ripstein's Cadena Perpena. Carlos Saura's Deprina. Deprisa, and Peter Bogdanovich's They All Laughed (two shiwings), Sunday, November 1, 1, 4, 7, and 10-30 pm., 24r., 700 hospect Sereet, La John Sanday, Changla Cadena of Contemporary Cadena (Cadena).

"Rosie the Riveter" comes to town, along with The Willman 8, in the Political Film Series of the UCSD Committee for World Democracy, Friday, October 30, 7 p.m., TLH 107, UCSD: Free. 452-3362.

Animals, Prehistoric and Present, Animals, Prehistoric and Present, including snow monkeys of Japan, the only monkeys known to play in the water, will be the subjects of four short color films, Saturday, Cetober 31 and Sunday, November 1, 1 and 2:30 p.m., San Diego Natural History Museum, Balboa Park. 232-3821.

"That Funny Boy From B 5" con-tinues a series of feature films on life in the Soviet Union, Saturday, Oc-tober 31, 2:30 p.m., Society for U.S.-Soviet Friendship, 3011 Beech Street, 234-5401.

"The Great Barrier Reef," the longest continuous reef system in the world, is the subject of a new film projected through a fisheye lens, shown daily at the Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

SAN DIEGO MUSEUM OF ART

THROUGH DECEMBER 6

Music

Pomp and Ceremony will be pro-vided by the Regimental Band of Her Majesty's Coldstream Guards and the Royal Scots Dragoon Guards, Thursday, October 29, 8 p.m., Sports Arena. 224-4176.

Symphony South of the Border, the San Diego County Symphony Orchestra will perform works by you Weber, Glasier, and Franck, with Howard Wells as guest planist. Thursday, October 29, 8 p.m., Child Compestre, Agus Caliente Boulevard, Fijuana, 4492-7674.

Friday Evening Concerts journeys back to medieval Spain when the Alfonso X Early Music Ensemble plays ritual songs, Christian hymns, and Andeiucian court hymns, and Andeiucian court music, performed on diverse and unusual instruments, Friday, Oc-tober 30, 8 p.m., Smith Recital Hall, SDSU, 265-6947. (Broadcast on Sunday, November 1, 11 a.m., KPBS-FM 89.)

Percussive Music will be per-formed by Donald Knaack, includ-ing works by Cage. Döhl, de Pablo, and Knaack, Friday, October 30, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Symphony, the San Diego Symphony, performs MacDowell's Plans Concern no. 2 in D Minor. Haydn's Symphony no. 35 in Bilta and Sleichal' Symphony no. 2 in D, with guest soloist James Tocco on piano, and a pre-concert lecture by Lauris Jones one hour before each performance, Fishy, soloise and performance from the store each performance, Fishy, and Sanday, November 1, 230 p.m., and Sanday, November 1, 230 p.m., Civic Theatre, downnown. 236-6510.

Del Mar Jazz Series begins with

guitarist Peter Sprague, Friday, Oc-tober 30, 8 p.m., Stratford Studio/Theater, 1355 Stratford Court, Del Mar. 436-2730 or 282-6512.

Soprano Hiroko Kitano will per-form in a recital sponsored by the Creative Society, Friday, October 30, 8:15 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 455-0502.

Orchestra, the Pro-Arte Orchestra of Munich, Germany, is led by flautist Kurt Redell in the last days of this year's Octuber Internacional, Friday, October 30, 8:30 p.m., Featro de la Casa de la Cultura, Paris and Lisboa streets, Tijuana, 233-0141.

Spooky Songs and Tales will be sung and told by Sandy Dutkey and Harlynne Geisler, Saturday, Oc-tober 31, 7:30 and 9:30 p.m., Oct Ultime Cafe, 1464 North Highway 101. Leucadia, 436-4030.

Organ Music, compositions by Bach. Mendelssohn. Mozart. Schumann. and Widor will be played by Janice Feher. Sunday. November 1, 7 p.m., St. Luke's Lutheran Church. 5150 Wilson Street, La Mesa. Free. 463-6633.

One Thousand Years of Jazz, no. jazz isn't that old, but the collective ages of the musicians in the band of this name caulai 1000, and they play and sing and dance Dixieland-style. Sunday, November 1, 8-30 p.m. Teatro de la Casa de la Cultura, Paris and Lisboa streets, Tijuana. 233-0141.

Cottage Concerts series will pre-sent the Miramar Horn Trio play-ing works of Brahms, Borodin, and Bruch, Monday, November 2,

noon, Scripps Cottage, SDSU. Free. 265-5204.

Mini-Concert, a program of classi-cal music will be performed on flute and guitar by Valerie King and Anisa Angarola, Monday, November 2, noon, Civic Theatre, downtown, Free, 459-7351.

Choir Music, the San Diego State University Brass Choir will perform Renaissance and modern music by Susato. Hartley, Kay, Rautavaam, and Hogg, Tuesdey, November 3, 8 p.m. Smith Recital Hall, SDSU. 265-6031.

Noontime Concerts will feature Henry Kolar and Jim Zagami play-ing duos tor violins, Wednesday, November 4, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4296.

Wednesday Evenings at the Man-deville Center concert series opens sith the Kromos Quarter playing Sulthorpe's String Quarter no. 8. Proto's String Quarter no. 1, and "Lyric String Quarter no. 1, and "Lyric Sutte" by Berg, Wednesday, November 4, 8 p.m., Mandeville Center, UCSD. 452-3229.

Brahms Songs and Cycles will be sung by vocalists Kellie Evans, Antra Colet, Max Chodos, and John Moir, accompanied by Car-men McDonald and Ronald Cryabyab, Wochneskay, November 4, 8 p.m., McEvuy Music Center, 40h and El Cajon streets. Free. 270-9536.

Special Events "Feelin' Good" Health Fair will offer personal health testing and in-

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a.m. to 3 p.m., Mormon Church, Chestnut and Monroe streets Carlsbad. 291-2620.

"Borrego Daze," the sixteenth an nual, features arts and crafts, a parade, a burbecue, theater, and an airshow, Friday, October 30 through Sunday, November Borrego Springs. 767-5555 or 767-3232.

Giant Pumpkin weight-guessing contest is one of the events in a two-day Halloween celebration which also features free ghoulish "facials" (Saturday, 10:30 a.m. to 3:30 p.m.), Friday, October 30 and Saturday, October 31, Plaza of the Four Flags, Lomas Santa Fe Drive, Lomas Santa Fe.

Dog Show, more than 1500 purebred canines will attempt to outdo each other in conformation (appearance and personality) and obedience, sponsored by the Del Sur Kennel Club, Saturday, October 31, 8 a.m., Kennedy Park, 1675 East Madison Avenue, El Cajon, Free, 488-3554.

Airshow will feature antique and home-crafted airplanes, Saturday, October 31, and Sunday, November 1, 9 a.m., MacKansie Airport, 2450 Montecito Road, Ramona. 276-5121.

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

Gallivanting Goblins, costumed walkers will be led by Walkabout International on a Halloween jaunt, Saturday, October 31, 7 p.m., 30th and Adams streets, Normal Heights. 280-4106.

Halloween Bicycle Ride-sponsored by American Youth Hostels will tour, in costume, through the streets of San Diego, Saturday, Oc-

Tropical Fish Show, firmy salt- and freshwater denizers will be exhibited in the San Diego Tropical Fish Society's fifteenth annual show, Saturday, October 31, noon, noon 101, Casa del Prado, Balboa Park. 427-1030.

2 to 4 p.m., Reuben H. Fleet S Theater, Balboa Park. 238-1233 x205.

Charity Costume Ball will benefit Special Olympics and include rock music, magic, laser shows, and cos-tume contest, Saturday, October 31, 7:30 p.m., Sea World Pavilion.

"Dada-Do," a Halloween celebra-tion in the spirit of Dadaism in-cludes costume contest, music, dance, poetry, and general out-rageousness, Saturday, October 31, ageouses, Saturday, October 31, 8 p.m., Fourth and G streets, Gas lamp Quarter. 233-5227.

Not Your Ordinary Beauty Con-test, Mis Seaport Village will be found through a photo shoot, to benefit Muscular Dystrophy As-sociation, Saturday, October 31 and Sunday, November 1; and a last round on Saturday, November 7 and Sunday, November 8, Sea-port Village, embarcadero. 232-2970.

Haunted Museum will fill the halls with mummies, mad doctors, and mud men, as well as goblins and ghosts, through Saturday, October 31, 6 to 9 p.m., Museum of Man, Balboa Park. 239-2001.

Fall Harvest Festival will feature barasarbake sales, melodrama, arts and crafts, and apples, through Saturday, October 31, Julian Town Hall, 2133 Main Street, Julian. 765-1857.

Walking Tours of the historic Gas-lamp Quarter will be led every Fri-day, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. Avenue. 233-5227.

Flowering Trees and Shrubs from subtropical regions of the world can be seen on guided garden walls every Sunday from 1:30 to 2:30 p.m.; and boughs at a weekly are plant sale, Sundays from 1 of p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encintes, 753-4432.

Nature Walks will be guided every Saturday and Sunday, 1:3° p.m., Isorey Pines, State Reserve. Del Mat (755-200 of 95-2673)-every Sunday by the Audubon Society, 10 m. and 11/30 p.m., Silverwood Wildlife Succurary, Wildeat Canyon Road, 99 miles east of Lakeside (291-8271), and every Sunday by the Sey Diago Natural

History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free. Sports

Autumn Race Classic, the largest cycling event in Southern Califor-nia, will be held Friday, October 30, 8 p.m., and Saturday, October 31, 11 a.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570 or 270-3478.

Clipper Basketball, the San Diego Clippers and their number-one draft piek, Tom Chambers, attempt to start of the new season on the right foot against the defending Western Conference champs the Houston Rockets, Saturday, Oc-tober 31, 7:35 p.m., Sports Arena. 224-4176.

Charger Football, the San Diego Chargers will tangle with the first-place Kansas City Chiefs, Sunday, November 1, 1 p.m., San Diego Stadium. 280-2111.

Harness Racing, Del Mar is the scene for the first major season of harness racing in San Dego since 1949. Tuesday through Saturday until December 19, post time 12:45 p.m., Del Mar Racetrack. 481-3387.

Volleyball, the Coon/USA men's national team continues their in-ternational competition against Brazil, Wednesday, November 4, 7:30 p.m., UCSD gymnasium. 692-4162.

Lectures

Architectural Photography will be discussed from the technical and creative perspectives by photogra-pher Sandra Williams, Thurslay, October 29, 7 p.m., noom 801, Southwestern College, 900 Otay Lakes Road, Chuia Vista. Free. 421-1180.

Three Poets, Gary Beown, Madelaine Drake, and Elise Miller will read from their works, Thurs-day, October 29, 7 p.m., San Diego Public Library, 820 E Street, downtown. Free. 282-9227.

Parent-Child Relationships will be covered in a series of discussions which begins with a talk on "Trust Limits and Discipline" by Gerald E. Nelson, Thunday, Cr. buber 29, 7 p.m., San Diego Fed-eral Savings and Loan, 2751 Via de la Valle, Del Mar. 755-8717 or 275-1925.

Planetarium Lecture Series continues with "An Evening with Our Nearest Celestial Neighbors" presented by Jon Olson, Thursday, October 29, 7:39 p.m., rsom 302, Southwestern College, 920 Oray Lakes Road, Chula Vista. 421-1180

421-1180.

Allergies, why they occur and what to do about them, will be discussed by Eli O. Meltzer, Thursday, Oc-tober 29, 7:30 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa 465-1700 x321.

"Weapons, Defense, and Foreign Policy" will be discussed by James Fallows, Washington editor of The Atlantic and chief speechwriter for ex-Pressident Carter, in an address to the World Affairs Council of San Diego, Friday, October 30, 11:30 a.m., House of Hospitality, Balboa Park. 231-0111.

Poland's Solidarity Union and its political and economic conse-quences will be discussed, Friday, October 30, 7:30 p.in., Militant Forum, 1053 15th Street,

forum whose panellsts include Loretta Williams, Clarence Peri-dleton, Jesse Haro, and Peter Cha-con, Saturday, October 31, 9:30 a.m. to 3 p.m., First Unitarian Church, 4190 Front Street, Hill-

"No to the Neutron Bomb," a "rap and write" discussion about nuclear weapons, Saturday, October 31, 1 p.m., Society for U.S.-Soviet Friendship, 3011 Beech Street.

Elephant Seals, a species once within a whisker of becoming ex-tinct and now increasing dramat-ically, will be discussed by animal behaviorist Burney Le Bosef, Fri-day, October 30, 7:30 p.m., San Dego Natural History Museum, Balboa Park. 232 3821.

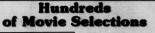
"How to Take Slides of Your Own "How to lake Studes of Your Own Work" will be the subject of a talk intended to help artists document and present their work, Friday, Oc-tober 30, 7:30 p.m., San Diego Art Institute, 1449 El Prado, Balboa Park, 234-5946.

Forum, 1033 15th Street, downtown. 234-4630.

Racial Justice in the public and private sectors will be the topic of a plum's Books, 1051 Lewis Street.







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 & accessories
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8843 Villa La Joila Dr. (located in the La Jolla Village Square Convenient Center, near Sav-On)

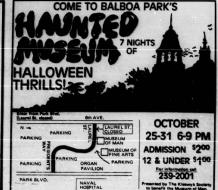
DEC GALLERY

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Captain Video will appear at Video Gallery on



to select winners in our Grand Opening Giveswa (Color T.V. and other prize



2 OCTOBER 29. 1981

This exhibition is made possible by a grant from The Parker Foundation

READER'S GUIDE

Mission Hills. Free. 204-7008.

Poetry Reading, local poets T.C., Marshall and Garth Tschemisch will read their poems, Sunday, November 1, 2 p.m., Villa Mon-teauma, 1928 K Street, San Diego, Free, 239-2211.

The Ringed Planet, a look at the

"Introducing Genes into Mam-malian Cells" is the topic of a public lecture by Nobel Prire-winner Paul Beng of the Stanford University of Medictine, Tuesday, November 3, noon, UCSD School of Medicine, Fee. 452-3714.

New Writing Series continues

with translator and short-story writ or Lydia Pavis reading. Wednes day. November 4, 4 p.m., Revelle Formal Lounge, UCSD, 452-6766. Formal Lounge, UCSD, 492-6760.

"Images from the Tantire Tradition" is the subject of a talk about the Indian art tradition by philosopher and art historian Ajit Mookerjee. Wednesday, November 4, 5330 p.m., Copley Auditorium, San Diego Museum of Art, Balbosa Park, 232-7931.

"Sprocketts" series of classic Hollwood films continues with the Academy Awardswinning A Furencia to Arms, a romantic adap-tion from 1933 of Hermigen an ambulance driver and a nume in World War 1, starring Gary Cooper and Holly and the Cooper an "poetics of Saturn" will be pre-sented by John and Stephanie Mood, Wednesday, November 4, 7:30p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

"Blazing Saddles," Mel Brooks' barely controlled takeoff on the Westerns is perhaps his best,

radio diamattiation will continue with "The Fellouship of the Ring" and "The Mines of Moria," in which Frods and companions meet with obstacles and misadventure in their attempts to cross the Misty Mountains, Thursday, October 29.

7 p.m., KPBS-FM 89.

"Florida Canyon," a documentary on the future of this part of Balboa Park, will air Friday, October 30, 8 p.m., and Saturday, October 31, 430 p.m., Cox 24 and Southwest-on 16

"The Days of Wine and Roses" stars Cliff Robertson and Piper Laurie in a 1958 teleplay about a pair of alcoholics and their difficult relationship. Saturday, October 31, 10 p.m., Channel 15.

Charger Football will televise the

Doppler, and Schumann, with James Galway and Julius Baker on flutes. Sunday, November 1, 1 p.m., KPBS-FM 89.

"The Runners" highlights the "The Runners" highlights the grace and agility of football's greatest running backs, including Jim Brown and O.J. Simpson, Sunday, November 1, 1 p.m., Channel 10.

"Carmen." Bizet's well-known opera is performed by the San Fran-cisco Opera with Teresa Berganza in the title role, Sunday, November 1, 7 p.m., KPBS-FM

"Did Darwin Get It Wrong?" examines new anthropological evi-dence which may cast doubt on the nineteenth-century scientist's

GET THE TICKET!! FM106 & THE NICE GUYS

Radio/TV

"The Lord of the Rings" BBC

HALLOWEEN Over \$15,000 worth of prizes to be given away to be given away to be given away night saturday night

Saturday, October 31, 1981 Sea World Pavillion 7:30 P.M.

ROCK N' ROLL

. JERRY RANEY AND THE SHAMES

. THE RICK ELIAS BAND

. SOLID STATE



Produced by Hinkle

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> You must be 21—Bring proof of age

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Second Sole Athletic Shoe Stores San Diego Costume Local Ticketron Agencies Clairemont Surf Shop

Mad Jack's Sound Centers Sports Arena & Arena Outlets Special Olympics The Nice Guys

KPRI (268-1065) (565-6006)

COSTUMES BY SAN DIEGO COSTUME

TO LOCAL EVENTS

tion, and reviews the controversy engendered by the views of some opposing fundamentalist groups, Sunday, November 1, 8 p.m., repeating Friday, November 5, 1:30 p.m., Channel 15.

Monday Night Football is relecast from Denver as the Broncos take on the Minnesota Vikings, Monday, November 2, 6 p.m., Channel 10.

"House of Mirth," an adaptation of Edith Wharton's novel about the decadent life of New York aristocrats in the early 1900s, stars Geraldine Chaplin, Monday, November 2, 8 p.m., Channel 15.

"The Boston Symphony's Cen-tennial Gala" celebrates one of the country's most respected symphonies with performances by It-thak Perlman, Isaac Stern, Leonzhak Perlman, Isaac Stern, Leon-tyne Price, and Mstisiav Ros-tropovich and music by Beetho-ven, Vivaldi, Haydn, Strauss, and Bartok, Wednesday, November 4, 8 p.m., Channel 15.

"Ballot '81," a program covering candidates and issues, will look a San Diego Board of Education car didates, Sunday, November 1 noon; and San Diego City Counc candidates, Friday, October 30, 10 p.m., repeating Sunday, November 1, 2:30 p.m. (Broadcast through Friday, October 30, and Monday, November 2, 11:30 a.m. and 6:30 p.m., KPBS-FM 89).

Galleries

"New Realism" Artist Jan Vanriet will be represented by sixteen of his works in his first exhibition in this country with a preview reception. Friday, October 30, 6 p.m., and continuing through December 8, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

"The Nine Day Work Week," an exhibition of political silkscreened works by Connie Jeung-Mills, will be displayed through October 30, Wing Gallery, 2753 B Street, Golden Hill. 239-9906.

"America's Architectural Her "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 Twelrh Century to the mid-1970s, and a selection of eighteenth-senting-period familiare, will be on view through October 30, Southwatern College Art Gallery, 900 Oray Lakes Road, Chula Vista. 421-1180

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

"Mexican Masters: Today & To-morrow," an exhibition of works by thirty-three established and new artists, including Diego Rivera Rafael Tamayo, and lose Clement Orocco, will be on view through October 31. Deicas Art, 1224 Prospect Street, La Jolla. 456-1555.

