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1 foot wide
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READER

VOLUME 10 NO. 45 NOV. 12, 1981 SAN DIEGO'S WEEKLY

AND FORGIVE US OUR TRESPASSES



Sally Barnes is dead, Jim Kulka is in jail, and the land they fought over remains.

Looking through the pane of glass from the visitor's side of window number nine in the Vista county jail, it seems hard to believe that thirty-seven-year-old James Edward Kulka should be held here as a prisoner, charged with murder. With an angular face, a high forehead, short gray hair, and wearing glasses, Kulka projects more the image of the college instructor than the criminal. Surprised that he almost amazed even, that someone is interested in him, in conversation he shows that his mind has as much a scientific or technical orientation as the literary one he developed studying English literature in college. He is as likely to mention Carl Sagan or *Popular Mechanics* as he is Barbara Tuchman. And unlike other literary-minded prisoners in recent years, some of whom have used journalists and authors to gain attention (the notorious Jack Abbott, for example), Kulka has never sought a public forum for his case. In nearly the most literal sense, he is alone: both his parents are dead, and he is one brother in New York doesn't even know that Kulka is in trouble, serious trouble.

Represented by a court-appointed public defender, he is presently scheduled to stand trial December 14 for the fatal shooting of Sally Barnes, fifty-two-year-old

schoolteacher and Escondido resident. The incident occurred July 28, 1981, in the rugged hills behind Lake Wohlford known as the Old Ouziejo (wah-bee-toe), where Barnes owned forty-six acres of land she called the "Barnes Mountain Retreat," below which Kulka owned ten acres. Intending to stymie Kulka's efforts to clear brush off an old dirt road that ran through her land, Barnes hired a contractor to dump tons of dirt at the point at which Kulka's road forked off to the left from the legally deeded easement. Having dumped a small amount of dirt, the contractor was standing at her side when Kulka appeared. A clump of dirt remains at that spot today, the only reminder that anything ever happened there. Kulka immediately pleaded innocent by reason of insanity. The other immediate neighbors have been subpoenaed and are expected to testify that Sally Barnes had been antagonizing them for years.

Though they are new, relatively few in number, and limited primarily to people who owned property near his, Jim Kulka's friends say that press reports — most noticeably those in the *Escondido Times-Advocate* — have created a negative impression of him in the minds of the public.

(continued on page 10)

By Tom Bourne

How to Place Your Free Classifieds

CLASSIFIED AD mailed to the Reader must be typed on 3x5 cards and sent to: Classified Advertisers, Official Postal Service, P.O. Box 11111, San Diego, CA 92111. All ads must be typed and must be mailed without envelopes. No abbreviations or special characters are allowed. Any mistakes, errors should be on separate paper.

FREE CLASSIFIEDS. Ads of less than 25 words are free in private parties and nonprofit organizations when they do not charge for their services. Ads of more than 25 words cost 20 cents per additional word. Ads for real estate, automobiles, boats, and other items are charged at the standard rate. All business ads must be paid in advance.

ADVERTISING DEADLINES. Classified ads of any kind must be mailed to the Reader and must be received by 9 a.m. Thursday one week before the intended issue. Only paid business, ads and late private party ads may be brought to the Reader office (815 San Diego Ave.) on Monday and Tuesday. All private party ads of 25 words or less require a 14-day fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse classified ads that do not conform to its standards. Business classifieds may be brought to the Reader office (815 San Diego Ave.) on Monday and Tuesday. All private party ads of 25 words or less require a 14-day fee plus 20 cents per additional word.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92138

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City Lights

Bench Press

When Jim Brandt used to arrive to open the doors of his bakery, Anderson's Too on Fifth Avenue and F Street in downtown's Gaslamp Quarter, he would cringe at the assemblage of winos and wanderers which awaited him. I've seen twelve of them parting where that bench used to be," Brandt testifies.

"There would be four of them sitting on the bench, three sprawled out on the sidewalk, one of them lying in the planter box, and a couple of others standing around." Brandt, who opened the bakery last November with partner Bob Johnson, says he also knew what the visitors ate (or drank) for dinner, "because every morning I'd clean up the food, bottles, and wrappings from around the bench."

He talks about the bench in the past tense because it has been three months since he unbolted and removed the \$750 antique-style wino's throne from its ordained spot outside the bakery's front door. Brandt hauled the bench inside the store where, once cleaned of its wine, food, and urine stains, it now serves as an ornament in the anteroom outside the bakery's restrooms.

At the time Brandt ripped out the bench, which was installed last January, he didn't care that it was city property or that it was one of the cornerstones of the Gaslamp Quarter's much-publicized beautification project. Nor did he worry that he and his partner could be arrested for theft of city property and censured by fellow Gaslamp merchants. Brandt had had enough of the kind of scenes that took away his customers' appetite. "You could come in here starving and not be able to eat when you looked out to that bench," he says. Then came the incident. "A nice middle-aged lady who told me she hadn't been downtown in twenty-five years came in for a Danish and coffee," he recalls. "She took the coffee out on the bench and down the street came three winos — one of them had passed out and was being dragged along by the others. They plopped down next to her and that one woke up in a foul mood and started swearing at her. She grabbed her packages and fled." That night Brandt and Johnson unbolted the bench and pulled it inside.

"I've got sixteen hours a day and \$150,000 invested in this corner," says Brandt. "And I don't have to have bums eating, drinking, and sleeping on it."