"Masters," an exhibition of ceramic works by Dora De Larios, glass pieces by Richard Marquis, sculptural baskets by Ferne Jacobs, and painted silks by Mia Kodani, will be on view through October 31, Gallery Eight, 7464 Girard Av-enue, La Jolla. 454-9781.

"Quantum Paintings," mixed-media images by Tom Frankovich, will be exhibited through November 1, Installation Gallery, 447 Fifth Avenue, downtown.

Thomas Babeor Gallery, 1410 Girard Avenue, La Jolla. 454-0345.

Ceramic Sculpture of lens Morri son will be on view through November 5, James Crumley Gallery, MiraCosta College, One Bar nard Drive, Oceanside. 757-2121

Quilts and Baskets by Marilyn Chaffee, Polly Jacob Giacchina, Sue Kamin, Duiese Myers, and Mist Washington will be on dis-play through November 6, Seneca Falls Callery, Center for Women's Studies and Services, 908 E Street, downtown. 233-8984.

"Satellite for the Arts," an exhibi-tion of architectural plans and models submitted as entries in the Rancho Bernado Performing Arts Center design competition, will be on view through November 8. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Group Show, the twenty-seventh annual juried exhibition of the San Diego Art Institute will continue through November 8. San Diego Art Institute, Balboa Park. 234-5946.

Man of the Kachina spirits, or a mud man of New Guinea, or a mad witch doctor, or a mummy. And my performance would have been hideously authentic. It would have been worth your while to phone 239-2001 to hear

"Bellusco," an exhibition of acrylic lacquer and aluminum flake paintings by Chris Decton, will be on display through November 7, Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

"Satellite for the Arts," an exhibi-

234-3940.

Early Works of performance/
conceptual artist Eleanor Antin,
including reconstructed portraits
and videotaped performances from
the late Sixties to the early Seventies, will be on exhibit through
November 14, Boehm Gallery,
Palomar College, 744-1150.

Rarely Seen Works of artist Gerrit Greve, including works in colored pencil, alkyds, oils, and acrylics, can be seen through November 15, Reutter Gallery, 644 Fifth Avenue, downtown. 234-2595.

Halloween

ICE CAPADES

ICE CAPADES

In those repid days, I would have indulged in the simple commercial fun offered at the Plaza of the Four Flags, Lomas Santa Fe Drive at Interstate 5, all day October 30 and 31: a giant pumpkin whose weight is to be guessed, a giant discount sidewalk sale, and the chance

throats!
Blood and the impersonation Blood and the impersonation of Dracula would also have driven me to KGB-FM, 7150 Engineer Road, Kearny Mesa, from 10:00 a.m. to 3:00 p.m. on October 31. There I would have watched avidly as visitors donated their luscious red blood to the San Diego Blood Bank and reserved in extremely a soft preserved in contract of the sand reserved in extremely and the same than the same than

to the San Diego Blood Bank and received in return coupons for meals and shows, a tour of the KGB studies, interpersonal staff dressed as incubs and staff dressed as incubs and succubs, and the new red Zigoy Blood Donor T-shirts. But such things lie behind me But such things lie behind me Halloweem careening from impublicated but discoverable parry to parry in the lofts and storefronts of the Caslamp Quarter, attired in death masks strangler gloves by Yee

strangler gloves by Yves Saint-Laurent, humps ar strangler gloves by Yves
Saint-Laurent, humps and wens
by Oscar de la Renta, and
Cianni Versace's custom-made
prohensile tyrannosaurus
foot-claws. It is the one night of
the year I look forward to, the
night on which I can be fully ny
borrible self and at the same

time spend thousands on my ghastly wardrobe, the night on which I can rove, and dance.

which I can rove, and dance, and drink, and laugh trightful laughter, along with the scores of other fashionable pecple downtown who have made Halloween ther holiday, not a still game for children, but an expression of the zesty darkness in the adult heart.

This Halloween, Saturday

5 Hights – Tues., Wed., Thur Fri., Sat., 8:00 P.M.

4 Matinoes -Sat., 12 Noon & 4:00 P.M. Sun., 2:00 & 6:00 P.M.

SEARS FAMILY NIGHT! Noc., Nov. 3, 8:00 P.M. All Tickets 1/2 Price Only at Sears' 6 Major San Diogo County Stores.

Youths (16 yrs. & under) and Senior Citizens \$2.00 discount all tickets Wed. & Thurs. 8:00 P.M. and Sat. 12 Noon & 4:00 P.M.

Group Discounts: Call 224-3613 SAN DIEGO

All Mad Jack and Standard Stan Tickets on Sale at Alf Med Jack's Sound Cerears, All Log 2 Sierce Cerears, All Log 2 Sierce Record Stores, All Arens Ticket Agencies & the Sports Arens Ticket Officer (CA 92110)

evening, October 31, I will evening, October 31, I will make sure to put in an appearance at the "Dada-Do," a tribute to Dada art to be held in the Gaslamp Quarter from 8:00 p.m. until 1:00 a.m. How uninhibitedly I will dress and act, in the spirit of that rany anti-establishment art movement, and how voraciously. movement, and how voraciously (in the garden section, Saturday, October 31, from 10:30 a.m. to 3:30 p.m.) to have I will devour the Dada poetry, twill devour the Dada poetry, the music, the dance, the items in the art exhibit, and the refreshments. I have already called 233-5227 for information. 10:30 a.m. to 3:30 p.m.) to has a terrifying mask painted on my face by expert make-up artists. How frightened those make-up artists would have been when, if front of their eyes, I gradually became the real Dracula and sank my fangs into their ivory thouse! called 233-5227 for information and bought my advance-sale ticket at the Gaslamp Quarter Association's office, 652 Fifth Avenue. So you will see me in full regalia — gorilla furs from Neiman-Marcus wrapped

Neiman-Marcus wrapped erotically around my loins — at the parry, which is to be held in the newly renovated Carriage Works at the corner of Fourth and G streets.

Some time in the evening I will also sither up to Sea World for the Halloween Charity Costume Ball sponsored by KPRI and the Nice Guys for the benefit of the Special Olympics, KPRI and the Nice Guys for the benefit of the Special Olympics, an organization devored to athletic competitions for the mentally retarded. The party starts at the Sea World Pavulion at 7:30 p.m., and while others pay attention to rock bands, laser shows, magicians, and the like, the panel of judges, including Police Chief Bill Kolender and Supervisor Roger Hedgecock, will be awarding the prize for best costume — a 1982

prize for best costume — a 1982 SR-5 Toyota Corolla — to me, resplendent in my Frankenstein costume from the fall collection

cotton corduros rags and a face calfhide with corron and Dacron Scorrish plaid underev Scottish plaid undereve splotches and a sleek zip-pocket snap-closure high-throat-latched hangman's noose in nylon-trimmed aqua poplin. The tickets for this event, a mere ten dollars or so, are available at Second Sole Athletic Shoe Stores, Mad

Artheric Shoe Stores, Mad Jack's Sound Centers, the San Diego Costume Shop, the Sports Arena, and all Arena ticket agencies and Ticketron locations; more information is available by calling 505-6006. And while I am there, I will slip into the separate housed and careed party at Captain Medical Comments of the Comment of by the Nice Guys, and for the same worthy cause, this "Gold Circle" party will be the real thing, the elite bash, the Hallnween celebration for the beautiful people who can afford the tab of one hundred dollars per couple. I have called the Nice Guys ar 290-5540 ro. ger all the scircillating and ghoulish derails of this event, over which I am already salvering. by the Nice Guys, and for the

details of this event, over which I am already slavering. And then — on to all the other parties! To the glory of the monstrous! To the newest suppurating wrinkle in adult entertainment, as the pathologically woung in heart of our beauer explainting nearch. around desperately for sensations to whet their jaded appetites. Happy Halloween!

- Achilles Hertz

JEWISH SINGLES

Good music . . . great food. A non-offensive way to meet other Jewish singles. Still only \$4.00.

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SPACE Theater

READER'S GUIDE TO THE THEATER

through November 7, Endov at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

has several features that argue first a foundable recommendation, this has allowed be recommendation that has a foundable recommendation that has a granted from the show. And it has some major troubles that deteat from its overall quality. Most of the exciting musical numbers and characterizations are in the subject. James A. Strait plays Sandor, the self-proclaimed president of a non-resistent record company who tries to worm his way into

BELLS ARE RINGING

uses to priorie the theater for any last-munic changes and to inquire about ticket availability. Many theaters offer discounts in students, senior citizents, and the military, ask at the box office.

ANNIE GET YOUR GUN
The Pine Hills Players offer the Irving
Berlin musical, the book for which was
written by Herbert and Dorothy Fields,
about Annie Qukley, America's foremost markswoman, and her attempts to impress Frank Butler, star of a Wild West show. She impresses him so much that he joins a rival him so much that he joins a heal show. But the sage advice of Stiling, Bull—let Frank outshoot her and she ill have him and so that it have her have him codd—may save the day. Lynette Russo and Scott Kinney have the leading roles as the mal sureshots. They also sing two Oberlin's finest duets. "Anything No. Can Do' and "They Say 15. Wonderful." Along a little bible Stuart. Wo plays Buffalo Bill, and Howard who plays Buffalo Bill, and Howard

Cracker's sesseruble director. Exant Lanssed arrounced director. Other members of the all-alian paral include Bettle Ribbers. From Corton, and Rick Nowak. The musical is preceded by a batherium buffet cooled outdoors in the mountain an of Julian (Sm.) Pine Hills Loople, through December 10-6 frieldy and Setunday, dimens at 700 pm. currant and 800 pm.

AMES IN TOUR CARRY AND THE SERVICE OF THE SERVICE O

The La Jolla

Stage Company

The Man Who Came

To Dinner

By GEORGE S. RAUFMAN & MOSS HART Directed by ERIC CHRISTMAS PERFORMANCES. Nov. 4, 6, 7, 13, 14, 20 & 21 at 8 p.m. Matiness Nov. 14 & 22, at 2-30 p.m. RESERVED SLATS 56, SENIORS, STUDENTS & ENLISTED MILITARY (with LD) 34,50. OPENING NIGHT 57.

Season & group rates available. Box Office: 454-3081, 454-3084

THE LA JOLLA STAGE COMPANY
The Parker Community Auditorium
50 Nautilus Street, La Joila, CA 92037

Second Sec appearance, in what is essentially, a minor role, the audience can't wall for him to come back. Donna Tenney is-consistently effective as Sue. She is-also a capable foil for Strat's artics. Their rendition of "Subturg" in which Sarkdy move Sue's benrik account, is a pleasure. As are Deednii Johnston's imaginetive but spatially cramped

Southwestern College

A Musical Vaudeville

October 30 & 31 November 5-7

Tickets: \$3 General \$2 Student/Senior

Reservations: 421-0349

ECHICAGO

DAMN YANKEES

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CHICAGO

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The ELEPHANT TANA

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Theater Directoru

CALIFORNIA-PACIFIC THEATRE 234-7938 CARTER CENTRE STAGE Baiboa Park 239-2255 CIVIC THEATRE 202 C Street, downtown 236-6510

C.R.A. THEATRE

9115 Clairemont Mesa Boulevard, San Diego 277-8900 x111 EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

Diego 230-2804

GASLAMP QUARTER THEATRE 547 Fourth Avenue downtown 234-9583

234-9583 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive El Cajon 465-1700 x410

JEWISH COMMUNITY CENTER

LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla High School 750 Nautilus Street. La Jolla 439-3819

LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard. Nationa 474-4542

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYCEUM THEATRE 314 F Street, downtown 235-8025

MIRACOSTA COLLEGE Little Theater One Barnard Drive. Oceanside 757-2121 x236

OLD GLOBE THEATER Festival Stage, Ballon Park 239-2255

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

vineyard Shopping Center 1151 E. Valley Parkway. Escondido 746 6869 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 1900 Lomaland Drive Point Loma 1900 Lomaland I 122-6474 x248

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 25: 6884 Open-air Amphitheater 265: 6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358 SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Oray Lakes Road, Chule Vista 421-1180

SPRECKELS THEATRE 121 Broadway, downtown 233-6041

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR 236-3049 or 234-35 IAR UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Rainch 271-4300

271-4300

GINVERSITY OF CALIFORNIA SAN
DIEGO

UK-SSI Theater, John Mue Theater, Studio
Theater

Advicede Auditorium, Mandeville Kerdal
402-2380

UNIVI BRITISHE

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

Marquis Public Theater

Diriy Linen

AND

Tom Stoppe Oct. 16 thru Nov. 15 Nov. 7 & 14

BERTOLT BRECHTS T. T.

GALLERY

THE GOTO WOMAN OF SETZURAL Oct. 23 through Nov. 15 Matinee Nov. 7

Subscribe now for 1981-82 season HALLOWEEN SPECIAL %-priced tickets for those in co Saturday, October 31

3717 India 298-8111

READER'S GUIDE TO THE THEATER

powerful in its own right that it triumphs ower the playwright's weaknesses. The play is theatricality is its glory. Unlike the film on the same subject, it cannot depend on the accurate, detailed reproduction of physical and social reality, instead; it relies on the audience's imagination. physical and social really, Instead, it relies on the audience is imagination relies on the audience is imagination relies on the audience is imaginated in the audience of th

Mentick, deformed hand saher than his normal one—and the other is normal one of the other is normal or in the other is not other in the other is normal or in the other is not other in the other in the other is not other in the other in the other in the other is not other in the other in the other in the other is not other in the other in the

and hovember 8 at 2:00 pm.

**ENEMIGOUT CUPSE GDM.*

The Fleat Driver Thester presents
the John Platrick comedy about Quid,
an exceptic worran who has at the
municipal dump, but believed as at the
municipal dump, but believed as at the
adventage of her end her ding, but the
widy Copils has the visits of her comin
size for them. Fleat Majors, whose
production of Platrick was excellent,
directs the show, which stem Platric

White, Dobble Rottstein, Did

White, Dobble Rottstein, Did

White, Dobble Rottstein, Did

Egiting and the sound.* The Fleats

Direct Phaster client how

commending evening. Throuten,

lighting and the sound. The Plesta Dinner Theater office two noramolting evenings: Thrusday, howerable 3 and Sunday, November 22. (Sm.) Plesta Dinner Theater, Priday, October 30 through December 6: Tuesday Strategy, dinner des Grand through Stantagy, dinner des Grand 5:30 p.m., custain et 7:19 p.m. Matthree Wedendadig and Sunday, lunch at noon, custain at 1:19 p.m.

THE GOOD WOMAN OF SETZUAN
The Pacific Asian Actors Ensemble,
the company-in-residence at the
Marquis Gallery Theater, presents is
fourth production, a morally play
written in 1941 by Bertok Brecht.
Three withmisted gods come to a poor
village in search of a good person.

12:00 p.m.

HOW THE OTHER HALF LONES
The San Dinguido Lists Thesian opens in one season with the commol-flactor
by Main Aydboum. The complies
to the commol-flactor
by Main Aydboum. The complies
the common season of the commol-flactor
Mains a third coughes entries on the
scene. Briggs become even more
than the common of the common opens.
The Chount and the Chief. Their Rises
whose most recent works was the
conclient Gird Carrier at the Managan
terrelibrar are Phullence Device on and
Frederick Edman at the Follows.
Deve Character and Les Downley Loss
Deve Character and Les Downley Loss
Deve Character and Les Downley Loss
Mark Ford as the Philipses. (Sh.)
Son Diopaido Lists Thesies. Di Mar
Follows 11. Developed the Character
Follows 11. Developed House
Standard with 600 p.m.

October 31: Thursday through
Saturally at 60 pr.

LENCHTME THEATHE
The Clasters Quanter Theater
The Clasters Quanter Theater
The Clasters Quanter Theater
The Clasters Quanter Theater
Course are retitled The Secret of the Old
Artisolan. When Germade gave him the
gold hidden in her relat relation,
became the hardword Medifies,
ex-Nother Indiges American Medifies
produced the American Medifies
who admitted the was an informer for
the police (Ex. Troy and Buster. Trox
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the police (Ex. Troy and Buster. Troy
exactly that the Company
Statemen's more should are him.
protection' morely for the Me. To
the police (Ex. Troy and Buster. Troy
Statemen's more), who also
performs in the show, directs Ball
Durrent. Troy (American Theodorie
Byron LaDon, the latter being the
author of the soon popers. (Sin),
October 30 and Wednesson,
The MAN WHO OAME TO DEPERE

THE MAN WHO CAME TO DINNER The La Jolla Stage Company, under the direction of Eric Christmas.

NOV.11

TANKS MANUAL TANKS

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HOW.

CHARGE BY PHONE 235-9500

200 pm.

WE SIAAOU POX.

The Paso Deployance offers the Michael Casade.

The Paso Deployance offers the Michael Casade designs, and which was the Pasader Prite and Torry award in 1977, along the Pasader of Pas

200 pm.

The Lack Direct Please presents the Jan Measured Transical, based on January Lack Direct Please Please Direct Please Please Direct Pl

TALES

OF

SHOLEM

SPRECKELS THEATRE

ALEICHEM

NEHEMIAH

PERSOFF'S

musical director. The set designs are by N. Dison Fle¹, and the constumes are by Marilyn Prine. (Sm.). Lync Dinner Theatre, Satuday, October 31 through January 3; Wednesday through Satuday, dinner at 6:30 p.m., curtain at 8:30 p.m. Matinee Sunday, brunch at 11:30 p.m., curtain at 1:15 p.m.

SHERLOCK HOLMES
The Old Towne Opera House presents this melodrama, based on Scandal in Bohemia by Sir Arthur Conan Doyle and a play by William Gilette. In this production, adapted and directed by Michael S. Connolly, the notorious Dr. production, adapted and directed by production, adapted and directed by Profusing divisions servini as homes in his end (quest to defeat Holmes, Paul Pitternan is holders, Bill Wiff is Macron House, Paul Pitternan is holders, Bill Wiff is Macron Pitternan is holders, Bill Wiff is Macron Pitternan is holders, Dater State, Abdates, Pitternan is Macron Pitternan is M

SPONTANEOUS COMBUSTION Spike Sorrentino's improvisational cornedy group, which takes suggestions from the audience and

often turns them into very funny otten turns them into very turny comedy, continues its open-ended run at the Marquis Public Theater, Fridays at noon. For information call 283-9972.

> SPOON RIVER ANTHOLOGY The Coronado Playhouse presents this musical entertainment based on the poems of Edgar Lee Masters. Set in 1900, the play relates the individual file stories of in 1000 the play relates the ndsvlaal file stories of many inhabitants of Spoon flows; LLSA. by means of sound, ance, and appeared are related to the stories of many dance, and appeared are related to the common flowing Spocial Events Theater, has staged and directed the play, ther case include Samentha Good, and the staged and directed the play, ther case include Samentha Good, the common flowing the case include Samentha Good, and the common flowing through Samentha (Sm). November 1; Thansday through Samenda (Sm) Samenda (Sounda) stories are common flowing through Samenda (Sounda) and soundary and sound

THE UNINVITED
The Alpha Ormage Players open their
lassons with this strailer by Dorothy
MacCardle are Tim Relly about a
brother and aster who buy an old
English house. Shortly after they more
in, they begin to notice strange things
in the home. Thesi shy issen that the in the nome. Then they learn that the previous tenants saw similar phenomena. Jack Q. White directs. (Sm.) Alpha Omega Phylouse, 1531 Tyler Avenue, San Diego, through November 21; Friday and Saturday et 8:00 p.m. For information call 466-1710.