Brandt did get a phone call from Mike Stepper, the city planner in charge of Gaslamp's renovation project, but Brandt and Johnson refused to re-install the bench and say that Stepper and other city officials didn't pressure them after taking a personal tour of the street. While there are still derelicts hanging out on "his corner," Brandt says business has improved since the bench was removed. He does plan to re-install it soon, perhaps next



Sixth Avenue and Market Street

month when Gaslamp private investigator Ben Harrell puts a squad of uniformed, private patrolmen on the streets to keep the loiterers moved. "The benches are a wonderful idea," says Brandt. "It was just too soon."

Gene Farnum has double trouble in front of his small print shop on Market Street. There the city planners installed two of the wood-and-cast-iron benches, which Farnum and his neighbors, Janet and Walter Drucker, call "the double bed." Farnum says one week after the benches were bolted down his shop was burglarized.

"They climbed right through the window slats," Farnum says. "I bet they sat on that bench and figured out how to do it." The thieves took only his small black-and-white television set, so Farnum considers it "a cheap lesson in burglary prevention." The Druckers, who own a picture framing shop, say the benches have attracted some of the street action from the notorious Fifth and Market corner, though Walter Drucker says police have been helpful in convincing the more relict drunks to move along. Farnum figures the fact that the benches face one another may discourage the bums from grouping. "I originally thought it would be better to have the benches side-by-side," he recalls. "But I figured if they had to look at each other, they'd get paranoid and move on."

Howard Schultz says the Gaslamp planners "made it real nice for the bums" by installing a bench two months ago in front of the Royal Academy of Hair Design on Fifth Avenue near Market. "They've got a bed and a trash receptacle," says Schultz as he points out the wooden planter box within arm's reach of the small, stained bench. Manager of the barber college, Schultz has sometimes finds the bums sleeping "stacked on top of each other." He says the police respond to his calls for help, but complains that he must leave his post at the cash

register to flag down the patrol cars. Along with prodding the visitors to move, the cops have offered Schultz some advice he is at times tempted to follow. "They tell me I ought to do like one of the other businesses did — the benches just disappeared."

—P.K.

I'm Here To Collect

Helen Copley is being sued again — though this case probably won't disturb the publisher's sleep. The plaintiff is seventeen-year-old Tommy Zoumes, who's taking the newspaper company to small-claims court because he believes it has betrayed its most devoted newspaper carriers.

Tommy says it was back in June of 1976 that he started rising at 4:00 a.m. every day to

deliver the San Diego Union to about a hundred homes on Cape May and Brighton avenues in Ocean Beach. As the years went by he received the succession of plaques and small cash awards with which outstanding paper boys and girls traditionally have been honored every fall. In early 1980, the company changed its reward system and upgraded most of the cash prizes: at the banquet held just over a year ago, Tommy gratefully accepted \$400 in recognition of his four years of service.

He also watched his sixteen-year-old brother Randy receive \$300 for his three years on the job. By then Tommy was a sophomore at Point Loma High School, and he says his busy schedule caused him to contemplate abandoning his route, which pays about \$190 a month (minus the cost of

rubber bands and the occasional losses due to customers defaulting on their payments). But Tommy says his immediate supervisor urged him to retain the route, and tantalized him with the promise of an even greater cash award at the next annual banquet. So Tommy stuck with the job, which claims from forty-five minutes (on days when the papers are thin) up to two hours (on Sunday mornings) of his time.

He says he was startled when his brother received an invitation to this year's banquet but none came to him. A week before the event, when none had yet arrived, Tommy's mother contacted the publishing company's circulation manager, Walter Moredock. To her and Tommy's chagrin, Moredock explained that the restructured reward policy precluded carriers with more than four years' service from receiving any recognition. Not long afterward, Tommy filed his complaint, which is scheduled to be heard December 10.

Moredock asserts that at the time of the reward-policy change (back in early 1980) the company sent out a notice alerting all the carriers that henceforth carriers with more than four years of service would be substantially improved, and the number of carriers eligible to receive such awards was also increased. The logic behind this was that only a handful of the company's 3,800 carriers work for more than four years, so the manager says, "We were trying to spread more dollars to more kids." Moredock concedes that given the large number of carriers and the 136 district managers, "there may have been a misunderstanding" between Tommy and his manager over just what award Tommy could expect.

Tommy, in turn, insists that he never got the notice to which Moredock refers. However, when the carrier was finally informed of the new policy, he told the company he would gladly accept even a lesser prize, such as a watch or jacket now given to one-year veterans, but all to no avail. So now the youth is asking the court to award him \$600 — \$500 for the money he expected to get and a hundred dollars for "damages."

Moredock expresses regret that both Tommy and his brother Randy have since resigned their routes. "Surely they weren't working just for the cash awards," he states. He says he sympathizes with Tommy's distress. "I really feel for him. . . . But you can't make all the people happy all the time."

—J.D.



Tommy Zoumes

Stitches

Edward Maeder, curator of the Los Angeles County Museum of Art's extensive costume collection, says he "practically fell on the floor" when he saw a copy of the brochure advertising the proposed San Diego Textile Arts & Conservation Center. The object of Maeder's ridicule was a photo of a mannequin dressed in a circa-1880 dress. "If any woman tried to walk in that, she'd trip over herself," says Maeder. "That dress is mounted at least sideways, if not backwards."