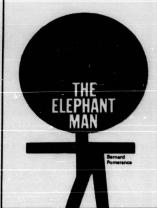
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Wednesday-Sunday 8 p.m., Sunday matinees 2:30 Lyceum Theatre: 314 F Street, 235-8025 Tickets \$7, \$8, \$9-Student & Senior discounts available

READER'S GUIDE TO THE MUSIC SCENE

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

There's a pizza place in my neighborhood that, I am convinced, purchases containers of atomized "essence Little Italy, and pipes the aroma out into the surrounding mall out into the surrounding mall to entice hungry shoppers. The blended smells of garlic, tomato sauce, cheese, and spices are intoxicating, but the unwary diner will discover that the pizzas themselves are probably the worst in San Diego. They are useful this, much statelers are wafer-thin, pasty, tasteless confections with tomato sauce painted on, whose scanty trace painted on, whose scanty traces of cheese surely come from an aerosol can. In short, the only compliment one can pay these travesties is that they smell good from the outside.

I mention this because a similar criticism can and should be leveled at much of what passes for promusic and/or passes for promusic and/or

passes for pop music and/or rock and roll these days. For the rock and roll these days. For th purpose of this week's commentary, at least, the analogy pertains to vocalist Marty Balin, who will appear here Sunday night. To say that Balin's best days are behind him would be accurate, but would wrongly imply that he is still striving, if with questionable roulds in moduce multiby



music. In truth, Balin ceased all

music. In truth, Balin ceased pretense years ago, when he emerged from semiretiremen to join his old band, the Jefferson (Airplane) Starship. The brand of bubblegum-for adults that Balin unleashed on the Starship's unsussection audience was

unrequited love.
Not content with scuttling the once-proud Starship, Balin continues to test the solo waters, and his current output confirms what was only suggested by his most recent eiforts with the band — that Balin be mignlaged or Balin has misplaced or abandoned whatever songwriting skills he once displayed, and that he is barely able to carry a tune anymore. If I didn't know better, I would credit Balin with performing vocals of rare melodic inventiveness, but his singing only sounds experimenta because he can no longer hold pitch for more than a couple of

econds. Like many of his AM peers. Balin favors an "L.A." production style that emphasizes the lower and middle frequencies, and a "laid-back," Adult Contemporary instrumentation that bespeaks warmth, sincerity and maturity. Attentive listener will discern instead that this will discern instead that this glossy recording process only serves to mask music that lacks substance, that is, in effect, thin, pasty, and tasteless. Balin will be at the Bacchanal Sunday

night. Caveat emptor. On the positive side, mandolinist Frank Wakefield mandolinist Frank Wakefield will perform four times within two nights this week in North County, Wakefield, in case the name doesn't leap to memory, is a mandolin player of exceptional technique wno is credited by many with bringing

that instrument out of the woods and into the pop consciousness. Praise for Wakefield's virtuosity comes from the predictable quarters David Grisman (Wakefield's

David Grisman (Wakehedi's pupil), Jerry Garcia, Dash Crofts — but also from several blues and jazz guitarists who marvel at Wakefield's ability to fuse classical precision and modern time signatures with the instrument's traditional country funkiness. Wakefield will play twice each night, Wednesday and Thursday, at the Old Tim

and Thursday, at the Old Time Cafe in Leucala. In other concerts this week, Thumph and Kix will compet for Accibel overtill honors at the fow Theatre tonight. Thursday, Strange Dam, the latest in a string of hands that attempt to re-create the music and mystique of late, great artists, will perform their "Tribute to the Doors" Priday night at the Backdoor, Peter Syngae, guitarist extraordinaire from guitarist extraordinaire from Del Mar, will be the featured Del Mar, will be the featured performer for the opening of the Del Mar Jazz Series, in the Stratford Studio/Theater on Friday night; the Friends Band will play rhythm and blues and reggae in a benefit for the Community Energy Action regge in a benefit for the Community Energy Action Network Saturday night in the Adams Avenue Theatre; the Wallers will bring their reggae and ongoing mystique to Golden Hall Sunday night; and the Knack will put forth their latest arguments for their continued existence Wednesday at SDSU's Montezuma Hall.



sincerely romantic, but actually signaled a bathos to those familiar with his earlier work with the Airplane. Blame for the Starship's rapid degeneration from rock iconoclasts to pallid AM mush merchants can be placed sourarely on the

CONCERTS

Triumph and Kix: Fox Theatre, tonight, Thursday, 8 p.m., 720 B Street, 235-4203.

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

Peter Sprague: Del Mar Jazz Series Stratford Studio/Theater, Friday. October 30, 8:00 n.m., 1355 Stratford Court, Del Mar. 436-2730.

Jerry Raney and the Shames, The Rick Elias Band, and Solid State:

Friends Band: Adams Avenue Theatre, Saturday, October 31, 8 p.m. 3325 Adams Avenue 275-1162

Wailers: Golden Hall, Sunday November I, 8 p.m., Community Concourse, downtown, 283-1566 or 233-4271

Marty Balin: Bacchanal, Sunday, November 1, 8 p.m., 8022 Clairemont Mesa Boulevard.

The Durand-Begault Cooperative. November 4, 8:00 p.m., 452-2311.

The Knack: SDSU's Montezuma Hall, Wednesday, November 4, 8 p.m. 260-6947

Frank Wakefield: Old Time Cafe Newtherstay and Thursday, Newther 4 and 5, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030

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

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

The Romantics: Bacchanal Diesday, November 10, 8 p.m. 8022 Claremont Mesa Boulevard, 560-8069

> Renaissance: Bacchanal, Wednesday, November II, 7 p.m., 8022 Clairemont Mesa Boulevard 560.8060

Blackfoot and Def Leppard: Fox Theatre, Friday, November 1, p.m., 720 B Street, 235-4203

Billy Squier: Fox Theatre,

720 R Street 233-633L

Steve Hackett: Bacchanal Wednesday, November 25, 8 p.m. 8022 Clairemont Mesa Boulevard

CLUBS

Club listings are compiled by Linda Nevin. It you wish to be included, please call 234-2508 Friday p.m. The listings are free





OCT. 31 COSTUME CONTEST PRIZES

ORINK SPECIALS ALL WEEK
ORANGE CRUSH NIGHT
Horrisday – HAPPY HOUR 11:00 p.m. to 1:00 a.m.
Now playing at the MONTEREY WHALING CO.
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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

Jeff Lorber Fusion

November 6, Friday, 8:00 p.m. Mandeville Auditorium G.A. \$8.00

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

North County Belly Up Tavern, 143 South Cedros

ic. Solaria Beach, 481-9022 Jerry McCann and the Gigolo\$, rock and roil, Thursday through Saturday: the Chicago Srx,

DEF LEPPARD BLACKFOOT

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(FORMERLY AEROSMITH)
SQUIER
W/WHITFORD - ST. HOLMES
(FORMERLY AEROSMITH)
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STEVIE NICKS New Year's Eve * KENNY ROGERS *
EARTH, WIND & FIRE * ZZ TOP * POLICE *

Bobby G's, 485 First Street, Encinitas. 436-7397: Shuffle, rock and roll. Thursday through Saturday; E. J. Temple Band featuring Buddy Miles, rock and roll, Sunday through Wednesday.

Burn Steer Saloon, East Valley Parkway at Midway, Escondido. 743-6422; Richie Gary and Sundown, country, Wednesday,

Dixieland, Friday happy hours.

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

The Chopping Block. 1740 East Vista Way. Vista. 726-8770: Printed Circus, rock and roll, Tuesday through Saturday.

Distillery East, 755 Metcalf Street Distillery East, 755 Metcalf Street, Escondido, 741 9390; Bratz, rock and roll, Thursday, dance with Rockin Stevie W., Friday and Saturday, Fine Line, rock and roll, Underground, rock and roll, Sunday, Punk Night: No Age Limit, 5051, and Personal Conflict, Welmeshay

Distillery, Old No. 7, 140 South Sierra Boulevard, Solana Beach. 755-6733: Moving Targets, new wave, Thursday through Saturda





San Diego is going country Country/Western that is. And you can go right to where the action is the Sandquier Luange in the American har Aurocat. Because Menday through Saturday rights, you can bet rain on the American gam. It is 30 a.m. to the down-home massic of 61 de Marri. They the truckin' and plackin' in the Lounge from October 12 through December 5. So mark your calendar. If the a country excursion you won't forget.



Road Poway 486-1010 Cabriel contemporary, country, variety, Thursday through Saturday,

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

Fish House West 2633 South Pish House West, 2633 South Highway 101, Cardiff, 753-6438: The Trio featuring Billy Fender, jazz, Thursday through Saturday; jazz jam session with Tony Ortega, Sunday, Clarence Bell and Charles Smith with Ella Ruth Piggee, jazz, Tuesday and Wednesday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Off Limits, rock and roll, Thursday

Francise's, 939 North Hill Street, Oceanside. 722-7123: Bogart, top 40. Thursday through Saturday: top

40. Tuesday and Wednesday, call club for information.

Hungry Hunter, 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 Monday.

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

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, 942-2960: Country music, Thursday, call club for information; Onyx, rock and roll,

Longishot Saloon, 843 Grand Avenue, San Marcos, 744-8576; Onyx, rock and roll, Thursday; Tall Cotton, country, Friday and Saturday.

Macodon's, 2231 El Camino Real. Oceanside. 757-1791: Main Street, contemporary, Friday and Saturday.

Monteney Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Ohl Ridge. contemporary, variety, comedy. Thursday through Saturday, Saddle Sore, country, Wednesday.

Normandy, 215 North Hill Street Oceanside. 722-4721: Spice, rock

Outrain Lodge, Lake Wohlford. 749-3193: White Lightnin' Expr country western, Priday and Saturday evenings, Sunday afternoons.

Highway 101. Leucadia. 456-4630. Wormansong, somen's music, topical and foliasong. Thursday: Sam Hinton, folksinger, Friday. Halloween Show with Samly Dutley and Harryme Center, ghost songs and stories, Saturday, the Unstrung Heroes, bluegrass, Turnday, Panie Wakefield Hand, bluegrass, Wednesday.

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

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The E. J. Temple Band, rock and roll, Thursday through rock and roll, Thui Saturday.

Raiph and Eddle's, 370 Grand Avenue, Cartshad. 729-2989: Jack Johnson, country western, Friday and Saturday.

Red Dog Saloon/Valley Fort

Road, Fallbrook. 728-1998: Country All Stars, country western. Wednesday through Sunday.

Red's Place, 380 North El Camino Real, Encinitas. 942-7676: Cool and Crazy, rock and roll, Thursday and Fridzy; the Forks, rock and roll. Saturday.

Sandy's, 510 West Mission, Escondido, 743-0920; Chaser, rock and roll, Thursday through Saturday.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: California Express, country, Thursday through Sunday.

Time Machine/Chex Orleans, 302 North Midway, Escondido. 743-1772: John Kitzmiller Big

Triton, 2530 South Highway 101 Cardiff. 578-6440: The East/West



Tuesday-Wednesday Chicago Shakers Blues Halloween Party Sat, Oct. 31

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Tonight Thursday, October 29

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E.J. Temple Band featuring the legendary Buddy Miles

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A tribute to the Doors. Friday, October 30, 8 & 10 pm. Backdoor, \$4, \$5

Homecoming Special MARTIN

Star of T.V.: "Fernwood 2 Night," 'America 2 Night,'

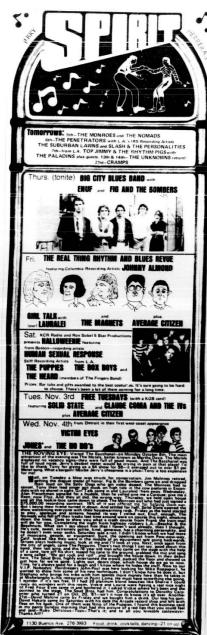
and film: "FM;" 'The Serial;" and the second best high school pole-vaulter in Connecticut.





perform in the Open Air Amphitheatre, Saturday, November 7, 2:30 pm. \$6.50, \$5.50, \$4.50 (S.D.S.U. students, faculty, staff, alumni & senior citizens \$1 discount)

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Band, rock and roll. Bacsda through Saturday, Jerry McCann and the Gigolos, rock and roll, Sunday and Monday.

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Quick, top 40, Thursday through Saturday; top 40, Tuesday and Wednesday, call club for

Whiskey Creek, 14240 Poway Road. Poway. 748-7531: Coyote, country western, Wednesday through

Doison

Sunday, White Lighton: Express, country western, Monday and Diesday,

Whiskey Flats, 1260 West Parkway. Livingston and Timberline. ountry, Tuesday through saturday: the East/West Band, rock

Windjammer, 2591 South Highway 101, Cardiff, 753-0188: Upstairs 101, Cardiff. 753-9188: Upstars Lounge: Shake, rock and roll. Thursday, Dirk Debonaire and the Boat People, new wave variety. Friday through Monday, Mark Lessman Band, rock and roll, Tuesday and Wednesday.

Downstairs Louinge cornedy shows Friday and Safurday.

Beaches

DEALTIES

Billia Hotel; PSF West Mission Bay

Brice, Mission Bay, 188-1851;
Mission Bay, 18

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822:

Hubert, rock and roll, Thursday through Saturday.

Beachcomber West, 2903 M Boulevard, South Mission Beach, 275-2722. The Rollers, rock and roll, Sunday.

Blue Parrol, 1,238 Prospet Street, La Jolda 454-9131: Demos leter and Butch Lary, sazz, Thursday, Shep Meyers Trio, Jazz, Firalday, Jack Sheldon Quadrett, Jazz, Stutulay, Dav Millard and Priends, Jazz, Sunday, Bill Goleman Trio, Jazz, Monday, Keopn Lettus and Butch Lacy, Jazz, Duesday, Don Glaster Trio, Jazz, Weidinesday.

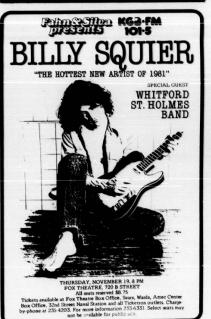
Catamaran Hotel, 3999 Mission

488-1081. Katherine Mitchell and T.a. contemporary, Thursday through Saturday, Dale Allemand the Necktones, oidies and Tigeseley and Wednesday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325 Ella Roth Piggee Quartet, sazz. Thursday through Sunday.

Corsaro's Strictly Jazz, 4204 Voltaire Street, Point Loma. 224-3695: The Jimmy Corsaro Jazz Ensemble featuring Susan Mosher, wocalist, Ron Free and Billy Kyle, Tuesday through Saturday.







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Drive, La Jolla, 459-0541: Manzanita, Jazz, Thursday through Sunday: Ron Satterfield, jazz Tuesday: the Ron Satterfield Quartet, jazz. Wednesday.

El Moro Restaurant, 1845 Quivira Read, Mission Bay, 222-2883; huanita Franco and her group, flamenco music and dance, Thursday through saturday. Stephen Ball, gppsy violin, Sunday through Tuesday.

raicyon, 4258 West Point Lorna Boulevard, Lorna Portal, 225-9659. Next, rock and roll, Thursday through Saturday; Moving Targets, new wave, Sunday and Monday;

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010; People Movers, contemporary, Tuesday through Saturday.



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**Thursday of the Common State of the Common State

SONNY TERRY & BROWNIE McGMER

(Shows 8 & 11 PM. Tickets available at Belly Up & all Ticketron outlets)

Saturday, November 21

Red Rooster Recording Artists NRBQ

BOD PLAZZA AND THE MIGHTY PLYERS

Sunday, November 29 REBEL ROCKERS

EVERY MONDAY NIGHT 6 PM GIANT SCREEN FOOTBALL

Happy Hour 5-7 p.m. 50° drafts and free popcorm

DIXIELAND JAZZ with the CHICAGO SIX & 50° BREWS TOO! (No Cover)

SERVING LUNCH DAILY
VISIT THE BELLY-DELI FOR THE BEST SANDWICH YOU'LL
EVER EAT (ONE OF THE BEST ANYWAY) 143 S. Cedros, Solana Beach 481-9022

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611; Wildfower, contemporary, Buesday

Islandia Hotel, 1441 Quivira Road. Mission Bay, 224-3541; Butch Lacy, jazz, Friday and Saturday. Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thursder bottle Brach, 270-3220. and roll, Thursder through Saturday, Cinde and the Sinners, rock and old, Sunday and Monday, the Normads, rockin blues, Tuesday and Wolfmedia. and Wednesday

TICKET ACE CONCERTS - THEATRE - SPORTS BEST SEATS & LOWEST PRICES

ON SALE NOW TRIUMPH W/KIX TONITE, OCT. 29 MARTIN MULL OUTRAGEOUS COMEDY NOV. 7
DEF LEPPARD & BLACKFOOT NOV. 13 BILLY SQUIER WWHITFORD-ST. HOLMES NOV. 19

JOURNEY IN LA. NOV. 22, 23, 24, & 25

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11-6 Mon.-Sat. 3233 Midway Dr. (in the Sports Arena area) 24-hour phone information



Entertainment by the Sea NEVER A COVER CHARGE

HALLOWEE

Saturday, October 31

COSTUME CONTEST! KAMIKAZES 7

CINDY and SINNERS

Rockin' Friday and Saturday

CHARGERS vs. Kansas City

GAMES ALL DAY SUNDAY

Try our Breakfast Special *2.00 Omelets, hash browns, biscuits and cocktail til 2 pm

BIG CITY BLUES BAND Sunday and Monday

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

La Avenida Restaurant, 1301 Orange Avenue, Coronado, 435-6262; Bill Frey, contemporary, Thursday through Saturday

Macho's, 2966 Midway Drive, Loma Portal. 224-2401: Flaco Jimenez, Latino, Thursday, Tierra, Latino, Colour, Latino, Friday, Vida, Latino,

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

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street Loma Portal, 226-1871; Wild Hair, contemporary and good time harmonies, Thursday through Saturday; Clarence Covington, contemporary and light jazz, Tuesday and Wednesday.

Mom's Saloon, 945 Garnet Avenue, Pacitic Beach. 488-9598: Blackberry Winter, rock and roll, Thursday through Sunday, the Bitz Brothers, rock and roll, Monday, the Snowmen, rock and roll, Tuesday and Wednesday.

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

W.D. Pabst and Company/Rodewi 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.

Rodes, 989 Via La Jolla, La Jolla, 457:590: The Penetrators, rock and roll. Beachie and the Beachnuts, rock and rhythm and blues, Thursday, Tweed Sneakers, new wave. Friday and Saturday, with the Heroes, rock and roll. Saturdays Bratz, rock and roll. Saturdays Bratz, rock and roll. Studies and Bornday, the Dallas Collins Band, rock and Welmesday and

Sasia's, 4250 West Point Loma Boulevard, Loma Portal, 223-9158: Bill Coleman Jazz Quartet, jazz, Tuesday through Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Ron Bolton, rock and cell Widnesday through School

San Diego North

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

The Del Mar Jazz Series

Fri., Oct. 30th-\$5.00 PETER SPRAGUE

Solo and with John Rekevics, Lori Bell, Tommy Aros, and Alok Dasgupta (on sitar)

Sun. Nov. 8th-\$5.00

JOHN LEFTWICH Butch Lacy

Sat., Nov. 14th-\$4.00 TRIPP SPRAGUE'S Journey thru Sound

All shows at 8:00 pm in the Stratford Studio/Theater 1355 Stratford Ct., Del Mar Tibb Stratford Ct., Del Mar Tickets at Chameleon Records, Ocean Song Gallery, Blue Ridge Music, and at the door, Call 436-2730 or 282-6512. Wednesday, call club for information.

Bacchanal, 8022 Clairemont Mes-Herocs, rock and roll, Four Eyes new wave, Thursday and Fristenew wave. Thursday and Frida Bratz, rock and roll, Saturday; Marty Balin, contemporary, Sunday; Push, rock and roll, Tuesday; Cindy and the Sinner rhythm and blues, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Michael Dane, contemporary, Tuesday through Saturday.

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

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Connelly, Irish music, Thursday through Saturday; Jim and Theresa Hinton, Irish music,

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Jetexas, rockin' country, Wedness through Saturday.

The Carriage House, 7945 Balboa Avenue, Kearny Mesa. 278-2597: Jim Moore, soft country rock, Wednesday through Saturday.

Cunningham's, 7094 Miramar Road, Mira Mesa. 578-1236: Rick Backus and Harmony, country, Tuesday through Saturday; Shindig country, Sunday.

Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa. 271-7020: Mirmette, folk songs and Continental ballads, Friday and

Planigan's, 5373 Mission Center Road, Mission Valley. 291-8635: Mo, top 40, Tuesday through Saturday.

Houlthan's Old Place, 5323 Mission Center Road, Mission Valley. 297-6370: Pelikan Alley.

Journey, 5375 Kearny Villa Road, Kearny Mesa. 279-2040: The Neat, rock and roll, X-Offenders, rock ar roll, N-E-One, rock and roll, the Stiffies, rock and roll, Saturday.

La Hactenda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Murphy, folk rock, Thursday through Saturday; Mike

Lehr's Greenhouse, 2828 Carni del Rio South, Mission Valley. 299-2828: The Siers Brothers, Beatles music and '60s rock, Tuesday through Saturday.



Thursday, October 29 Hank's Army

Special Guests Eriday October 30 All L.A. Nite The Girls

DeProgramme Saturday October 31 een Freak-Out with

Trowsers Some **Philharmonic**

Must be 21 \$3 cover charge Make plans for a special Zebra Club Halloween Freak-Out Sat., Oct. 31

Steve Orr Band, contemporary, Tuesday through Saturday, Larry Rathburn, contemporary, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Feelin', top 40, Thursday through Sunday; BBC, top 40, Monday through Wednesday;

Monterey Whaling Company, 887 Camino del Rio South, Mission Carnino del Nio South, Mission Valley. 291-1638: Fastrax, contemporary, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and

268-3838

TIGO

CHOICE SEATS TO:

* TRIUMPH * OCT. 29 FOX THEATRE * STRANGE DAZE *

* CHARGERS BUY/SELL

* MARTIN MULL

* DEF LEPPARD

* MOTO-CROSS

FINALS *

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PEWTER FIGURINES (\$5.00 VALUE) \$2.50 4279 GENESSEE (or Bolboo) CLAIREMONT PAR-8444

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday. Bacchanal The Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Jim McCann, Irish music, Wednesday through Sunday.

Sphrk, 1130 Buenos Avenue. Bay Park, 276-3996 Fig and the Bombers, note and roll. Enuf. nock and roll. Buth. fock and roll, the Big City Blues Band, they have been supported by the Band roll, the Real Thing Table, rock and roll, the Real Thing Johnny Almond, rhythm and blues, Cindy and the Sinners, rhythm and blues, Priday, Human Sexual こうぐけ 間以前と HEROES

Super Inflation-Fighter Weekend

LOOD EVES HEROES NLY \$ 1 00

HALLOWEEN COSTUME BALL



MARTY BALIN

THE PUSH BAND

CINDY & THE SINNERS

IOHN PRINE



JEFFERSON STARSHIP

GARY MYRICK AND THE FIGURES

THE **ROMANTICS**



RENAISSANCE

STEVE HACKETT

TONY KAMPMANN

Response rock and roll, the Boxboys, rock and roll, the Puppies, new ware, the Heard, tock and roll. Saturday, the Morroes, thysthm and blues, plus guests, Tuesday, Some Ambulants, rock and roll, plus guests, Wednesday.

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

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

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Portland Makai contemporary. Tuesday through Saturday.

The Backdoor, Agter Center, San Diego State University. East San Diego. 265-6562: Strange Daze, a tribute to the Doors. Friday.

Beachcomber East, 6344 El Cajon Beachcomber East, 65-9 Boulevard, East San Diego, 287-3670: The Rollers, rock and roll, Thursday and Friday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 201-8010; Larry Page, contemporary, tuesday through Saturday the Spud Brothers, music of the 40s, 50s. and 1808, Sunday and Monday

Bombay Bicycle Club. 2806 Shelter Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Birdie Carter Quartet, jazz. Thursday through Saturday. Sunday afternoon. Bombay Bicycle Club., 2500 Shelle Island Drive. Sheller Island. 224-2483: The Durand Begoulf Cooperative with Percy Fergason. Matthew Peterson. Jazz. Thursday and Saturday: the Sharman Duran Quarter, jazz. Finday, jazz jam session with James Zollar. Sunday, Del Bybee Big Band, jazz. Monday.

Crossroads, 345 Market Street, downtown, 233-7856; Gary Nieves Quartet with Manguerita Page, jazz

Cafe del Rev Moro, 1549 El Prado

Balboa Park. 234-8511: West Coast. soil rock. Thursday through Saturday the Jackstraws Quintet.

afternoon, Peggy Spice originals, light jazz, and rock, Tuesday and Wednesday.

Friday and Saturday

Doc Masters, 2051 Shelter Island Drive. Shelter Island. 223-2572 Drifting Norwood and the Love Gods featuring Jack Tempchin country and contemporary, Thursday through Saturday; Bill Brackett, X-rated comedy and music, Sunday and Monday; Oh! Ridge, contemporary, variety, comedy, Tuesday and Wednesday

Drowsy Massile's, 31st Street and University Avenue, North Park, 298-8584: New England Contra Dance, Thursday, Annie Levin, folk music and variety, early evening

THE TRIO fea **BILLY FENDER** TONY ORTEGA CHARLES SMITH CLARENCE BELL

Fish House West

633 So. Hwv. 101 Cardiff 753-6438

HUBERT

ALLOWEEN PARTY SAT PRIZES - DRINK SPECIALS - DANCE CONTEST Next week-VISION

THE BEACH CLUB

International Blend 4034 30th Street No Age Limit 284-9603

This Friday, Oct. 30, 8:30 p.m. THEDAN MURPHYSHOW

Dr. Demento no. 2 song:
"Not Nice to Fool Mother Nature" This Sat., Oct. 31, 8:30 p.m. to 1 a.m HALLOWEEN PARTY

ESSENCE JAZZ - ROCK - FUSION - DANCE

Sat., Nov. 7, 8:30 & 10:30 p.m.

MOACIR SANTOS BRAZILIAN SAMBA DANCE

Dine in an undersea grotto...

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- · Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian 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.

The Triton Presents Live Jazz

Bruce Cameron with Hollis Gentry Lila Brown

Carlos Vasques, drums Bob Morss, piano Manzo Hill, bass Jazz Wednesday thru Saturday 9 pm-1 am

The Triton 6011 El Cajon Blvd. (at College) Reservations for dinner 583-3240 Closed Mondays

Solid gold **ROCK'N ROLL** returns at last!

Million-seller hits from the 50s - 60s - 70s - 80s

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Thursdays from 9 p.m. Tuesday from 9 p.m. Wednesday from 9 p.m. Wednesday from 9 p.m. Well Tequila Drinks \$1

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Eastern Blue Point Oysters 25° Eastern Little Neck Clams 25° Deep Water Shrimp 25°

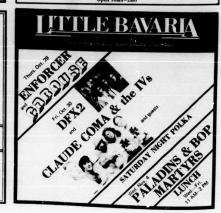
FREE Hors d'Oeuvres

All items 5 pm-6:30 pm. Fridays only. Halloween Party Friday till 7pm; costumes welcomed.



Bistro & Continental Food 8th & C Street. downtown on the trolley line

233-3413





Now appearing Thursday - Saturday 9 p.m. - 1 a.m.



MANZANITA

WED.-SUN. 9-1

459-0541 11th floor, Summer House Inn 7955 La Jolla Shores Dr.



4287 Mission Blvd. Pacific Beach, California 270-7522

songwriter, Friday: Cathy Curtis original and contem folksongs, early evening Saturday Halloween Party with the Jackstraws Quintet, new Renaissance variety, Saturday; Dan Murphy, folksinger, comedian, entertainer, Sunday; Old Time Hoot Nite with Lou and Virginia Curtiss, onday: Richard Freeman. Plotagy, Richard Preeman, bluegrass, folk, and originals, early evening Tuesday, Siamsa Gael Ceili Irish Band, traditional Irish music, Tuesday, Annie Levin, folk music and variety, early evening Wednesday, Walt Hodge, Beatles, ballads, and British folk,

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

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Melissa McCracken, contemporary, Tuesday through Thursday, Jay Star, contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Duende, jazz, Friday and

International Blend, 4034 30th
Street, North Park. 284-9603:
Victor Pantoja, Latin jazz, Friday,
Mandrill, jazz, Saurday, Jaime
Valle, jazz, Sunday, Jone
Wednesday, the Bobby Hutcherson
Quintet, jazz, Tuesday.

Jolly Rager, 807 West Harbor Drive, Seaport Village. 233-4300: The Russ Kirkpatrick Band, Southern soul and artistry, Thursday through Saturday; the Critters, contemporary and country, Wednesday.

Krasy George's, 6149 University Avenue, East San Diego, 583-5700 Justice, country rock, Thursday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues and rhythm and blues, Thursday through Saturday rock and roll, Monday through Wednesday, call club for

My Rich Uncle's, 6205 El Cajon Boulevard Fact 9 My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Propinet, concert rock. Thursday; the Blitz Brothers, rock and roll, Friday, Saturday, and Wednesday; rock and roll. Sunday, call club for information; Artisan, rock and roll, Monday; Bratz, rock and roll, Tuesday.

The Press Room Saloon, 956 Second Avenue, downtown. 239-8225: Eddie Gold, piano and vocal variety, Tuesday through Saturday, with Tawny Tann, vocalist, Tuesday; David Heikkila,

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 E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: Summer Breeze, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island, 291-3909. Butterfield Stage Saloon:
Stone's Throw, wintage jazz, blues, and rock, Tuscaby through
Saturday, Sundowner Lounge:
Magic II, variety, Tuesday through
Saturday, Lesile Gold,
contemporary and jazz, Sunday and
Monday.

Sherston Inn Alrport, Sandpiper Lounge, 1590 Harbor Island Drive Harbor Island, 291-6400; Gil and Marti, country western, Monday through Saturday; jazz jam sessio





(AST YOUR BALLOT IN THE KSDS JAZZ POLL















1981-81 JAZZ LIVE SEASON SCHEDULE

OUR REGULARLY SCHEDULED SPECIAL PROGRAMS OLK RELLETION 18 (1997) And 18 pm.
Monday A Progressive Hour at 8 pm.
Progressive Hour at 8 pm.
Progressive Hour at 8 pm.
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ALTO SAX

TENOR SAX

TROMBONE

TRUMPET

ACOUSTIC PIANO Rhihard Abrams Toshiko Akivoshi

ELECTRIC PIANO Paul Blev Dartus Brubeck Chick Corea George Duke Clare Fischer Half Gallper Dave Grusm

ACOUSTIC BASS Ray Brown Ron Carter Paul Chambers

Reggie Workman

ELECTRIC
BASS
Joe Bryd
Ron Carle
Sonley Clark
Both Crambaw
Mark Kean
Wilton Feder
Wilton Feder
Alphonos Johnson
Carol Kays
Abraham Laboriel
Mosk Montgonia
Jikes Richmond
Jikes Richmond
Missale 1-tous
benitari Weber

DRUMS

Danny Richmona Ben Riley Max Roach Mickey Roker Ed Shaughnessy Ed Soph Freddic Waits Tony Williams

PERCUSSION VIOLIN Ray Barretto
Paulinho da Costa
Sue Evans
Guilherme Franco
Millord Graves Milhord Graves
Maime
Ralph McDonald
Ras Mantilla
Airto Moreay
Konneth Nash
ito Fuenta
Don Moye
Warye Santamars
Waree Smith
Erath
Dom Um Romao
Nana Lastonicolo
Collin Walcott
grave

FLUTE

GUITAR

SOPRANO SAX

CLARINET

Woods Herman Love Roman Love Roman Love Roman Streve Lobe Charles Love Charles Meriano Benny Manghi Mangha Gerry Muliflam Gerr CLARINET
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BARITONE SAX

ORGAN

VIBES SYNTHESIZER

BIG BAND

Corle Bley Sy David Checky Lestle Drayton Mercer Ellington Urban Ensemble Gil Evans Maynard Ferguson Bob Florence Michael Gibbs Woody Herman Baird Hersey Harry James Med Lewis Pat Longo Mathewa Maria Maria Maria Connell Dave Mathewa Mathe

COMPOSER

Toshiko Akiyosh Carla Bley Chick Coreg Gli Evans Clare Fischer Bob Florence Michael Gibbs Jimmy Huath Herbit Hunoock Keth Jarrett Thad Jones McMael Mariter Gerry Milliam Sun Ra Don Scheck y Jon Zawbiul

INSTRUMENT

Dave Mathews
Matrix
Loud Minority
Globe Unity Orch
Sun Ra
Buddy Rich
Clark Terry
Tonight Show Orch
Bill Watrows
Gerald Wilson

MALE SINGER

MALE SING
Mose Allion
Hobby Bland
Hobby Bland
Hobby Bland
Hobby Bland
Albert Collins
Albert Collins
Albert Collins
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Hobby

ARRANGER FEMALE

SINGER

Please complete and mail to: JAZZ 88 Listeners's Poll clo KSDS-I M 1313-12th Avenue San Diego, CA 92101 or drop it by C-121, Creative Arti Building, San Diego City Collego or any Wherehoase, Tower, Licorice Pizza and selected record stores by November 13

3. trumpet (cornet, flgthrn) 6. electric piano 7. acoustic bass ___

8. electric bass

11. guitar ----13 flute

_____ YOUR BALLOT

16 vibes

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

Zehra Club 560 Fifth Assent Zebra Club, 560 Fifth Avenue, downtown. 239-4222: Hank's Army, new wave, Thursday; the Girls, new wave, plus guests, Friday; Trowsers, ska-reddae, plus guests. Saturday.

East County

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

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Summer Wine, top 40, Monday through Saturday.

STIFF #

Know

LUMPY

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WED.-THURS.-

COMPETITION

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

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

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Cente 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, country, Friday and Saturday.

Driftwood, 5286 Baltimore Drive, La Mesa. 462-0533: Jimmy Nixon, country, Tuesday through Saturday;

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RECORDS

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272-8209

BEACH

Tony Dawkins, country, Sunday and Monday.

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

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Sam's Pepperidge Band, country western, Friday and Saturday.

Lakeside Hotel, 9940 River Street, I skeside 443-9591: Shenandoah, country, Thursday through

La Posada del Sol, 1221 Broadway, El Cajon, 447-5665: Glen Erath, original comedy and contemporary music, Wednesday; Raphael Correa, light country and contemporary, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Glen Erath, original comedy and Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove. 463-3977;

SUN

Ron

CLIP ME OUT

88

contemporary music. Friday and Saturday.

Magnolia Muivaney's, 8861 Magnolia Avenue, Santee. 448-8550: Bramble, country. Wednesday through Saturday.

Mikkey D's, 9563 Mission Corge Road, Santee. 448-9934: Gravel Carryon, country, Friday and Saturday.

Ocean Playhouse, 691 El Cajon Boulevard, El Cajon. 442-8542: Mosaico Flamenco Trio, flamenco music and dance, Priday and

LESTAURANT

MONTHLY CALENDAR Excellent Cuisine

TUE

Miss Kevyn Lettau

BLUE PARROT

LIVE JAZZ

THU

Taumbu Lafin Jazz

26

WED

Don Glasier Trio

lee Marillo

entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday. Lorenzo's, 596 Broadway, El Cajon 442-9696: Steve Mouzas and Firest Action, pop and country, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland, swing, oldies, Sunday and Monday. The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: The County Line, country, Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Emergency Exit, rock and roll, Tuesday through Saturday; Illusion, rock and roll. Sunday and Monday.

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

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525. Artisan, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: Frank

November 1981

Bill Kyle Vibe Over

Buddy Collette Country

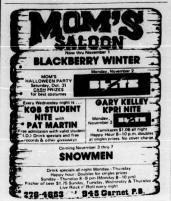
Don Rader Guartel

FRI/SAT









South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Forward Motion, top 40, Wednesday through School 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 Avenu Imperial Beach. 429-1161: Thu::nper, rock and roll, Tuesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Bill Daniels, country western, Tuesday through Thursday, Lee Whittington, contemporary, Priday 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 Sweetwate Road, National City. 475-7313: Saddle Sore, country, Friday an 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: Jon Sandoval, contemporary, originals, light ja Wednesday through Saturday.

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

ENFORMERS

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

Rock & Roll

ROCK & ROII

Dals Albas and the Nicktoness:
Cutarium Hole 1997

The Ambor Bandi Hongy 1997

The Ambor Bandi Hongy 1997

Both Michael 1997

Both Mi

COFFEE HOUSE FOLK CLUB CAFE FOLK BLUES BLUEGRASS 1464 N. Hwy 101-Leucadia, Ca. 92024-(714)436-4030 Topical & folksongs WOMANSONG Women's music SAM HINTON 7:30 & 9:35 Saturday

A SCARY EVENING
7:30 6.9:3

SPECIAL Ghost stories

HALLOWEEN SHOW Bunday UNSTRUNG HEROES 7:00 & 9:00 OLD TIME HOOT NITE

Musicians call in at 5:30 \$1.50 or a music

& Thursday Bluegras • Jazz

Mandolinist extraordinaire

FRANK WAKEFIELD

VIII.