Local textile and costume experts are more alarmed by the author of that brochure, Ilya Sandra Perlingieri, who has managed to interest the San Diego City Council in her plans to renovate and transform Balboa Park's dilapidated House of Charm into an eight-million-dollar textile arts center. "I do feel the woman has talent," says William Chandler, associate curator at the San Diego Museum of Art, "but we're all aware of her disreputable." Chandler notes Perlingieri gave "four days' sewing time" to a museum project in 1977; this year he received a letter asking him to verify Perlingieri's claim that she worked as an "employee/advisor." And Perlingieri still maintains that she was an "assistant curator" at the Natural History Museum, though museum personnel director Bill Drake says, "We don't have any such position here. Maybe she means assistant to the curator." (Perlingieri worked temporarily at the museum last year.)

Gary Alden, director of the Balboa Art Conservation Center, which restores sculpture and paintings for eleven regional museums, worries about Perlingieri's fundraising efforts. "Her plan to raise eight million dollars is a fairy tale," scoffs Alden, who notes that it took his organization eight years to raise \$150,000. "She may draw support from other projects, so when something worthwhile comes along, the money won't be there."

—P.K.

That's Your View

Anyone heading south on Fourth Avenue toward downtown can hardly miss the view from Maple Canyon. It starts on the west side of Fourth just south of Redwood Street, and it seems to go on forever, taking in North Island, the bay, Point Loma, and the ocean beyond. Old neighborhood hands in Hillcrest say it's the last such public canyon view of its kind in the area. Now it has been preserved from near obliteration.

The first issue of *Seascout Magazine*, a monthly, appeared in December, 1979. The feature stories were

Elinor Meadows is one of those old-timers who remembers other canyon views in the city which since have been lost: the one which once ran from back of Florence Elementary School on University Avenue and Front Street all the way down to Reynard Way; the one in Mission Hills which ran from near Pioneer Park down between Pringle and Henry streets to Highway 101; Switzer Canyon, which runs through the golf course in Balboa Park and south out of the park toward Thirtieth Street; and others. Development in and around all of them has blocked



Elinor Meadows

Seascout Washed Up

Starting a publication can be a risky business. According to local media authority Gary Beals, the chances for a new publication surviving past its first year are less than one-in-ten. And when you're talking about slick, general-interest "city" magazines, the chances are almost nil. Beals' annual compilation of local publications, the *Finders*, provides a number of examples of city magazines that have folded within a year or two of their start: *La Jolla Magazine* (1976), *North County Living* (fall, 1978), *Herself* (mid-1980), and the *San Diego Business Forum* (fall, 1978), to name just four. That leaves *San Diego Home/Garden Magazine*, which is just barely beyond, Old neighborhood hands in Hillcrest say it's the last such public canyon view of its kind in the area. Now it has been preserved from near obliteration.

Advertisers will market their products in newspapers and specialty publications for response, but in city magazines for image," Beals says. "And as far as most people are concerned, San Diego Magazine is the city

which has the developers building thirty-six units but siting them only on the northern three lots. The developers also have promised to demolish the dilapidated vacant duplex that currently occupies the southernmost of the six lots (right next to the Quince Street bridge) and to leave that lot and the two next to it free of any scenic obstructions. The agreement pleases Meadows. "People coming down Fourth Avenue on the bus in the morning will get this wonderful start-of-the-day view," she says.

However, Meadows and the community planning group, Uptown Planners, reacted with protests and added to their complaints the threat that the property could be down-zoned to permit the construction of only twenty-six units. As a result, the two sides started negotiating and in September finally agreed to a compromise



Elinor Meadows

Seascout Washed Up

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Advertisers will market their products in newspapers and specialty publications for response, but in city magazines for image," Beals says. "And as far as most people are concerned, San Diego Magazine is the city

which has the developers building thirty-six units but siting them only on the northern three lots. The developers also have promised to demolish the dilapidated vacant duplex that currently occupies the southernmost of the six lots (right next to the Quince Street bridge) and to leave that lot and the two next to it free of any scenic obstructions. The agreement pleases Meadows. "People coming down Fourth Avenue on the bus in the morning will get this wonderful start-of-the-day view," she says.

—J.D.



Elinor Meadows

Seascout Washed Up

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Southern California seacoast Topics now included marine biology, sailing, and coastal architecture. But the magazine continued to lose money. Paid subscriptions reached a standstill at 1500; in April, 1980 San Diego Periodicals, the largest local distributor to retail stores, began taking several thousand issues to newstands, but sales were negligible. Free subscriptions were cut back to between 15,000 and 20,000. In May, the wife of *Architectural Digest's* owner bought out Johnson's two partners for \$250,000; several months later she, in turn, was bought out for an undisclosed amount by North County entrepreneur Ed Seykota.

Seykota, a wealthy thirty-six-year-old commodities whiz, also owns the La Paloma Theatre complex and the Jewelers Exchange Building in downtown San Diego (he bought it in the fall of 1980 for about \$1.8 million). Upon purchasing his two-thirds interest in the magazine, Seykota called a staff meeting and announced that since he had no publishing experience, Johnson would be in charge of all magazine operations. But within a week, Seykota set up an office for himself in the remodeled, two-story *Seascout* building at E Street in Encinitas and began supervising many operations himself. By February, 1981 Johnson resigned as publisher because he "didn't get along" with Seykota. Julie Brazear, a former editor from Montreal who had joined *Seascout* as a "consultant" two weeks before Johnson's resignation, was named publisher.