BAND "He split the bluegrass-mandolin atom. Some of us, obviously, will never be the same again." Devid Grisman, FRETS Advance reservations recommended 436-4030



FIGGI & the BLITZ

Sunday & Monday STRESS

Sunday, Monday *1 Drink Night

Kamikazes 2 for '1 Thursday 91X Night 50e drinks 8-10

Halloween Costume Party Kamikazes 2 for \$1.00 Prizes for best costumes

Friday and Saturday no cover charge. Entertainment seven nights a week.
5933 University Ave., just west of College. 583-6670



MIDWAY & ROSECRANS 224-2401 Tonight, Thursday Oct. 29

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CORSARO'S STRICTLY JAZZ

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Club Royale

Frank Wakefield Band: Old Time

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Larry Page: Boat House
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Cash Prizes \$100 for best costume \$50 second place

Sunday & Monday, November 1 & 2



The return of Moving Target 2 nights only

Enjoy dining at the Halcvonno cover to the nightclub when dining with us ... Halloween night included

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Gary Sherwood: Old Bonita Store Shine-It-On: Vacation Village

Hotel
Dave Smith: Tio Leo's
Jay Star: Fat City/China Camp
Summer Breeze: Raiben E. Loe
Sunmer Wine: Black Angus/El
Cajon

Tailwind: La Hacienda Cantina
The Third Degree: Mexican Village

We Three: Vacation Village Hotel Lee Whittington: I ksck's Cocktail Wildflower: Hotel Del Coronado

Folk/Ethnic

Stephen Ball: El Moro Restaurant Colour: Macho's Brian Connelly: Blarmey Stone Pub Cathy Curtis: Draway Maggie's Lou and Virginia Curtiss: Drawsy Maggie's Esteban and Christina: The Mecican Restaurant Juanila Prance Plannerco Group: El Moro Restaurant El Moro Restaurant Bichael Premar Drawsy Maggie's Bichael Premar Drawsy Maggie's

Phil Gross: Drowsy Maggie's Doug Hewett: Kurny Fred Jim and Theresa Hinton: Blarney Stone Pub

Clarence Bell and Charles Smith: Stone Pub Sam Hinton: Old Time Cale Walt Hodge: Drowsy Maggie's Flaco Jimenez: Macho's Lightpay: Drowsy Maggie's Jim McCann: The Patriol Come Mimette: Edum's Continental Lori Bell and Shep Meyers: Prophet

Vegetarian Restaurant
Big City Blues Band: Sprnt. Le Chalet
Fro Brigham's Preservation Band:
Pal Joeys. Lorenzo's
Lila Brown: Triton San Diego
Del Bybee Big Band: Bombay Caisine
Mosaico Flamenco Trio: (Xean
Playhouse
Dan Murphy: Droussy Moggie's
Stamas Gad Celli Irish Band:
Droussy Maggie's
Tierra: Macho's
Womansong: Old Time Cale
Vida: Macho's

Jazz/Blues

Bicycle Club
Bruce Cameron Ensemble:
Triton/San Diego, Blue Parrot
Birdie Carter Quartet: Chateau Jeannie and Jimmy Cheatham: Sheraton Iran Airport

The Chicago Six: Belly Up Tavern Bill Coleman Jazz Quartet: Saska

Blue Parrot Jimmy Corsaro Ensemble: Corsaro's Strictly Jazz Clarence Covington: Moby's Deck Duende: Harpoon Henry's Sharman Duran Quartet: Bombay Blength Class

Bicycle Club

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Bombay Bicycle Club, U.C.S.D.
Don Glasier Trio: Blue Parrot

Bobby Hutcherson Quintet: International Blend
Denise Jeter and Butch Lacy: Blue

Parrot King Biscuit Blues: Mandolin Wind John Kitzmiller Big Band: Time



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LONGSHOT ONYX Rock & Roll

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Happy Hour 3-6 p.m. beer 60* Well drinks 1.00



HALLOWEEN PARTY NIGHT \$300 cash

first prize for best costume

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Parrot Mandrill: International Blend Manzanita: Elario's Shep Meyers Trio: Blue Parrot Dave Millard and Friends: Blue

Jaime Moran: The Mexican Restaurant, Pancho Villa's/El Cajon Susan Mosher: Corsaro's Strictly

Gary Nieves Quartet: Crossmods Tony Ortega: Fish House West Marguerita Page: Crossroads Victor Pantoja: International Biend Pelikan Alley: Houltham's, Hill

House Ella Ruth Piggee : Fish House

Ella Ruth Piggee : Fish House West, Chucks Steak House Earline Reeves: Deck's Cocktails Jon Sandoval, W.T.R. Steak Runch Rom Satterlied Quartet: Elario's Jack Sheldon Quartet: Ellar Purrot The Smart Brothers Riverboat Reeves: Eskint Hotel Peter Spragues: Stration's Stadio: Theodor Reeves Selving Hotel Stadio: Thomas: Sheraton Harbor Stadio: Thomas: Sheraton Harbor Stadio: Thomas: Sheraton Harbor Stadio: Thomas: Sheraton Harbor

Island The Trio: Fish House West Jaime Valle: International Blend Wave: Black Frog James Zollar: Bombay Bicycle Club

Everything Else

John Barker: folk rock, Reuben's

Plankhouse
The Bass Went Home: variety—
country to punk, Springfield
Wagon Works
Kim Bloom: classical guitar, La

Petite Cale
Bill Brackett: X-rated comedy and
music, Doc Masters
Bob Convin: piano bar, Bahia

Hotel
Sandy Dutky and Harlynne Ceisler:
ghost stories and songs, Sid
Time Cafe
Glen Erath: original comedy and
contemporary music, La Posada
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Rick Fagan: easy listening. The
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Tamer Tann: eurely, The Fress Room Saitoon Jonathon Von Brana and Thunderbyrd: Elvis impersonator. Bahia Hotel Bob Ward: light classical, Kung

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CURRENT MOVIES

STREET with aspirations to Lincoln Center, following the blue-ribbon cas-serole recipe of Fellini's 8½, of inter-mingled reality, fantasy, and memory.

All the Marbles — The slobbiness in-nerent in the subject — women's pro-ressional westing — is not as over-whelming as might be feared. For all the undoubted appeals to T-&-A tan-ciers, and for all the distant ROCKy parallels played up in the ads. this turns out to be a surprisingly down-beal comody, with a perhaps not so



servie recope of Felin's 8 No. 0 Intermining reliably traints and memory.

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An American Werewolf in London Altered States — The traditional mad scientist dressed up in new clothes, or rather, divested of his clothes and floating maked in an isolation tank.



and it all beeker weekeld between an accepted in appropriately American backpackers about in the English moors, and must he had beeker about in the English moors, and must he had beeker and to the sea of the self-placeded in horror times of the free and for fines \$500. The control of the the sea of foreign and the sea of the sea

Andy Warhol's Frankenstein — Paul Morrissey's facelit of the old Mary Shelley tale — now a deadpan charade of beautiful young people searching scissoring, and stitching in the laboratory for more beauty yet backed by Carlo Ponti. Morrissey is for the first time a main of means Euronean forest and castle locales. (European forest and castle locales, clegant musical accompaniment, Luigi Kuveiller's mellifluous camera-work, and above all, the magical 3-D process), and he parades his new

Lugi Moreita's memoras demanda process), and he parades ha new month with a barely conceiled deprocess), and he parades ha new month with a barely conceiled demonths of the second of the second

Arthur — Dutley Moore and John Geligul dook sind of lange whereby you don't gute notice or don't gute not que not grant and of our grant and of our dook of the care, what and of our control gures me milionate playby for Societies' rare. Not even the fact that Moore is at least a decade too of to ne sine can spoil the illason). And the frequency of hurry interes is in the script beades unry ince — rarely furny enough, truth to tell to ment an out-bod laugh, from the control of the c

A Bad Son — Working-class domes-tic drama, with Patrick Dewaere. Brigitte Fossey, and Yves Robert, di-rected by Claude Sautet (La Jolla Museum, 10/30, 7 p.m.)

The Justice Museum, 10:30.7 p.m.)

The Justice Survivers— Dun hybrody and the Bushin sia a couple of the Bushin sia a couple for the Bushin sia since the Bu

La Paloma

Theater

MOVIE DIRECTORY

Autec, 665 Sth (239-9239)
Return of the Streetlighter, Sister Streetlighter, and Streetlighter Leaf Revenge, from 10'30 Balbos, 4th and E (233-3326)
Hellowsen R. The Island, and New Year's Evil. from 10'80 Blood Beach, The Boogley Man, and Galaxy of Hitcrest (295-2000)

THE GUILD

Custin: Way, from 10:30
Thesite Drive In, 3001 Midwey Dr. (224-3461)
Thesite 1. Nationaen il and New Year's Evil, from
Thesites 2. Richard Priyor and The Stuss Brothers.
from 10:30
Thesites 3. Stood Beach. The Bloogey Man, and
Zombe. New 10:30
Lome, 31:50 Reservance (224-3344)
Morrino Dozens.

John State Communication (Communication Communication Comm

Unicorn, 7454 La Jolia Blvd., La Jolia (450-4341) The Hander They Corne, 10/30 through 11/1

University Tourne Centre 6, 4525 La Jolle Villege (403-7766) — For Your Eyes City Theater 1: For Your Eyes City Theater 2: And Warning Frankenskein, from 1920 Theater 2: And Form 1920 Theater 4: Anther Theater 5: Anther Theater 5: Looker, from 1920 Theater 6: The and Farmons

Body Heat

Fashion Valley 4, 10 Fashion Valley (291-4404)

The Committee of Fashion Committee

Campus Drive In. 6147 El Cajon Blvd. (582-1717) Looker and Affered States, from 10:30

Century Texts. 54th and E. Caron Bud. (562-760c)
Theater 1. The Great Mupper Caper and Popsys.
Ion 1030
Theater 2: Call theater for program information
Clements, 5680 University Ave. (563-6201)
The French Levisienser's Biomais

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Age Drive Ist, 8000 Broadway, Lemon Grove
(469-5328)
An American Wereword in London and King of the
Mountain, from 10:30
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Call fleated for program information

Informy Theolone, 1295 Fletcher ((469-7600) Theolon 1 Peternily Theolon 2 True Confessions Theolon 3 Looksy, from 10/30

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Coast Cinema, 827 Parm Ave. (429-4037) Galaxy of Terror and All the Marbles, from 10:30 Galasy of Terror and Air the Metrotes, from 10:30
Fleetin Tein, 4:55 fb. Chale Valle 4:42-8287;
Theater 1: Looker, from 10:30
Theater 2: Anthur and The Night the Lights Went
Out in Georgia, from 10:30
Heather Dette in 3:3

National 2 and New 780 a.c. (1970)
South Bay Drive In 2170 Coronado, Impariad Beach
463 2727
Theater 1 Stood Seach, The Scopey Man, and
Zender, from 1030
Theater 2 Schodard Paper and The State Serothers,
Treater 3 Looker and Altered States, from 1030
Theater 3 Looker and Altered States, from 1030

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Occording to the Confession of the Confession of

Treatment Commission in control of the Management of the Cascondido (745-6087)
Theatment 1: Residence of the Lost Ark
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Powers Playforces, 12945 Powery Rd., Powery Peway Playteness, 1295 Powey Rd., Powey (765-7118) So Fine and All the Marches, from 1930 Resealed Burnardo 6, 11740 Bernardo Plaza Court

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Thesiata 5-Indove, Irom 10(3) Star, 402 N. Hill, Oceanaide (722-2695) Blood Seach and Zombie, from 10/30

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CURRENT MOVIES

that they clearly do not measure up to, mideed barely come up to the ankles of the likes of Ray Charles. Aretha Frankini, James Brown, John Lee Hooker, and Cato Calloway, is not really detrimentable to the move and is certainly no disgrace. With Carrier Enhart, Henry Gloson, Stave Lawrence, and Twiggy; directed by John Landis. 1980.

"I (Frontee Drive In; South Bay Drive In; from 1030).

in, from 1030)

Body Heat — A movie culled from the decades-old ashes of film noir and the early novels of James Cain. Unlike the Rafelson remake of Cain's THE POSTMAN ALWAYS RINGS TWICE. trankness as to sexual word and deed, it is above all—and very much like POSTMAN — a stodgily old taphoned movie, a treasure, chest of received ideas the femme fatale, the oppressive husband, the one big score. The animalistic and addictive arx, the relentless jaws of tale. The desire to be the new James Cain exactles server a true aspiration for writer-director Lawrence Rasidan, who, for instance, in his script for scarcity seems a true appraton for winter-directly Lewince Kasidan. Newton-Execution Contribution of the C

teo Dree In, South Bay Dree In, from 10000 (1000) and a prevenie cast, dolled up with couble-treased suits and sicked-down faur, re-dress feel underworked countries. The couple of the substance of the substance

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PATERNITY

TRUE CONFESSIONS

hard-boiled lingo. With Jodie Foster, Scott Baio, Florie Dugger, music by Paul Williams, 1976.

"(Ken, 11/1)

microalions of HALLOWERY CAUSTING THE AMITYVILLE HIGHSCHIP IT EXCREDING THE EXORIGIST, and JAMS are never elistorated to the point of either EXORIGIST, and JAMS are never elistorated to the point of either than without a large plot of consuming upon the properties of an even larger plot of consuming upon entire instead of tiponing us of that write-director Ull Lommel as not quality and the properties of the properties and its several properties and pascul either the hard life of the Applications of either the Applications on the Country or the Life of the country mass connect croust. Application of the Country mass connect croust. Application of the Country mass of the Country Special Speci

Cadens Perpetus — Police per-secution of an ex-convict, with Pedro Armendarz, directed by Arturo Rip-stein, (Note: in Spanish; no English subtitles.) (La Jolla Museum, 11/1, 1 p.m.)

(Cal John Museum, 111. 1 pm.)

Coal Miner's Doughter — The man contribution traceable directly from Lorenta Lynn to the move on the risk — breadles, of course, her having lived it because, of course, her having lived it letterary from the advoict-to-auchiognous traceable of course, her having lived it letterary from the advoict-to-auchiognous flowers of the presence literary from the advoict-to-auchiognous form collectives would not concern to the presence of the control of the course of the presence of the course of the presence of the course of the fact the patients and coursely or the fact the patients and courselves of the fact the patients and courselves of the patients and courselves of

Continental Divide — Rocky ro-mance: rocky as in shaky, bumpy, stormy, also Rocky as in Mountains.

The sort of housespapement whem Paul Sovince brought back to like in SLOW DANCING IN THE BIG CITY — the Jammy Brasilinespate social wild be supported by the social of the proper whose could not sold of the social needed to lend creatibility to make the tragile disay-chain of contrived stau-ting the contribution of the contribution of off with a happy anding made possi-tion only by an at obtiertering just of background music With Blair Brown and Allen Goowtz, written by Law-rence Kasdam, directed by Michael Africa 1981. Cinema 3, Mira Mesa Cinemas, from 1030).

Cutter's Way — Mystery with political overtones, directed by Czech emgré Ivan Passer, with Jeff Bridges, John Heard, and Lisa Eichhom. (Fine Arts, from 10/30)

Deprisa. Deprisa --- A Carlos Saura

Fame — From Freshman auditions to Senior graduation, Alan Parker chaperones one entire class through New York City's prestigious High School of the Performing Arts. Parker's own lack of disophine, or tack of form, allows the students to con-at random among the conventions of the commign-day move and forth os-siping-artist move, and not neces-saily the best of both winds. certain technoid in cinema history by documenting the midnight fires of the ROCKY HORROR PICTURE SHOW cut, but only the faithful will be satis-fied with his easy acceptance of it as a means of Donysiac liberation. Eddie Batth, trene Cara, Lee Curreri, Laura Dean. 1980. *(La Paioma, 11/2 and 3)

For Your Eyes Only — A collection of lan Fleming short stories supplies the



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han Too stille, though, and too These modest attempts at a re-snly throw into bold relief the in-sing preoccupation with gadgets stunts. And the appalling. IRDAY NIGHT LIVE-level canca-

The Fow Seasons — American ver-sion of a Clause South move certifiering on three inside class couples with the common southern of the common southern of the couples with the changing of the couples of the common southern of the couples with the changing of the couples with the changing of the couples of the changing of the couples of the changing tool, the couple of the couples of the couples of the saccusated with a different season, making with common southern of the compt. The couples of the couples in the making with common southern of the couples of the making with common southern of the couples of the making with common southern of the couples of the making with common southern of the couples of the making with common southern of the couples of the making with common southern of the couples of the making with common southern of the couples of the making with the couples of the couples of the making with the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the making with the couples of the couples of the couples of the couples of the making with the couples of the couple



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so be founded on themail footboom ness and feetness of look. With the long-delayed arrival, at the Gallipoli butleforch things finally look up. The plan of viewing these climache events as if through the innocent level of the rocke soldiers has respired director. Pater Wes to become this finity ob-servant and riventive, and it results in a mphy watchable last couple of

(Creena Nation C. Creatment)
The Front — An externelly complex subject — the blackstess in New York feetwassen, creat — size blackstess in New York feetwassen, creat — size hardly, by two victims, director Martin Ritt and scrapartier Wilders Bernstein, who arought her wise to let us a good deal society the policial persuissons of the policial persuissons of the policial persuissons of the creatment supposalion, leventy wilder the policial persuissons of the nation of the martier. Rather, they rest.

Gallpoil — If BREAKER MORANT is the Australian PATHS OF GLORY, this is to CHARGE OF THE LIGHT BRIGADE. The method of making us feel the loss is the rather uneconomic one of forcing us to become quite close, over a lieisurely and meandering hour and a quarter, to two bright lads whose inendiship would appear

versity 10/30) deel on the matter. Rather, they rest on the convenient supposation, heavily years after the fact. But all the communities even marks are marks and saters which was a fact that all the communities were marks and saters which the fact that all the communities were marked to a communities which was a standard by three barnhed writers in retired. But and Bernstein have all the communities are supposed to the marks of the communities of the communities which was a standard by three barnhed writers in retired. But and Bernstein have elected to wright through the rations out engaging retires after handle the communities of the communities of the communities and the communities of the communities and the communities are communities and the communities and the communities are communities and the communities and the communities and the communities are communities and the communities

story set in Scotland, directed by Anna Thomas. (La Jolla Museum, 10/30, 9:30 p.m.)

The latend — Thoroughly preposter-ous, and aimot as thoroughly appeal-ing, story idea depot an evestigative repoter win od agai along his terivi-post of the properties of the properties of the properties of the properties of the boat disappearances in the Bermütal brangle, and falls prey to a ragtas, band of island outcasts carrying onli-the glorous tradition of the bucca-neers, or as the reporter picturesquely described inter-. A bunch of astablics





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(294 ON MON POND 10/29, 7:00pm (Japan) Tale of the supernatural set in a rural

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

(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 (Made, A Simple Story).

(308) THE HAUNTING OF M. 10/30, 9:30pm (USA) Atmospheric to century ghost story in the Jamesian manner.

(31M) NEWS FROM HOME 10/31, 1:00pm (Belgium/France) Structuralist of the loneliness and isolation of a young Belgian emigre in Manhattan. Direc Chantal Akerman (Jeenne Dielman, The Meerings of Anne). (NOTE: Resched 10/25; replacement for Le Pont du Nord.and Le Femme de L'Aviatsur)

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

GRAM ADDITION ROGRAM ADDITION

(IMM) DEPRISA, DEPRISA 11/1, 4:00pm (Spain) Latest film by Carlos Saura (Cria, Elisa Vida Mia) studies a gang of delinquent youths in the slums of Madrid. Winner of the Golden Bear (Best Picture) at the 1981 Berlin Film Festival.

one Conjunt least Loss reclusers at une 2005 Gentin - Investigation - Technology Confunction - Confu



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FESTIVAL CALENDAR

	1:00 p.m.	4:00p.m.	7:90 p.m.	9:30 p.m.
Thursday, October 29	Section 1		solo Semon Pond (29A)	Celeste (29B)
eFriday, October 30			A Bad Son (30A)	The Maunting of M. (308)
Saturday, October 31	News from Home (31M)		Olivia (31A)	Madame Wang's (318)
Sunday, November 1	Cadena Perpetua (1M)	Deprisa, Deprisa (1MM)	and out All Laughed (IA)	on Oliey All Laughed (1R)

CURRENT MOVIES



CURRENT MOVIES

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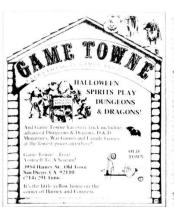
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have considered taking a siding tone toward the little seggesting that perhaps what Germany needed was not a er amount of infantilism and g-out With Angela Winkler, Adorf. 1979 Vario Adort. 1979. (La Jolia Village, from 10:30)

True Confessions — Unintelligible resistent of the John Gregory Durine movel unintelligible in such small matters as what's being said at any particular merit all. Research and a second property of the second property of the second property in the seco

sterms a termarkable coincidence tather than one element leading logi-cally and inevitably to the other Di-vergent streads of sentementarly and scabrourness do nothing to alleviate the incoherence Good collection of 1940s cars, however. With Charles Durning, Ed Flanders, and Kenneth McMillan, directed by Ulu Grosbard. 1981.

1981.
* (Center 3 Cinema 1, La Jolla Village, Oceanside 8, Parkway 2, Rancho Bernardo 6, UA Glasshouse 6)

marijuana pull piece is simply a stinker (a pot stinker? a stinkpot?) Gas masks are advised. With Stacy

Wizardi Serrico Iction cathori Mizardi Maga angipue di Celevia opo di Maga angipue di Celevia opo di Maga angipue di Celevia opo di Celevia di Celevia opo di Celevia di Celevia angi Mat Simptine possibiletti ani Hei Cali, Cooksi Niji Bashiri deepin grajaredi turkenesi (e.g., the chart dei McC. Fedici round red losse and Peter Fall's Columbo vege 1177.

*(Sports Arena 6, 10:30 and 31 mid-night) Young Frankenstein — Mel Brooks' insular spool on the old Universal Pic-

On that score, he noses alread of his closed competer is score normely. Wordy, Allen, who has long gravitated lowardold moves in search of subject matter, but whose comic copies achieve the proper conemals style highwarddly at best. Same goes for its acting style. Whether he is impersonating a bank robber, a Latin American revolutionary, a robot, or all Bogart fough guy. Allen is always underturned by jis seelings of imposture.

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Transport form of the product of the Beef. Help yourself to the Juices, Salad Bar, assorted Desserts and Champagne Fountain

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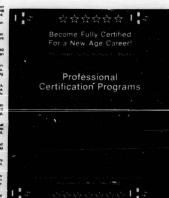
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Volume 2, 1981

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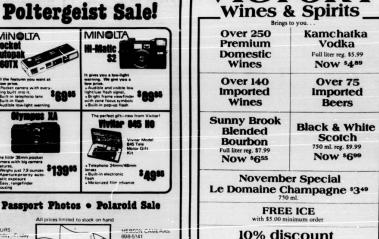
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1973 TORNO FATBACK dismarding in North County. You remove and Save much bucks. Doors, \$25 each, or low as life 1973 \$74-9642.

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1995 Sept 1995 Se

DOCK BUMPER to Food full size pickup, by Her-culer, Bumpers, Like new, 8000 pound trailer words, 195-2 floorigluss bucket seuts, need up holoser, 3-80-448-75.

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85 000 mars with inbuilt engine, uses regular, 31850, 8 ab 452-3150, 452-0646. 1979 OLDSMOBILE Deta 88, V6, by original owner 32,000 actual miles all service records available, all optional features. 279,4909 after open and on weekends.

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HONDA GENERATOR ES-3500, excellent condi-tion: 5775, 2 wide VW rims, 515, 278-3194 or 452-7817 evenings, keep trying

1972 FORD MUSTANG, air conditioning, white and blue, power steering/brakes. New paint, shocks tires muffer. Very rice interior, excellent condition, good mpg, great buy, make offer. 277-9167.

1976 SEVILLE, 90.000 miles, red/red, needs paint, good mileage, runs great, will get you to 150.000 casy. 55000, think about at 436-0526. 1966 MUSTANG, RARE 4 speed, GT model, 72,000 original miles, factory air, good tires, runs excellent, AM/FM stereo cassette, spinner hub-caps, \$2350, 292-8355.

1973 FIAT 128 St. coupe, immaculate condition mechanically and aesthetically, new tires, struts, paint, tune-up, 25 mpg, \$1500. Worth \$2700, 270-0214 earnings.

1968 VW SINGLE cab pickup, great condition. 442-8313 after 6pm. 1976 HONDA WAGON, automatic, new tires, new brakes, \$2100. Tim 226-8528 after 6pm, or leave message.

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CHAINS FOR 600-15 VW Bug tires. 525 or best offer. 942-3382 evenings. Encinitias.

1970 FORD GALAXIE, automatic, 5500 or best offer, Pat or Rick 697-4990, 460-8149

1979 VW CONVERTIBLE, white/white. Show-room condition: 12,000 miles sharrowers car cover, bra. \$11,000, 455-5334, 453-1798 SUBARU, 1971 FF1 station wagon, good trans-portation, 30 mpg plus, 5650, 444-0909 after 4-30om

1974 VOLVO 142 GL, 4 speed with overdrive, 4 cylinder, 30 mpg. leather upholstery: surroot new paint, brakes, and muffler. Very nice, asking 53500 583-4533 after 5pm.

1958 PLYMOUTH STATION wagon, good en-gine, new tires, body OK. Needs some work, 3400, 445-2374, 445-2311, Cass or Greg. CIRCLE THIS ADI 1957 Chevy, Rbrary book says it's worth \$1200 Good 283 engine, automatic, 4 door, pretty good body, \$699. Must sell, 466-0840

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UTILITY TRAILER with camper. Carpeted paneled and weather-proof. 6' x 8'. \$500 265-0403 after 4om.

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1972 MRCURY MMDUS 8 parenty in age;
ANA ROMEO 1972 4 does spon sedan new parenty in age;
age good of set, entire works and sees.
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MMS (ACCIOET also works)

AM/FM RADIO his Datsun B-210: 525-228-3194 or 452-7817 evenings, keep trying COMMER CAMPER, 1964, fixer upper, fully equippert poptop roof, sleeps 4-6, Pacific Beach 1450, 262-3824

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1978 LANCIA BETACOUPE, clean, sporty, many extras, must self. Asking price reasonable, well taken care of 237-7155 days. 232-2423 evenings, weekends. 1965 VW BUS, camper interior, runs/looks great, rebuilt transmission, \$1500, Bob 273-5159.

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CHEVY TRUCK parts. 1947-59. Many good used parts such as grilles, running boards, bumpers tailgates, fenders and lots of small parts. 469-3054. 1973 TOYOTA CORONA Deluie. 2 door, au-tomatic, AM/FM, 75,000 miles, some cosmette rust. May require some work, 5650 firm 42-1915.

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CLASSC COLLECTORS 1964 Food 1-Bird, exect-lent condoon, all auturnatics, 2000 469-1121.

WHEELS — DODGE chrome-spoke, 5-lag, 1588
with stems, ruts, set 575-455-0049.
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1978 ELECTRIC CAR, street legal, fully enclosed, seats 2, 6 rechargeable batteries, Recharge 30 minutes, will run 24 hours. See at 3307 Midway Drive, Barn-Sprt daily, Mack 224-6895 1970 VOLVO, 4 door sedan, runs good, body fair, Good buy, \$1100, 583-9043.

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WINNEBAGO, 17: 1967, isolas good, runs de-cent, ideal for a rent-fire lifets/er Parly price at windows, etc. Runs on propaire or gas. Good 2000, 1800 27: 4766 weektally 9 runs on rent price or program Canad 274-067. C bucket seats, new tres, camper shell, rebuilt 350 and clutch, CB, excellent condition, \$3250 746-3148

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1960 PLYMOUTH VALIANT, runs well, body in good condition, brand new exhaust. Needs some interior and brake work. Nearly a classic—investment potential David 255-9178 evenings. 1976 DODGE MAXI window van, 360 with all extras Custom, carpet, new radials, AM/FM tape, CB, much more, Max 466-8821.

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1978 MGB CONVERTIBLE, AM/FM stereo, new radials, good condition, 53795. Mike-455-0827 or 457-2307. JAGUAR 1961, white: 3.8 MK11, automatic AM/FM stereo tape, wires, Michelins, wood intensit engine just overhaufed, mint condition, best offer, 239-0222 days, 942-3141 evenings. 1970 VW FASTBACK, stick fuel injection, one

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1977 OEDS CUTIAN Supreme? at conditioning power strengs power bales. AMJ FM sale some ray 68 000 miles. Not a beauty but dependable for 900 Call 436 0703.

1979 POBCHE 942, 5-speed, surrout leather with risk highlights, AMTM control Blaupante power windows, unforms, 6-mater, new bet-gut travel up. 6, ingisterrol Like-new condition Dark Brown with an intense. Many more cytos must see: 275-1797.

1963 MGB CLASSC rebuilt engine new top good condition; 5140C 440-9621 VW POPTOP CAMPER 1969, excellent condi-tion, cassette retuit 1971 origine, new bulles, paint muffer, external oil cooler, extrus. 52800 942-1623, 5-9pm.

Motorcycles

SUZUKI SED ANOTORE YOLE, 1969, fair condition mechanically sound. Great power, 5400 481-3465.

YAMANA XT-500 Enduro. 55 mpg. perfect all around bike new ties and hubes species and chain quantz light Emithals supertrap and more Must see: 578-6749.

1975 HONDA 360cc, 11,000 miles, excellent condition, 5675 or best offer 1976 Variatia V2X Monoshock, excellent purering conditions, 3575 or best offer Trafer, 1150 Wish 465-3539

175 HONDA, 1970 Low mileage, crash bur and hidred included. Street Date, 1280 Call 212-4046 evenings or early morning.

1977 YAMAHA 400 ENDURO, reliable bike for street or dirt. Rurs great, really clean. 5700 222-4425. MOTORCYCLE PANTING, speculating in lar-quer, aciylic enamel and polyurethane. Average pince for bank and selectives. 175: Top quality work. 226-2009, please keep bying.

HONDA CB550, 1975, good condition, 1650 232-8677 after Spin.

1975 KAWASAKI KZ 400 Electric start, custom selat, costs bars, CB, backlest, rack, new tires, and battery 1700 286-5643

HUSKY 250 motorycle engine, good condition, disassembled, some new parts. Weight set, 300 lbs. Like new. 466-2604.

2 YAMANA XT 500s, 1980. White Brothers, Girling, K&N, turns good 1978. Needs motor work Many extras. Both for \$1250, 578-7186.

1979 HONDA TWINSTAR 185cc. 25 mpg. only 1700 mies, always garaged, absolutely like new Save \$400 over new one. \$1250, 232-2552.

1977 HONDA CB400F 5500 1973 CB350F 5450 1978 CK500 needs timing chain, 5750 1979 CM185, 5750 1976 MT125, 5350 1975 Suruk 500T 1650 384 1533 1980 SUZUKI 1100. This thing is impeccable. Red and only 3000 miles. \$2950, 453-0267.

1981 MOPED US built Murray moped with Puch engine. Ridden only 6 months, Include banket, lock. Over \$100 new, selling for \$375 457-3966 evenings. 52 CUSHMAN EAGLE SCOOTER 100% restored mint condition, collector's item, \$1200 756-3823

1972 HONDA CL350, street bare, new battery and other parts, needs work asking \$275 or ber offer. Bill 239-8313

TRUMPH 500 MOTORCYCLE 1969 rebuilt en-gine and transmission, original shape, 1650 467 1381

1978 KAWASAKI KL2SO ENDURO, very good condition, one owner, 2500 miles, \$800 753-2462 days or 942-9672 evenings.

1977 HONDA XR75. Red five speed, stock laid down. Shocks/shock boots. Bored to 82cc. Ex-cellent condition. 1350: 444-1815. 460-1541

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1978 YAMAHA 750 SPECIAL 11,000 miles, black fouring faring rack new Continentals, box, some extras, excellent 11750, Scott 280-2696, 565-2036. 199 MF ASSEMCE, SIXE Not improcess ore convergence of the convergence

OCTOBER 29, 1981 19

1981 HONDA XIBOS Beauthal condition low minings like new Endure Will senter 1990 Main 440-8332 Wall consider tracks

1961 HODAKA ACE 90s, fruir spendinal blan 5150 1974 Person (KTM) 125s, six spendinal blan 5150 735-0673 1978 HUNDA SSIK Besublui girage kep 14,000 miles. Windummer fairing Kelki rathaud Owned by mechani. Dicale applicate \$1500 Will set \$1,500 or other 281/2315

GREAT BIKE! 1978 Honda CX-500 shaft drive water-cooled Vesco faving laggage tack less space tres, helmet, many extras, low miles 52195-931-9239.

SUZURI TS100: 1974 excellent condition extra pair of tites. Helmet included: 5275: 270-2731.

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1979 SUZURI RM 125 motorcross, immaculate condition, \$700, 584-0656 or 236-3067 work.

MOPED PUCH MAXILUXE, 1000 actual miles & in great shape, 5325, 459-8132 evenings. MOPED: 1977 PUCH basket heavy duty chain & lock, not pretty but engine in good shape, runs well. \$220. Michael 234-1640 weekends & eve-

MOPED, 1978, 1400, ske new excellent Love-seat, 130, dark cream color, Kathy, 436-8317 HARLEY 1980 FLT full dress. AM/FM/CB gauges foot prigs tog lights fender lights, extra chrome throughout, drilled disc brakes, plus morel 421-2439.

1973 BMW MOTORCYCLE 750cc Jow mieage Auon faining, Wilcom bags 8 box. New mufflers cover, all good condition. 51900. 488-2571 eve-nioss.

1978 KAWASAKI. 1000 LTD rarel 5000 miles: es-cellent condition. Triple disc brakes. Adjustable backrest. All chrome: including tuggage rack. 94000 mested. 52300. 2(1-1983. 1978 KAWASAKI DZ200, plexiglass faving, lug-gage rack, 65 plus mpg, excellent condition 51500 425-1584 after form.

1975 HONDA CB 350 fairing bags, new bres, nuneup, 15,000 miles, custom exhaust, diige seat with backest, \$1000, hade for aluminium bass boar & trailer, 265-5581 or 447-4554.

1980 K2650 KAWASAKI great condition, special seat, garage kept, need money, make offer 942-5676

BUCKS FOR BIKES, 175cc or larger street bikes in any condition. Immediate cash if no answer ploate lower message, 295-1803.

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1972, HONDA CLISIO, ruins but needs some motor work, good ties and battery, looks far sins 295-1803. "Only the continue of t

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582-641's: YAMAHA RUDURO in excelent new 1972. Prey Breates, quality light excelent times Looks constant have regime 1490 or please maker am open 460 0x please maker am

offer 180-896 | YAAMAHA 360cc Enduro, nev. times and 1973 YAAMAHA 360cc Enduro, nev. times and 1973 YAAMAHA 360cc Enduro, nev. times and 1974 Hardward 1975 Georgie regions 181-09732 Georgie regions 181-09732

MOTORCACE HILMET with vision 381 was reviewed to contact. Carlo 265-fewed workers. See 182 with vision 265-fewed workers.

SUZUKI TS250 Savage, very good condition, never raced low minage, asking \$475, 273-8383 evenings, 237-5382 work. Literature 155-1772 Centre 155

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BICYCLES BICYCLES BICYCLES Before buyin compare our Milute, SR. Peugeot & Milua models & pices. Threshold Bicycles, 3461 graham Street. 270:1820.

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27" 10 SPEED, 23" Puch frame, alloy cotterless cranit. Avocet saddle, ridden very little. Excellent condition, \$165, 277-8672.

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WANT GITANE TRACK standard or similar cheap-mark bike: 21-23 11 274-5797

10-SPEED BICYCLE, 21" mems frame, good con-ation. Martha 238-8602, 275-2466. MONARCH BIRE HELMET, 520 or best offer Mutay 226-2044

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1971 KAWASAKI 100, runs. Must sell, 575. 283-3035 ov 275-0774.

SPIRT OF AMERICA sidecar, some mounting hardware but not all, \$400, 222-5688 leave name, number, and time you can be reached. 1979 HONDAMATIC 400, automatic transmission, only 2600 miles, excellent condition, clean, like new, crash bars. Asking \$1350 or offer. 299-8133.

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MALE 30, ENERGETIC occasionally interesting athletic, into music, art humor, goodlooking interested in meeting women who prefer friendship before romance. Box 9228, San. Diego. 92109.

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CHIAMAG Bits to Master Thanks forms all and used to it again and strong the where their throws with the "pulled Todath in the control of the Contr GIRLS HAVE you ever written to a prisoner through these columns, if so, this writer wants to hear your thoughts, expenences, feelings, P.O. Box 16348, 92116.

The your Boughts represents, lerings PO to 1648 (27) 6 or other hand, you might make my leavest for the part out of the result of truge — not could be rest! I wark when I wark Abbasiny (so — Thinks ROTHEL desprese — "Moustains" to make a work of the section of

arms7 Chistobal.

TO BE HORSET as an interested male, I just want to meet more interesting, nonsinolaring women, who are sequent children, or end diags. Whatever restorably and everpose sel finite be horset. Responses to include reasons why you are interesting its must have a pin to a photo and the content of the conten

DECENT-LOOKING reasonably intelligent guy.

22 celling basings are sound also of meet inmeeting lady Let's get together 6 see what we
have in common Box 7079. Sin Diego, 92107.

ALAN FEAR GK

483-4481.
GENTLE: PROSPEROUS, ex-Boston man, 31, would like to connect with a near-to-woman, 18-35, who is outwardly gorgeous & inwardly generative, so that we major explore & share some of the surpluse & suprises of California hung. Tim. PO 80x 3395, La Joha, 9/208.

Will, PAY \$100-\$500 to 5 women with medium to longer hair to get it cut short. Call 286-6310. leave name, phone for Dug Jones.

SINGLE MEN Meet single, professional woman, 29, new to San Diego. Believes stable relation-hips Degin as finicipality, inward attractiveness, honesty, sensitivity, intelligence, personal finan-cal security important. Engo couldoors, valids, music, sports, variety, Senious replies, 3308 Mid-way Drive. Suider 498, 8711.0

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SENSUAL INCURABLE ROMANTIC, mid-50's

ULLIAM MACKEY, the big Mac, you can't miss. Drivers a chump car, 200-NHX Correction, Regal, not Riviera, white over balby blue, a 76. See.

TERMARUS: PATIENTLY I await to serve. My only consolation the greater my hunger the sweeter the access Sunny.

LACY — ALSO desiring ferminine talk, sharing, if felt good vibrations from your ad. Would like to know more. Please reply. Alma. 9-IRLEY, I wuv you - belief me - Alan.

VERY ATTRACTIVE, intelligent, gentle male, 37 in an unsatisfying but necessary marriage, is there a woman out there in a similar situation?