Though Seykota cut the press run further to 12,000, by mid-1981 total costs had risen to \$50,000 per issue. The paid staff had increased from twelve to twenty-two; the magazine was printed on better stock with greater use of expensive color, and the number of pages went from forty-eight to eighty-four, even though advertising income had not increased proportionately.

Though Brazear says the magazine lost several thousand dollars a month in this period, a source close to Seykota reported him as saying he was losing \$5000 a day. In August, Seykota asked Brazear how much money would be needed to bring his publishing enterprise into the black by the end of the year. She gave him \$280,000.

Most of that money was gone by October, and after examining this, Brazear says, Seykota announced he was folding *Seascout*. This was just two months after Seykota had hired a party to his cliffside mansion in Encinitas for several hundred members of the local media, said his "goal in life" was to make the magazine a success, and encouraged everyone present to "join the *Seascout* family."

—T.K.A.

—Jeanette DeVice, Paul Krueger, and Thomas K. Arnold

NOVEMBER 12, 1981



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MAILING ADDRESS
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San Diego, CA 92138
635 State Street
714 231-7821

What Channel?

Your article by Gordon Smith
"Where the River Meets the Sea"
(November 5), seems to avoid the
main fundamental basis for the
marina project — the Tia Juana
River flood control channel
providing the prevention of
flooding, pollution, and the loss of
lands, wildlife, and human lives.

The flood channel project was
designed because of the thirteen
medium to large floods between
the U.S. and Mexican border
occurring from 1884 to 1973. 1916,
1921, and 1927 were the most
disastrous years. The United
States 1966 Water Treaty with
Mexico was created and it agreed
upon a joint construction project
of an international flood control
channel for the Tia Juana River, at
an estimated cost of \$12.6 million
(U.S. costs) with the City of San
Diego assuming 16.1 percent of
construction costs as of January
1971, since the actual valley lies
within the city limits. Thus the
birth of the marina concept
developed to make use of the
channel's run-off area.

With problems of pollution,
overpopulation, wildlife
preservation, and economics, not
to exclude public safety, the
channel and marina are reasonable
solutions.

Elizabeth A. Forsyth
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The Unheard-of Kazoo

Gordon Smith threw a masterful
and fair-handed loop around the
complexities and incongruities
which are Imperial Beach.
One point: My Arizona friends
would like to know where to find
the beach hats "nobody will buy."
A glaring omission: Smith
forgot to mention that when our
valiant man started darning the
Tia Juana River with the bulldozer,
this was done to the
accompaniment of the Imperial
Beach Whale and Sunset
Watcher's Kazoo Band.

For as reverse souls who live
here, after Imperial Beach,
anywhere else would be so boring.
It did seem a little sad that the
delivery truck couldn't have gone
the extra few miles from Chula
Vista to bring copies of the Reader
to the town which was its cover
story.

But thanks for a well-written
account.
Jackie Dewey
Imperial Beach

No Proposition For Him

Congratulations. I had no idea
that your advertising department
could write an interesting story.

I just picked up your November 20
issue, hoping to get an idea of what
the propositions on November 3
were all about, and I found a lead
story on Willie Lee Morrow ("It's
Curly At The Top"). Unless I
missed something, your paper did
not mention a single fact about the
election for November 3.

So, for your editorial staff, have
the advertisers write about
themselves, and keep going to the
bank. I still do not see how
100,000 people look at your
publication as a "bible" on
Thursday afternoons.
Before you quit as editor, write

Letters

She Means NOW

I am writing in response to J.
Donley's complaint ("Letters,"
October 22) about the Playboy
Club's "hypocritical" advertising
in the Reader. Indeed, men in high
heels and bunny costumes serving
cocktails would be a hilarious
albeit ridiculous, sight. Playboy,
obviously, has enough sense to
realize no "normal" man or
woman would enjoy seeing this
sight unless it was part of an
amusing, "in-drag" entertainment
kit.

I am a mature, attractive,
educated man, in that order, who
works as a medical secretary. I
see nothing wrong with a
woman getting attention on the
basis of her physical attributes. A
waitress in a bunny costume is no
different than a waitress anywhere
else who dresses provocatively to
enhance her feminine charms as
well as her tips. Really, I don't
think we must all earn a living —
in the best way we know how —
by hopefully utilizing our best assets,
however unequal our best assets
may prove to be.

So, for your editorial staff, have
the advertisers write about
themselves, and keep going to the
bank. I still do not see how
100,000 people look at your
publication as a "bible" on
Thursday afternoons.
Before you quit as editor, write

Douley and the NOW
organization need not take the
Playboy Club, its theories, or its
advertising too seriously. Men are
men and women are women, and
there is no changing or equalizing
our genetic structures. Why not
enjoy the Playboy Club and what it
has to offer — no woman will

work there against her will — and
realize that true equality can only
go so far in the face of inherent
biological differences. Vive la
difference!
Lianne Whitlow
Del Mar

After Three

I would like to take this
opportunity to say thank you for all
the countless hours of enjoyment
which I have derived from the
Reader. After almost three years in
San Diego, I will be leaving
shortly and it would be impossible
of me not to acknowledge your
achievements. The Reader is one
of its things I will miss most when
I depart from San Diego.

I want to thank Eleanor Widmer
for her entertaining and accurate
restaurant reviews. (Thank Aunt
Bertha for me, please.)