LACY — I AM 22 and attractive and would love to enjoy your company. But when and how could I ever meet you? Signed Rock Candy.

ORDINARY MAN, 36, nondescript looks, average build, insignificant accomplishments, seeks ad-venturesome, independent lady to share explor-ing new idesples. Suite 372, Box 5000, Solana Beach, 9207.

GAIL PLEASE call me again. Aloha Dave. HAVE FUN — Learn to square dance — beginners class starts November 5: Lafayette elementary School, 6125 Planewood Way, Clairemont, 278-1055 or 278-6837

LADY, 40s, sincere, intelligent, affectionate, leeks male who emoys outdoors, theater, travel-ing, boating and fishing, trips to Mexico, P.O. Roy Still, Impairil Beach, C.A. 2019.

GOREAN FAIR for 1982 will be held in the Los Angeles area Attendance will be controlled and imited. Wamors and Kajira contact: Tarrisman, 578-05-75.

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FEMALE ROCKMATE needed, neat, responsible, for same, 3 bedroom, 2 bath, pool, and laun-dy room, 513 plus, 1/3 unities. College Grove, area, 287-294, after 5 pm.

RODIMMATE FOR brautiful La Jolla condi-Caryon view, pool, wisher, dijer, dishwasher, own room, quiet congenial atmosphiere, \$225 share expenses, Paul Sue 457-423.

NONSMOKER FRIENDLY, conservative, ver health-conscious, mature and responsible. Stat College area for December 1, 287-4302, 9-5pm ROOM AVAILABLE to male 25 or older in Serra Mesa home. Must work days, \$160 and 1/4 utities, \$80 depost, 277-3267.

FEMALE NONSMOKING roommate for 4 bed room, 2 bath house in Mra Mesa Share with couple in their mid-20s. \$200 month, utilize included. 695-0618.

FRIENDLY HOUSEMATE needed, nonsmoke New house with spa, pool, washer/dryer, mos furniture, cats. Child considered. Gany 267-6969 FEMALE ROOMMATE to share 3 bedroom fruse in Lemon Grove. Own room, very large froste, quiet neighborhood. Fireplace, dish-washer, laundry facilities. 1175 plus utilities. Pat 263-7602.

ROOMMATE WANTED: Prefer female for nice 2 bedroom apartment in Lemon Grove. \$150 month. 469-4356.

315 COMPANY male roommate wanted. Beausiful Point Loma. Nonsmoker, \$275 plus 1/3 utilities and maid. Sandy 232-5191

2 ROOMS OPEN in Claimement nouse. First toom with connecting bath for \$160 a month. Second, room with built-in bar and cabinets. \$175 a month. Both \$130 deposit. 1/5 utilities bit. \$69-0089.

ROOM WANTED. La Jolla, University City, \$285 maximum. Quet, nonsmoking omnivorous sec-retary, 33, seeks quiet lodgings in tolerant, polite-household. Laundry facilities required. Tina 275-2824. MISSION HILLS, desire responsible female adult to share with other straight professional avorman, large carryon home with pool. Private room with wew, \$184 per month. 574-1210.

BLACK MALE businessman and daughter, years, seeking house or apartment to share in Mira Mesa or Del Mar areas. Sig 481-8181 days.

FEMALE ROOMMATE, mid-20s, professional New 2 bedroom, 2 bath townhouse bay area fireplace, microwave, pool, jocuzar racquesbal courts, smoler OK, 5262 50 month and utilities 272-7257, 291-8768.

FEMALE NONSMOKER for beautiful north Claremont home: Excellers neighborhood, fu-nished (except bedroom), washer and diver \$156.66 plus 1/3 us/stes 270-8983.

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LONELY MAN. 36. sensitive: creative, professional. I need a good woman for a very special relationship. Send particulars and phone to P.O. Box 99812. San Diego. CA 92109-0820. THANK YOU to all who responded to my ad (Good Wornan, etc., P.O. Box 99860-L. Sute 011). I've been swamped with replies Please have patience! Thanks.

MODEL/ESCORT, female, deseed by attractive caucasian businessman visting San Diego Must be positive person and nonsmoker. Apply with phone: Larry, P.O. Box 2744, San Diego, CA 92112

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COMMATE WANTED to start a house on Mission Bay Pacife Beach are Close to al. 3 SOUTH MISSION BEACH, own norm in ocean bedroom house while per said, sugar, Clust-vorting adult or student \$250 monthly. Alan 270-3375.

ROOMMATE WANTED for large 4 bedroom house in Cairemont. Large den, frieplace, 5125 per month plus utilities and deposit. Available November 1, 565-9757.

ROOMMATE NEEDED. Bonita area. Quiet pro-fessional male seeks same qualities in toommate to share 3 bedroom home. No smoke, drugs 5225 plus 1/2 utilities, 267-1729.

EAST Mission BAY need itershoking female who is witing to cook out ascernal, to share very large home with female male, and 2 uniques Rent negotable, 274-41-44.

SHARE LARGE Encircus home with couple near beach large said quet atmosphere. Respons-ble and brain must work No smoking. Doug or Pain 342-0439 after spin.

ROOM FOR RENT, Mira Meia condo, Pool akuzzi, washer and dryer, \$180 per month piur 1, 5 of udates, \$46-2709.

HOUSEMATE WANTED to share 2 bedroot house with professional male \$200 per more Encurities, washer, dryer, fireplace, pate November (436-3942

ROOMMATE WANTED male or female Either working mights or working days and attending everning classes. Fireplace: garage easy freeway-access. Need by November 1, \$187.50 plus unities; \$71-7799. FEMALE TO SHARE DESURED 2 New

icommunity with pool jacuzzi, prvate backyard in kinita. 5170 plus. 1/2 utilities. by November 1 (67-3609, 421-6576.

ROOMMATE TO share spacous house with single mother child OK Privite room, bath and entrance, plano, palio, lauriusy, near freeway 5, Clairemore, 5220, 275-0157.

FRENDLY NORMAL female smoker with 2 cats

looking for someone responsible to share nice South Clairemont, house. Bedroom furniture available, \$200 monthly rent, 483-0108.

CHRISTIAN ROOMMATE wanted for 3 bed room, 2 bath house in La Mesa Quiet location with view. Walt 463-1991

\$175 PER MONTH, room for rent in 4 bedroom home in Trenasanta Nonsmoke, Located in park with recreational facilities. Private bath-room, \$65-1577. ROOMMATE TO SHARE 3 bedroom: 2 bath condo in Powar Own room bath extra closes, laundly, carport, pool. 1200 plus. 1/2 ubities, 748-7780 after 6pm.

MALE ROOMMATE wanted to share 2 bed-room 2 bath apartment in Mission Beach. 5185 month plus 1/2 cable and electricity. Deposit 488-1100 after 6pm.

FEMINIST ROOMMATE wanted for 2 bedroom apartment, 1/2 block from beach in November, 1/40 ptg. critisis. Jane 228-7612 after 5-80pm

ROOMMATE TO share 2 bedroom. I bath house in Mission Beach with responsible temple in 20; students welcome, nonsmoker preferred, 3250 month, 488-3763 evenings.

ROOM FOR RENT in targe private home in La Mesa. Prefer college student or young employed adult. Many extras. \$185, 463-7363.

NONSMOKERS TO share Spring Valley house. Many ameniors included: 5200 morethy, in-cludes unities. Available immediately, Refer-ences requested: 479-0466 after Spri.

FEMALE ROOMMATE wanted, 3 bedroom house, furnished, waterbed or regular, color TV, \$180, 1/2 gas, and electric. Spring, Valley, 461, 2194.

ROOMMATE WANTED. M/F Straight, nonsmoker, nondrug user. Near, responsible working individual. Near Balboa Park on Hawthorn Street \$100 month plus utilities. Gene 234-1646.

FEMALE ROOMMATE Dei Mar Nonsmoking, responsible: professional to share beautiful quiet condo with pool and jacuze: \$170, available November 15, 755-2340.

ROOMMATES NEEDED to share 2 bedroom split level apartment. Pool, sauna, recreation room. Own room for \$220 or share missee room for \$125. Electric Planting. 464, 159

WOMAN-IDENTIFIED woman housemale wanted in La Jolia. Near bus, rent reasonable 454-9207 evenings. SOLANA BEACH/Dei Mar. bright and breczy.

pool jacuzzi microwave 25 years professional person 1350 plus ublities/month 451-4732 481-1618 month Upstairs sunny condo, own ruom, block ucean, to share with grad male thoughtful nonsmoker 488-0295 keep trying

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POOL AND JACUZZI your style? Nonsmoking female, over 25, to share 2 bedroom 2 bath condo in state area Laundry, dishwashe: 287-5548.

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CHARGE PSYCHOLOGY student desires browing in Sin Diego or North Court in the before the student should be shown that the student browing in Sin Diego or North Court in the before the short MITS but II. Vallet I half shirt change for the short Court in the before MITS but II. Vallet I half shirt before the shirt MITS but I have been shirt to be short MITS but II. Vallet I half shirt with Sin Diego or North Court in the before the shirt will be shirt to be short MITS but II. Vallet I half shirt change for the shirt will be shirt to be s

SPRING VALLEY room for rent in 4 bedroom house. Young, working people ni smokers, \$125, 479-1083.

AND DAY DAY OF TAMENY 270-0278.

**ROCMANTE WANTED straight male: 28-55.

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I AM LODING for a 1 bedroom house in the North Face Wild I Section 1 bedroom house in the North Face Wild I Section 1 bedroom house in the North Face Wild I Section 1 bedroom house in the North Face Wild I Section 1 bedroom house in the Will I Section 1 bedroom house in the Will I Section 1 bedroo

LA CODIA, time breachures, 4 androom. 202 49-386 androom prints for finding and the finding an

BONITA SOUTH BAY area. Female, male partners wanted to find & share housing with nonsmoking male, 38. No pets, John 569-9133. ROOMMATE FOR QUIET Clairement home. Looking for someone who is neat clear, non-smoker. No pets. \$165 plus unities. 278-3194 or 452-7817 evenings. keep trying.

change for branquistic missage and or house, and some control, and the second control of 3115 MONTHLY PLUS 325 deposit, unities in-cluded. Share 1/2 bedroom & large home with 3 guys. Mellow atmosphere: Employed person only. North Park. Smoking, 282-0186. SINGLE PARENT with 11 year old son, needs same to look for and share apartment central location. 25-40 Clean, neat, no drugs. Gabnelle 226-1545 leave message.

125: 479-1083
ROCHMATE NEEDED for 3 bedroor 12 Dath nouse in Facilities bedroor 12 Dath nouse in Facilities bedroor 12 Dath page 1269 months; Facilities page 1269 months; Facilities page 200038 from Day, Dam or Tammy 270-0278

MATURE. RESPONSIBLE, vegetarian. non-smoker, financially secure, professional who is joyous about living! incredible South Mission Beach home. \$295 monthly includes upities. 276-7924.

MALE OR FEMALE roommate wanted, share 2 bedroom apartment with young professional Claremont area near Batboa. \$185 monthly & 1/2 utilities. Chuck 571-6220 home or 277-8900 x1398 work.

MATURE RESPONSIBLE roommate wanted to share large 2 bedroom, 2-1/2 bash condo near UCSD: 1300 & 1/2 utilities. No pets or tobacco pinase: 455-1153 evenings.

SOUL MEAL som with bilt reacht house.

Called amorphism find did ceach maximum of agree to the called amorphism find did ceach maximum of agree to the called amorphism find did ceach maximum of agree to the called amorphism find did ceach maximum of agree to the called amorphism find did ceach maximum of agree to the called amorphism find did ceach maximum of agree to the called amorphism find did ceach find and amorphism find did ceach find and amorphism find did ceached amo FEMALE ROOMMATE14 bedroom house, beau-tifully furnished, secure, pool, laundly. Master securiori is bath 1275, single bedroom, 1225, plus unities. Cynthia 755-3223 of 436-4975.

ROOMMATE WANTED, nonsmoker share ex-proses in 2 bedroom furnished apartment. Bug free: \$165 total Kensingson; 282-8627. FEMALE ROOMMATE responsible neat quest to share spacious furnished 3 bedroom house near 305U. Nonsmoker no pets. 1150 monthly 1. 3 upitios. 287-4369 after 6pm.

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PERMER ECOMMATE of Mark 1980 Namin 1840 N

CLAREMONT: Large home with yard, washer, giver, fireplace, 5175, 268-0917.

FEMALE WANTED to share 3 bedroom condo with 2 other people. Sierra Mesa area. Pat 278,4379

SHARE NICE 2 bedroom, 2 bath in La Mesa. Pool, lacuzzi. 5195-698-1608.

FEMALE. RESPONSIBLE, over 25, nonsmoker, Serra Mesa above Stadium. House with view, own room, share bath with female. \$155 plus 1/4 unities. 292-7000 leave message.

FEMALE ROOMMATE WANTED for Pacific Beach apartment 2 bedroom 2 bath, newly furnished, pool HBO phone. \$250 monthly is half electric, deposit, pulsonic, Skip 273-2824.

WANTED FEMALE nonsmiking Christian roommate. \$150 monthly & 1/3 utilities. Will consider lady parent with 1 child. Encintal 436-8839.

ROOMMATE NEEDED to share new condo in Scripps Ranch. Pool, jacuzzi, şauna, etc. No pets, nonsmoker preferred. 1250 range. 578-3996 or 566-3719 after 6pm.

MALE ROOMMATE NEEDED for Solana < ondo Master Leducom with own barn. Many rice extras. 1260 plus 1/3 unities. Parity furnished Jim 481-0818.

WOMAN ROOMMATE wanted to share a fantastic nice place including ands, laguori & larm view. Carlsbad. \$150 monthly plus utilities. 438-2517

WANTED: MALE OR female to share 3 bedroom furnished house. Prefer student, nonsmoker, no pets. \$145 & \$75 depost & 1/3 utilities. Available November 7: Luc 267-2596 or 437-7091.

FOR YOU, IN A home atmosphere located between Mesa College & UCSD, moderate ren. Wine for details to: RNL P.O. Box 22053, UCSD, CA 92122

MALE ROOMMATE NEEDED for 2 bedroom house in North Park. Looking for responsible, steadily employed, quiet, educated non-smoker, 25 to 30, to live with same. 282-1572 evenings.

CROWN POINT, home looking for 4th room-mate, nonsmoker, female preferred. Bay view, fireplace, washer & diyer, s155, first & last, s100 deposit, 275-3228 or 220-9933.

MALE, 27, CLEAN, neat, tidy, responsible, employed retromoking, vegetarian needs to share your Leucadia or Encintas rental now, to 32/5 monthly. Howard 436-1814 or 438-3622

ROOMMATE WANTED FOR quiet Clairemont home Looking for someone who is neat, clean & nonsmoker. No pets. \$165 plus utilities. 279-9219 or 278-3194 keep trying.

WANTED, A LARGE bedroom in a nice house with no pets for under \$200 by a dean, respons-ble, working guy, 31: 287-2267.

MALE OR FEMALE professional to share 2 bedroom/bath apartment with magnificent on view. Smoker. \$200 plus. Available now. Jane 294-9204 or 233-1404.

FEMALE ROOMMATE to share room in Ocean Beach apartment half block from beach. Neat, responsible, with income \$100. Available now. 226-6173 keep trying.

180 DEGREE OCEAN view. Cardiff beach house, freplace, jacuzzi, fruit trees, garden, 4 bedroom, 2-1/2 bath, loss of privacy. Prefer next, responsa-tic out-going, nontrinoser to share with feature medical professional, 28 years. Good dog OK 5355 monthly. Debbe 942-2603.

ARTIST. NEW TO area, wants to share house I'm 32, employed, neak good cook, nonsmoker like space, sunlight, peacefulness, no drugs. Prefer Hillcrest, Mission Hills, to 1250, Jeff 296, 3377.

ROOM FOR RENT in La Jolla, partially fur 3165 morathy. Share both & kitchen, Lam slightly eccentric. Perfect for quiet, flexible cooperative, self-reliant individual with few possessions. 456-0845.

FEMALE ROOMMATE wanted to share 3 bed-room, 2 bash home in Mira Mesa. Must be re-sponsible, cheerful person. \$160 monthly plus utilities. 271-5407. NEED HOUSING TO share? Looking for a com-patible roommate? "Tace Mates" has what your looking for. North. County's new Roommate Service. 985 South Santa Fe No. 38, Vista. 941-5550

NEED A ROOMMATE? Come to San Diego's oldest & largest foormate service, since 1979. Homemates has an October discount. Call 291-9643.

FEMALE ROCHMATE WAYTED, responsible, clean, nonstrucker, no drugs, 21-30. Platonic only, Share light 2 bedroom, 2 bath condo, Pool, washer, dyer, jacuze, 2 car gladge, racquerasis in full security complex. Walk to USS, UTC. La. Joila Village legate Own prione. Water, gas 8 electric paid, 1350 plus deposit. Bit 447-4928. 8-5pm weedsloop.

FEMALE HOUSEMATE to share beautiful Mira Mesa home withyoung professional male. Own bath: Laundry, deck, freplace. \$200 and half utilities. \$66-7417.

WANTED: A large bedroom in a nice house with no pers for under \$200 by a clean, responsible, working guy 31, 287-2267.

ROOMMATE WANTED for quiet Clairemont home looking for someone who is neat, clean and non-smoker, no pets. \$165 plus utilities, 279-9219 days or 278-3194 evenings, keep try-

180-DEGREE OCEAN VIEW. Cardiff beach house. 4 bedroom, 2-1/2 bath. Prefer near, responsible, outgoing, non-smoker to share with female medical professional, 28 years, 5325 month. Debbe 942-2603.

ROOM FOR RENT: Own half bath, kitchen/ bundly pmittiges, lots closest, quies migration-hood. San Carlos. Prefer female, responsible, nonsmoker. Short term OK. 480-6086 4-10pm. FEMALE TO SHARE new, large, furnished apartment with heated pool; jacuzzt, laundry in Lemon Grove. Own room, near all. \$110 month. Bob 466-1116, 692-2243.

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274-86, post prozes sums 1500 first CACACI Solution from the 1500 first force of the 1500 variety asset today.

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3.000 NEW ITEMS IN STOCK

LONDON ANTIQUE DEALERS 5th ANTIQ - A - THON

Quality Furnishing. Unusual Decor Pieces. Collectibles Direct from English Homes & Estates.

from \$150-\$650
Chair from \$65
Is from \$85
from \$75
from \$10
Diana Collectibles from \$120 Pianos from Tables & Chair Wash Stands Hall Trees Charles & Diana Collectibles . Mirrors - Pictures - Pottery & China

UP TO 50% BELOW NORMAL RETAIL

SAT., OCT. 31st 10 AM-7 PM SUN., NOV. 1 11 AM-5 PM

10% DISCOUNT

with this ad

10th & E STREETS, DOWNTOWN SAN DIEGO 239-3779

NON-SANCHICE GOOMMET WANTED to MCIEC BEACH lovely 2 rection from \$415 OCEAN VISIAL ULTURE conduct in Lorna Papas, share 3 bections from lovule, \$355 Studies remission from \$400 Mills (\$400 Mills (\$

ROOM FOR RENT: Chule Vista: 3 bedroom, 2 bath house, swemming pool, close to South-western College: \$150 month plus 1/3 utilities. 427-0840 evenings.