I want to congratulate Don
Rubin on the many unique puzzles
he has presented. (He is a one-man
brain or is he backed by a staff of
puzzle gnomes?)

I would like to thank Jeannette
DeWise for the many sensitive,
well-written articles she has
authored.

I certainly want Matthew Alice
to know that I avidly read his (her?)
column. One thing that I
always wanted to know is why
does half-and-half spoil more
quickly than whipping cream or
vanilla ice cream?

I want to thank Duncan
Shepherd and Jonathan Saville for
their thought-provoking reviews
and the interesting commentaries
those reviews provoked.
To all the individuals associated
with the Reader, keep up the good
work.
Joseph Gentile
San Diego

COUSINS DEMONSTRATIONS NIKON - VIVITAR - FUJI

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meet Nikon factory representative Robert Bagley and Vivitar factory
representative Ray Amato and listen to KGB-FM 101 to win a Nikon EM



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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Do you know anything about the Flat Earth Society? What is it and how do I contact its members?

Joe Sinatra
Normal Heights

Founded in 1880, the International Flat Earth Research Society, formerly the Universal Zetetic Society, has 1600 members and is headquartered in Lancaster, California (Box 2533, Zip Code 93539). The members are zetics, from the Greek word meaning seekers, who do not accept theories that presumably are imaginary unless founded on mundane experience. Hence they maintain that the earth is not a planet but a world without end, and furthermore that Australians do not walk on their heads, relative to people in the Northern Hemisphere, because the earth is universally flat. The society publishes a quarterly, *Flat Earth News*, and two irregular journals, *Plain Truth* and *Last Iconoclast*.

Dear Matthew Alice:

I have been a contact lens wearer for five years and in this period have had two sets of hard lenses, one set of oxygen-permeable hard lenses, and a set of soft lenses. All of the hard ones were extremely uncomfortable and the soft lenses were comfortable but lacking in clarity, especially at night. These lenses were dispensed by three different local optometrists. I've been told I have astigmatism. I need to know if there is any available preferred list of specialists from which I could locate someone in the area instead of taking random, unsuccessful guesses through the Yellow Pages.

Rick DiFranco
Ocean Beach



Illustration by Rick DiFranco

Through the referral services of the San Diego County Medical Society (565-8161) and the San Diego County Optometric Society (566-1250), you will be given the names of several ophthalmologists and optometrists in Ocean Beach. Since neither society recommends any particular practitioner, the names will be given at random from the listings of ophthalmologists and optometrists in your neighborhood. You yourself will have to learn which is best suited to assess your condition and fit you with the proper lenses. Ask each secretary what kind of cases the doctor handles most. Ophthalmologists are medical doctors who may or may not fit lenses. Some are strictly eye surgeons; others prescribe visual aids but leave the lens-fitting to assistants.

As you have probably been told, astigmatism is a warp within the eye's interior, or more commonly on its lens or cornea, that bends light away from the normal focusing point on the retina. Nearly two out of three people have astigmatism, but it is usually so slight that it does not impair vision. Astigmatism occurs naturally, or may be caused by diseases that scar the cornea, or by ill-fitting contact lenses. About five people in a hundred have astigmatism so severe that they can't wear contacts; the cornea, in other words, is so uneven that the lens lays lopsided against it, like a peanut in the wrong shell. This is not often the case, however, with soft lenses, which easily conform to the shape of the eye.

Your solution may be to ask for a special kind of soft contact called the toric lens. It corrects astigmatism by incorporating

cylindrical lenses in planes that compensate for the eye's irregularity. But because the lens requires an irregular, doughnut-like shape to conform to the astigmatic eye, it is available in only a limited number of refractive powers. A glance at your soft lens prescription will tell the doctor whether toric lenses are available for you or not. They are considerably more expensive than ordinary soft lenses.

Dear Matthew Alice:

You wrote some time ago that the sludge from the Point Loma waste treatment plant is dried on Fiesta Island and used as fertilizer on city property. Is it possible for individuals to obtain the sludge to use on home gardens? We all contribute, so why can't we use it?

At present, individuals are not allowed to handle the sludge under the special permit issued by the city to its own water and sewer department. State and federal agencies have not yet set down guidelines for the public's handling of this material, which contains chemicals that might not be suitable to wide and indiscriminate exposure. This is not to say that handling the sludge is dangerous, said Bill Conn of the Point Loma plant; only that some questions remain as to how the sludge might best be used by the public. He noted that the city gave waste by-products away to the public in the 1950s. But times have changed, and today such a program cannot exist without controls.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, California 92138.

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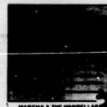


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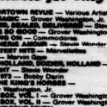
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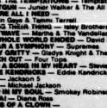
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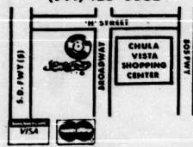


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NOVEMBER 12, 1981

SPORTS

Why do sportswriters in the Chargers' press box pork out on free goodies every Sunday but keep their mouths shut the rest of the week? Ask Rick Smith.

BY STEPHEN HEFFNER

"Look, Steve, I don't want any prima donna in the press box. I don't want any guys up there in Calvin Klein jeans and plaid shirts looking for special treatment."