MAX OF FEMALE carried to stear house miss.

ORGANISTACOTT, RESPONSE SOURCE

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MINISTE TO MODIFICATION OF THE PROPERTY OF THE

LEUCADA LIVINGI 5275 monthly, spacious unit near the beach/shops. Low move-ins. Call fentimes 942-5889 (4368t) fee, over 600 North County vacancies available, open 7 days.

RUBNISHED BEACH COURT. 1250. At usities
paid? Restin: Beach. Call today? Renomes
caryon. Separate kitchen/dning. Rusty furpile-8556 (7265R) Re Open 7 days. 3304 Midmay Drise.

Separate kitchen/dning. Rusty fursmoker preferred. 1250 includes usities, 1150
depost. 881-3657 or Pel-158

SIRE, LARGE I BEDROOM laving complain and post of project of post of p

RENT TO OWN. 2 bedroom condo in Mission Valley. Percentage of ownership determined by ability to pay. Michael 226-8600

watern Codings 1150 from pair 1/3 united.
427-080 energys.
427-080 energys.
427-080 energys.
427-080 energys.
427-080 energys.
427-080 energys.
428-080 energys PACIFIC BEACH area end unit view of Mission Bay. 2 bedroom condo with balcony, all new in earth tone color Stove, refrigerator, dishwasher, storage, pool; jacuzzi, carport. 1455. No. pess. 270-4965.

RENTAL WANTEDI Mericulous tenants with ref-erences seek sma- house with large yard for family barbecues, croques, & garden, Re-member? Fixer uper to 1375, 464-8371. hat certain part and door in pass with net so and a section and minimal 175 pill utilises. In the section and minimal 175 pill utilises. 200-2499 (Section 175 pill utilises. 200-2499) (Section 175 pill utilises. 200-2499)

S625. NEAR SDSU, large 3-bedroom house, 2-bath, 2 car. stove, refrigerator, fireplace, patio, fericed, immaculate, 464-6404, 469-9906.

Cisce to snopping and transportation. Adults 4233 Highland Avenue (off 5) Cajon Boulevard 5245, 282-8696.

3895. HIDDEN MESA custom 2400 sq. ft. 4 bedroom house. 1/2 acre horse property fre-place view, security system loaded with extras-camedial ceilings. 279-4907*

PACFIC BEACH, near La Jolia and ocean. Spacious furnished. I Dedicion. I quiet adult, no peti 1350: 459-1352 evenings pesi.

SAN CARLOS 2 bedroom 1-1/4 baths, condo upper, stove, refrigerator, poor sauna, jacuzz-trinin court, 3400 month, 286-4703.

l BEDROOM condo Mission Gorge Road. Pool. jacuzzi, clubhouse and laundry. Near stores, col-lege. Fashion and Mission Valley: overlooking golf course: 453-6722. 2 BEDROOM, 1-1/2 bath newer condo, 3410 month Between El Cajon Boulevard and Adams Avenue, 3 minutes from 805 and 8 Nr: pets/kids 276-7403, 222-1663.

NEW NORTH PARK 2-bedroom, 1-bath con-dominium. Attached garage, garden setting, open feeling private pario, freplace, microwave. Iaundry. hook-ups. Adults, no pets. \$450, 456-0190.

GARAGE FOR RENT, 1 car with power (110), 140 per month, interior dimensions are 11x22. Available now. Mike 457-2159

LARGE 2 BEDROOM duplex, completely redeco-rated, new litchen, carpets, paint, etc. Private garage with laundry hook-ups. East San Diego, 3400, 583-0560.

3 BEDROOM, 1-1/2 baths, extra room, fireplace, washer/drye; sunny, on canyon, lovely quet neighborhood, San Marcos Avenue, Batboa Park area, 1650, Mid-November, Bryan 295-5880.

LOOKING FOR FREE rent, fully employed, in exchange for housecleaning services. Please cal 287-1262. Debbie. 3 BEDROOM, 2 bath townhouse, I year new, decorator upgrades, unck patro, pool and spa, buy with \$10,000 down and \$645 month \$2,0004.

1465. 2 BEDROOM. 2 bath condo, Kearny Mesa. near all. 56 - 0284 after 5pm.

APARTMENT for rent. North Park. 2 bedroom. 1 bath, close to all. 5375 month plus first & last, plus 5200 security deposit. Adults only, no pets. Available November 1, 296-8435.

MAMMOTH SKI CONDO, new, beausifully fur-nished 2 bedroom, loft 3 baths, fireplace, color TV, AM/FM, jacuzzi, sauna. Sieeps. 11, 3120-3140 per night. San Diego. 279-1193 evenings and weekends.

5275. 2 BEDROOM, ca-port [1], stove, re-frigerator, 295-8418.

WANTED TO BENT a garage in Hillcrest. Its pay 130 month. Paul 234-2928 PACIFIC BEACH. 1 block to ocean. 1 bedroom, large living room, surny, quiet. 851 Diamond, pretly flowers. Nonsmoker \$325-\$335, 270-0214 evenings, keep trying.

\$350.3 BEDROOM triplex. East San Diego nea Lands and Van Dyke. Carpets, drapes, stove refrigerator. No pets. 286-3912.

RESPONSIBLE WORKING couple wishes to rent house in Pt. Loma. Hilkness or Mission Hills area. No pets or kids. clean cut and quiet. 224-7374 evenings.

2 BEDROOM DUPLEX Ocean Beach, 1350 per month Near beach, carpet drapes, gas stove disposal, wood ceiling refrigerator, off-street parking, adults, no pes. Dave 695-0946.

end pain, impacte, 1900 monthly, first, last.

1905. UNPURPLETED toution apartment. Chain open facilities.

1905. UNPURPLETED toution apartment. Chain open facilities.

1905. UNPURPLETED toution apartment. Chain open facilities.

1906. UNPURPLETED toution apartment.

1906. UNPURPLETED toution apartmen

GARAGE SPACE, secure North County location 140 month and up depending upon space ta-tion. Asso, outdoor space for boat, RV, etc. stor-age, 759-8780.

renced immaculate 46-4604 460-996.

WARRHOUSE SPACE available: storage or up to 7200 sq. fix to said business to share with cashing renter 232-9425 or 454-4534.

BENT MY OFFICE space or any portion up to 7200 sq. fix to

OCTOBER 29, 1981 29

28 COTOBER 29, 1981

HILLCREST NEAR all. 1 bedvoorn unfurnished stoke rehigerator no children, no pets 1325 po morsh. 1100 deposit. Manager 295-1432.

PUERTO VALLARTA: 2 studin condos for ren: 2/12-2/18/82 and 2/26-3/4 Seeps 4: Maid lenito: Nilly equipped xilinenette: On beach 585 a day each: 222-6/47 or 223-3647. PACIFIC BEACH, new, 2 bedroom, 1 bath.

iuxe apartment Modern spacious, oxtra storage freplace, 5550 month. See owner at 1455 Grand fvenue, 270-7385, 578-4750.

SKI VACATION condu for rent with lift tickets. Angel Fire. New Mexico. Great runs. Kitchen. December 4-11. \$200 per person for group of 6. 295-8716.

ROOM TO RENT in home located near UCSD and bus stop. 1225 per month, utilities included 453-287.

ROOM AND BOARD, \$400 month, 764-4653 FURNISHED APARTMENT, Pacific Boxin, Fully equipped 2 bedroom, 1-1/2 bath, 5650 month. Bay view, adults, no pets, 282-9546, 7-9pm or message, 297-7976.

ROOM IN FAMILY home I block to La Jolla beach. 1200 utilities included. References re-gured. 459-1288 evenings.

ROOM AVAILABLE IN lovely 4 bedroom, 2 bath home Family room, freplace, garage Country amosphere. Good location, 5175, ublines in-cluded. References. Ms. Allen 271-6209 eve-nings.

WANTED: 1-2 bedroom house with fenced yard. Paolic Brach area Excellent, responsible tenant with references and medium sized well-trained dog. Doug 272-6706.

ROOM WITH BALCONY, new condo available November 1. Mature person to share with mar-ned couple, \$225 plus utilities, near SDSU, much more. 695-1632, 582-6926.

KAUAL 2 bedroom, 2 bath, ocean front view condominium at Popu. Tennis, pool Long of short term rental. 452-4622 or 459-3957. 2 BEDROOM, unfurnished apartment, stove, re-frigerator, carpets, diapes, washer/dryer, clean and quet, North Park area. Adults only, no pets. \$285 month. 297-1597.

MRA MESA, large luxurious 2000 sq. ft. 4 bed-from 2-level townhouze: 2 bath, freplace, pool jacuzzi, clubhouse, volleyball court, pato, 2-car garage, 1850, 578-0162

SKI MAMMOTH Val D Isere, 3 bedroom, 2 bath, all amenties. Sierps 8-10. \$120 per right. Bar-bara 759-0770.

OCEANFRONT, MISSION BEACH, 2 bedroom, unfurnished condo, 1550 monthly. Parking-view private pato, 450-1402.

ROOM FOR RENT in large Claremont home. Near Mesa College, UCSD, \$165 monthly in-cludes all unineer MEPD 5. Includes a printing of the college of the colleg

PACIFIC BEACH studio, furnished, 3 blocks to ocean adults, no pets. 1047 Homblend. \$285 monthly 274-1798

NEED TO REN? apartment or house in Point Loma area until end of November. Don 223-9479 or 565-5306.

RESTORED, 2 BEDROOM house C-zone on busy 40th, half block south El Cajon Boulevard, plenty rear parking, large loft. See at 4247 40th Street 1550 monthly. 272-2240 or 270-8592

1650 RENT WITH buy option. Near new 3 bed-toom home, family room, fireplace, pallo, huge-double-garage. Sena Mesa. Quert setting, yet near shopping, schools, 560-9992.

MAMMOTH SPECIAL) 570 for November 25-29
Trip includes transportation lodging & 55 optional still package. Call the SDSU Lesure Connection, 265-6994

AMEN MATCH MATCH (2017) 8 Microson Services (2017) 1 Microson Services (201

GET THIS \$15 ATHLETIC BAG FREE WITH ANY MEMBERSHIP Yearly Membership Rates

\$60/year....Adults \$76/year. Single Parent Family

\$80/year. Married Couple \$100/year. . . . Family

Athletic bag offer and yearly membership rates good through November 12.

Jazz and Aerobic Classes - 21 classes only \$10 Classes available in aerobic swimming, water polo, scuba, coached team workouts—all in our 83-degree heated pool. Also instruction in karate, judo, tennis, and gymnastics. All classes start November 2.



Child care available
4390 VALETA STREET 226-8888

BEAUTIFUL 3 BEDROOM 2 bath home in Mra Mrsa. Available November 10: 1981. 2 car gar-age, fexch yard drapes, appliances. Conve-nient to schools. 1550 monthly: 279-1246.

WANTED TO BEN'T 2 bestoom gasterner, but night of a profession of 200 EER. 2 bestoom gasterner, but night of a profession pool 6 stags 20 series of 2 series of 200 EER. 2 277-2898.

FREE ENCINITAS La Costa remail locators. Model homes to 3400 square feet. Country club. elegant townhouses. Rent. long/short lease. Purchase option. Kert. agent 436-8621.

Both MCAINTON From Production for-ther, but reapport own resident control. Only 1997 of Courts, gar-tine, but reapport own resident control. 28-5062 of Courts of Co

WANTED MATURE professional female, would 9000-HDDEN MSSA custom: 4 bedroom home like 1 or 2 bedroom apartment with garage or carpon. Babboa Part area preferred. Kanie 1960-1989 several speed with most several speed events of the professional several speed of the professional several severa

The MMA is detained in the Media Beach and the

LOYEU I BEDRIOM conds. I mire is Saux-III. MESTRAS RACE for mir in North Pain, groups amendes, 135 monthly, first A late, plus 1150. Up 135 der poster, combratte, horse-late, deposte 488-1144. David 947-409. David 947-409. David 947-409.

OFFICE SPACE in Old Town utilities paid: 854 a square foot: 297-0187. APARTMENT FOR RENT. \$330, 2 bedroom, nice courtyard. Morena area. near USD. 1212 Agusa. Slove and refugerator, carpet, drapes. Child or cat OK. Call 455-1622.

345 WEEKLY OR \$165 MONTHLY Residential folial in a very mice part of downtown Large. Aumshed sooms A complete latchen on each foor 238 9619

SO PARK CITY, UTAH Lusury 1, 2 or 3 bedroom condos 1-1/2 to 2-1/2 baths freplace sauma 6 jacuzzi. Rates begin ar 1400 weethy. Call 801-364-8516 or 807-484-2068 after 6pm. RESIDENTIAL HOTEL 539 weekly, quiet North
Park neighborhood, kitchen privileges, no
Couples ideal for older person, 280-2270

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State CROAM FORT CONDO 2 between 2 bars, and 22-6-607 verterates or cereings. GROAM FORT CONDO 2 between 2 bars, analotes however 1 are record publing analotes for the condoction of the condoction of the condoction of the condoction to 100000 dates seen on the condoction of the

5875 MONTHLY NO qualifying, take over 8-3/4% loan Spectacular 3 bedroom 2-1/2 bath snuared on carryon irm, splendid suiness plus beautifully decorated. Broker 271-8400.

CWN A VACATION condo for 56950 plus ergoy a free inspection tript Low, low down. Call for details. Era-Walsh. Cindy or Jill 455-1255 or 453-5277 evenings.

57700 DOWN! TAKE over existing learn no sec-onds, no fancy financing. Full price only 360,900 on this great 2 bedroom starter. Now! Brokel 566-5160.

BEACH FRONT CONDOI Fantastic 2 bedroom unit that is on the waters edge. Owner facing forclosure and has reduced price to \$78,500. Owner will help with creative financing. Bring offert Broker 566-6160. LOW DOWN! OWNERS must sell! And will cooperate with creative financing on this 2 bed-room statter condo. Great financing! Low Pay-ments! Broker 566-6160.

DUPLEX, 579,950, comer lot, 2 bedroom, garages, 59000 tax write-off, rent 5670, 552,300 as sumable 1st 71D, 20% down, principals only. Broker 223-5566 x 203.

NO MORE FILEAS, roaches, spiders, electroni-cally, urbasourd box by Panasony eliminates flying crawling pests, send check or money of-der George Prizcate, 6784 El Cajon Boulevard, San Diego, CA 92115, 379.95 plus 4.8 tax. Free postage.

PARTNER WANTED for half interest in 2 bed-room condo in Mission Valley. I pay down pay-ment you make the monthly payments. Michele 226-860.

NEAR STADIUM 186,000. 3 bedroom house. Nice Owner anxious. Assume 1st and 2nd at 5743 monthly. OWC 3rd. Need \$10,000 minimum down. 9164 Overton. 452-3838. 560-8451 evenings.

LAKE SHASTINA area: 20 view acres: \$22,000. Assume 8-1/2% loan: Balance \$14,000. Consider Car/Doar as trade: 421-3792.

UNIVERSITY CITY Playmor townhouse, excellent condition. Split-level, 3 bedroom, 2-1/2 bath, Mexican tile patio, brick freplace. Flexible terms. Famer in 1981 455-2690. DISTRESS SALE by owner 2 bedroom 2 bath Mission Valley condo, balcony and deck, all a nentres. Will take 37000 cash for \$16,000 cash with 1170.

N. BONITA, 3 bedroom, 2 bath upgraded town-house, \$10,000 down, \$666 payment, 9-2/3% 475-2675

PARTNER WANTED. Take over 12-1/2% interest VA loan on 3 bedroom house: value \$85,000, undivided half ownership, \$7000 \$71-5933 after form, keep trying. 2 BEDBIOOM 1 bath condo 2 Pools 3 laundly rooms dishwasher garbage disposal reserved pashing secure prisance to garbage disposal reserved pashing secure prisance to garbage need food and Federal 1990 per month 264-2000 seconds 118000 297-2918 Exercision May lake seconds 118000 297-2918 Exercision 118000 297-2918 Exercision 118000 297-2918

OHOICE 3 bedroom, 2 bath condo in Escondido. You can assume my 12-7/8% loan with only \$4000 down, I will carry the balance at an attrac-tive rare. 453-5717.

CROSSMONT AREA condo for sale 2 begroom with many amenities near the college, hospital, and shopping center, 163,000 with 11% assumable loan. No agents, 224-90%.

BIG BEAR LAKE assume 10% FHA boar Only 4 miles from ski area, 582,500 274-2269 or 452-2857.

STLOROCOND/Con water in Oahu, Local prop-my manager. Fully assumable from 1 will carry back a 2nd or take a boat, car or 7 Total pince. 955,000. 453-5717.

THE READER PUZZLE No. 180 Show Room

By Don Rubin "Hello, and welcome to

Lorenzo's Parking Academy and Auto Body, Inc. Before we get into our first lecture (and while we wait for your checks to clear), I'd like to call your your right. I think it represents a more or less typical example of the kind of work you can look forward to upon

"It seems that the dealer in

extremely crowded showroom
... a simple problem were it
not for the fact that all their
steering wheels have been
locked in the straight-ahead

locked in the straight-ahead position.

"Assuming that no unnecessary or bizarre work is performed, how many moves are required to free the car?" Remember that every move, including those by the same vehicle more than once, counts. And we're not talking about packing, cramming, or about packing, cramming, or other questionable subtleties, either."

Remember to include your last move (out of the showroom) in your solution.

Rules of the Game

T-shirts.

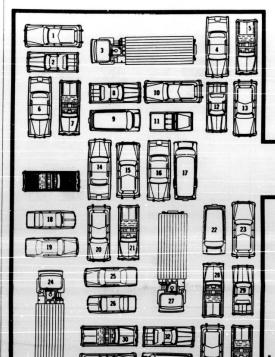
2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader Puzzle. P.O. Box NRM. San Diego, C.A. 92188; by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S. M. L. XI.)

Employees of the Reader and their immediate families are not eligible.
 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

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or a >s to our

7. One entry per person.



Winners of and Answers to Reader Puzzle # 178, Snap Judgmeats The correct exposure settings, according to Kodak, were: 1) 1/125 sec., 1/16 2) 1/250 sec., 1/28 3) 1/250 sec., 1/8

5) 1/125 sec., f/5.6

Only sixteen of the eighty-six of you who entered really got the picture. The T-shirt winner

Andy Caffrey, Solana

Beach Bart Bailey, La Jolla 3. Franklin Borkat, La

Mesa
4. M.L. Smith, San Diego
5. John Gray III, San Diego



ESCONDIDO LOT, custor's homes subdivision. View, avocados, trees, all utories Ready to build, plans included. Will subordinate, easy terms. Trade. Under market, \$48,000, 562-2467.

BUY ONE, GET ONE FREE!



Bamboo Palm (2 feet tall) Parlor Palm (2 feet tall)

Star Pine (3 feet tall) Golden Pothos (6" pot. 1 foot wide)

Good with this ad

THE BASKET CASE

3rd & Washington in Hillcrest Open 9-7 7 Bays a Week 291-0215

2/58

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2/56

How to Place Your Free Classifieds

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