Rick Smith, San Diego Chargers' Public Relations Director

I'm going to miss the Chargers' press box. By any reckoning it has to be one of the best seats in the house (though the way the team is playing, one wonders if there is such a thing as a good seat). Mind you, it's not the view that's so special as the treatment that goes with it, a tender kind of handling that, for a few hours anyway, offers the sports reporter the illusion of privilege, a momentary escape from his routine as a working stiff, a passing fantasy that he must be doing something worthwhile to be accorded such attention.

Before the game, there's a big lunch—fried chicken or roast beef with salad and vegetables. At half time George Periniano, local restaurateur and part owner of the team, sends up stacks of pizzas for everybody to munch on while they watch one of the day's other NFL games on TV. And there's plenty of beer and wine to wash down this chow. At one end of the eating room cold draft beers are set up for the taking. At the other end is a bar, and you need only belly up and ask. During the game, when you're supposed to be busy taking notes, pretty young women bring the drinks to you in your seat. Some of the guys like to drink coffee and make it appear as if they are really working, but a bunch of chivalry lagers go into a typical game's coverage, especially afterward, when the writers have nothing to do but lean around the bar and wait for their press handouts.

That's another thing—the Charger press-box staff does a great deal of the



Rick Smith

work you might assume the press is doing. During the game the staff records everything that happens, and after every quarter they hand out to the press play-by-play write-ups of the action, and the quarter's complete statistics. At the bar after the game, the handouts include full game stats and descriptions of every play, as well as "Postgame Quotes," the reflective wisdom of the various coaches and players as collected by the Charger staff. A healthy percentage of all the quotations reported in the next day's newspapers come directly from these official quote sheets, and between beers, the writers barter the quotes for the next day's use as if they were kids trading bubblegum cards.

Rick Smith: "I don't like to give credentials to weeklies. Steve, I don't want people around who're only interested in boondoggles."

Whatever boondoggles are, I think he meant things like John Jefferson and Fred Dean, and the Charger defense. Those are probably boondoggles. I suppose reporting who the team's winners are, and the color junkies, and the several other players unhappy with their contracts would be considered dwelling on boondoggles, also. That's my guess anyway. Maybe people who wear plaid

shirts and designer jeans are more likely to be interested in boondoggles than most people. For a public relations man, Rick Smith can be strangely opaque.

I did get the part about his reluctance to accept weekly publications. The limitations on daily sportswriters haven't changed much from Ring Lardner's time, when the writer was actually in the company of the team. How could you say anything negative or inflammatory about the people who were signing your paychecks? And though today's best writers are employed by their newspapers rather than by those whom they cover, the quality of their allegiance is still restrained by any too-zealous investigative work. Why? Because their jobs depend on churning out a piece on their team every day, and if they were to write the meat of what they actually know rather than the toddler's mush they persist in spooning out, they would quickly alienate their subjects and be shunned by the people they are assigned to report on. Witness the surprise of the Chargers' boycott of the "Kickoff Banquet" in August. Somehow the football writers for our local dailies managed to spend long hours and days with the team in training camp without publishing even a hint in advance that the banquet was in jeopardy. As late as the day before, Jerry Magee,

the Union's football man, was hawking tickets for the banquet in his column.

Whether Magee and his colleagues knew of the impending boycott and chose not to report it, or were simply and honestly ignorant of the plan is not the issue here. The point is that, in either case, there was no "genie" that was born of the very nature of their particular profession, one that, of necessity, is conducted within blinders of varying sizes and shapes. And Rick Smith knows it, and he also knows that as a writer for a smallish weekly, I am not paid enough for this column to regard it as vital to my survival and, therefore, can go about it in nearly any manner that pleases me, without fearing my subjects or my boss.

Rick Smith (responding to my request of a few weeks ago for a press credential to the Minnesota game): "I don't know, Steve. I think what you write is shit. I especially didn't like you calling Gene Klein 'Kaiser.' I don't know where you get that. I don't hear that kind of negative stuff about Klein."

The last straw, I can suffer fools kindly, only until they try giving me. For Smith to say I was wrong in suggesting that Klein is not universally popular in town was too much. After the call, I stormed about the house impugning Smith's ancestry, but Lola cc-mailed patience. "You should give the benefit of doubt to those less fortunate than yourself," she said. "Take a survey to see if you're right."

A survey it was. One hundred questionnaires passed out to friends and strangers on the byways and in the saloons around San Diego, eight questions seeking a sample assessment of Gene Klein's job performance so far this season (this was before the Cincinnati debacle). Space doesn't permit a full discussion of the results, but I'll offer some of the more pertinent details from the responses.

Eighty-six percent of those answering a question regarding the Jefferson and Dean matters said they felt Klein was not working for the good of the team. That group, when asked what they thought his motives were, suggested self-righteous pride, ego-blasting, basic stupidity, greed, and penny envy. Of those answering about how they viewed Klein as an owner, only ten percent checked "A reasonable man doing an honest job," forty-eight percent checked "An egomaniac tyrant," and forty-two percent checked "Other," preferring to offer opinions in their words. Nearly all of these latter comments were unfavorable, and most were angry and obscene. Of those fit for print, perhaps the most representative was one that read, "Someone should trade Klein for a horse, and then shoot the horse."

Rick Smith (ending the discussion about the Minnesota game): "Okay, Steve. I'll give you the credential because I'm afraid of what you'll write if I don't. I had you pegged as a cynical guy from the minute I saw you. You've got the kind of newspaper that'll print what I say to you for the phone."

I'm going to miss the press box. □

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TRESPASSES

In various accounts, the *Times* has described him as "an unemployed Lake Woodford man," as "a caretaker," and as "formerly a schoolteacher." These descriptions are not only inaccurate and misleading, argue Kulkas's friends, but the articles in which they appeared have failed to present a true account of the events that led up to the shooting.

Like wise, Sally Barnes's friends, who are many in number and who range from the teachers at Sarah Anthony School (within the confines of Juvenile Hall in San Diego) to the neighbors who lived near her home on Grape Street in Escondido, feel it was the victim who received biased press coverage. Though she had been praised by those who knew her as a teacher and a mother, newspaper articles spoke of her as the perpetrator of the attack on the Old Guaymas. Says Sarah Anthony principal Keco V. Noble, "Our people were furious. One of the teachers on my staff called me and asked me who was prosecuting the case. She was ready to write a letter to the state attorney general because she felt that all the articles that were written were so derogatory, and it wasn't right and it wasn't fair about Sally Barnes."

Barnes's friends and neighbors would say this story should not begin with her assault, but with Sally and her daughter Christina (now an adult, she resides in the house on Grape Street). They may be right, for Barnes was truly a dominant personality who, divorced early in her married life, raised her single child on her own. But from practically the very beginning she had to play three roles: mother, father, special educator, because Christina



showed some signs of slowness in her development and clumsiness of speech. In the late 1980s, she began to put herself through college, working at Convent during the day and attending San Diego State at night. Once she got her bachelor's degree in psychology, she went into teaching; eventually, she got a master's degree. "She got started with the county working in a program for mentally retarded kids," explains Noble. "When that program was phased out in the late Sixties, she was transferred over to our school at Juvenile Hall. It was a good show-in because many of the kids we deal with here are slow in their education. They're not retarded, but they're slow."

To be confined to Juvenile Hall in Linda Vista, young people — ranging in age from ten to eighteen — must have commi-

ted a crime for which they would have been fully prosecuted had they been adults, crimes such as burglary, assault and battery, rape, attempted murder, and murder. Housed on the grounds twenty-four hours per day till the juvenile court decides what to do with them, some youths stay only a few days, while others remain for several months. In the meantime, they must go to school like any other youth.

"Teaching a kid is a difficult job," says Noble. "He isn't that motivated. He's a failure in school. All these kids are somewhat disturbed. At times they'll break out and attack another student. When that happens, the teachers pull the little pin they have on their belt, and within seconds they have all kinds of help. But they work alone with the students and they are locked into the classroom. The only way the kid can

get out is to force the teacher to give him the key. We haven't had that much of a problem with it because we have a tight security system here, and the kids know it. Yet there's always that tension and fear. Sally had the same apprehensions and fears that all the teachers here have. These kids can explode at any time."

"The kids she taught, between the ages of ten and fifteen, are the most difficult because they're so hyper, always acting out their emotions. But with Sally's background, training, and understanding of human behavior, she had the knack of knowing how to cope with these kids. She had the patience of Job, believe me. She took the job and she did it without complaining. She was the most organized and prepared teacher on our staff. Every single day she had a lesson plan, and that's difficult in an institution like this, with the constant changeover of kids."

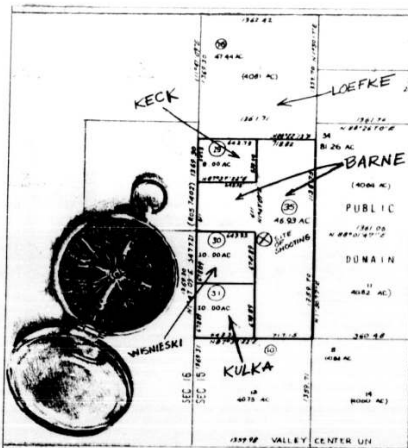
Barnes's fellow teacher, Rob Natwick, who has taught at the school for thirty years, says, "Sally had a wonderful sense of humor. This brought her through a lot of situations because she could get at the level of humor of these kids without degrading herself. She was clever. She made fun of the kids, she made fun of herself. The kids appreciated this so much, and they worked for her. They said, 'I'm going to do this for Mrs. Barnes.' But she didn't think of it that way. Her joy was that the kid was developing."

She was about five-foot-three or four and stocky. Her hair was cut short — for practical reasons, not out of any attention to fashion. In fact, fashion meant not a whit to her. Rather than wear heels and dressy clothes to work, she might show up — even in the middle of the summer — in a heavy sweater, slacks, and a pair of boots. Getting ready to commence her English or

social studies lesson at the blackboard, she'd overhear some kid making a wisecrack about her boots. Turning around, she'd say, "Well, silly bones, if you were going up to the mountains, you wouldn't wear moccasins, would you?" Or, if her students were subdued that morning, she'd lead off with some intentionally pointed remark to get things loosened up. "What do all you little goons want to do today?" she might ask. The kids would burst into laughter without realizing she had captured their attention. "I know what you want to do, but this is what we're going to do today," she'd add, and zoom right into the day's lesson.

Paramount to Barnes was her profession and the needs of her delinquent students. She wasn't there to satisfy the needs of her co-workers, who found it exasperating to work on a committee with her because she had such an inquisitive, fastidious temperament; she pushed, she challenged, she demanded and debated. Even in a staff meeting, with the other fourteen teachers sitting around the table, she would challenge the principal himself. "Sometimes I stand down me up a wall," says Noble. "I would be talking about, let's say, the policy and procedures regarding kids wearing shorts to school in the summer. I would say that even though the weather is getting warmer, they must continue to wear the clothes issued to them by Juvenile Hall until I put out a memo stating otherwise. And Sally would say, 'Mr. Noble, is there a certain date for that?' You're saying in the summer. Suppose in June we get the Santa Anas and it stays that way for a few days? Do you mean July 17 is that the summer?" She drove me up a wall, but she was right: a definition was needed. She didn't just sit there and let these things go. From that standpoint, she could really push someone."

Barnes also worked as a representative on the team that negotiated the teachers' contracts with the county. On that team was a professional negotiator who had worked with hundreds of teachers before. In speaking of Barnes, he said to Natwick and others, "She is the hardest person. She



insists absolutely on everything being spelled out to the letter." For the teachers this was critical; if the wording were inexact or could be easily misinterpreted, they had a bad contract. Natwick recalls, "She was a stickler for details, and when she was a negotiator, it took a long time to get this language exactly the way it should be. It came out just perfectly, just beautifully, because Sally was guarding, she was the watchdog. Very detailed information was what she wanted."

Because of his respect for her teaching abilities, in April, 1980, Noble wrote a

rare letter of commendation to her and asked the director of personnel to place it in her personnel file. It reads, "Sally this memo is to acknowledge my appreciation for your dedication and professionalism in the field of education. I have known you for the past ten years and although we have had our differences, I have always recognized your sincere interest and enthusiasm in providing a sound educational program for the children at Sarah Anthony School. Many people in Probation have spoken very highly of your skills as a teacher. It is with pleasure that I extend to you my

appreciation and commend you as a teacher who is contributing to the betterment of youth."

As Barnes urged her students to develop their own potential — to read better, if not well — so did she with her own daughter, Christina. To her she gave more liberties than parents usually do to offspring who do not progress as quickly as their peers and, as a consequence, have fewer opportunities. Library technician Michelle Armbrust, who lived directly across the street, says, "She encouraged Chris to be independent, not to just sit in front of the TV all day. Chris would get a job as a dishwasher or other mental labor for a while, but when she was out of work, Sally would always tell her to keep looking."

Home interior decoration, like fashion in clothes, didn't intrigue Barnes. The inside of her house was perpetually disheveled, one neighbor described the furniture as "Early Salvation Army." In the middle of her living room she had an old couch with a blanket thrown over it to prevent her two small house dogs and numerous stray cats from tearing it up (she had a soft heart for stray cats and kept anywhere from four to eight of them at a time). She was also an inveterate collector who never threw anything away: the garage was stuffed with junk and, until the mice got to it, with a supply of survival-food packages.

The biggest responsibility she had to contend with on Grape Street (other than her daughter) was how to keep at bay four other pets, ferocious guard dogs she had raised since they were pups. "They were real brutes," recalls Michelle Armbrust. "One time the two males were fighting it out and she couldn't get them to stop. Finally I told her to pick up the garden hose and spray them in the face with cold water. That worked." Barnes built a double fence to keep them in; however, there was a vacant lot on her north side, in which neighborhood kids would ride their bikes, aggravating the dogs, until Barnes had to go outside and tell them to leave. "Sally was eccentric, and she had her ways. It was with pleasure that I extend to you my

(continued on page 12)

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TRESPASSES

(continued from page 11)

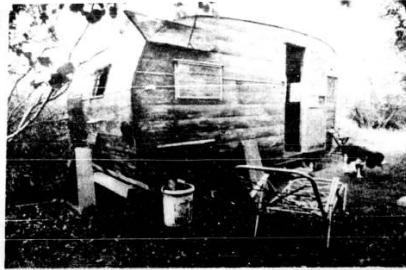
First renting office space in Escondido and later working out of her home, Barnes in her spare time set up a marital counseling service, Creative Counseling. She took clients at night and by appointment only. According to Barnes' mother, Mrs. Sally Bancroft of Solana Beach, Barnes helped most of the couples she counseled to avert divorce. "She believed in negotiation, in talking things out," says her mother.

Given the pressures of school and of parenthood, Barnes needed an outlet, a way to retreat now and then. A lapsed Catholic who nevertheless considered herself a strong Christian, she wanted some rural land she could use as a refuge, where she could combine her love for nature and her religious convictions. As a person very attuned to disaster preparedness, she

hoped to build on that land an underground home (akin to a bomb shelter) in which she and her daughter could live without assistance in the event society should crumble or be destroyed.

She found her sanctuary out in the Old Guajito. To get there she had to drive her red VW squareback out of Escondido and up the steep Lake Wohlford Road six miles to the lake, continue another two miles, then turn right onto Guajito Road. She passed a dairy farm, houses, fields, and Dr. Jensen's health ranch until, now on a rough country road, she began another, more gradual, ascent, with overhanging oak trees on either side of her. Driving ten to fifteen minutes more at ten miles per hour, eventually she came to a clearing about 1700 feet above sea level. Beneath her lay rugged, hilly, tree- and brush-covered terrain and a prominent knoll; miles below, she could see the irrigated fields of the San Pasqual Valley.

When she later looked at a parcel map of the area, she could see that it contained seventy-four acres of land within Section



Barnes' trailer

15 of the County of San Diego Division of Land Plat #240-270-1. On the west were three parcels, running north to south: an eight-acre parcel, a nine-acre parcel, and a twenty-acre parcel within which sat the knoll on the northernmost side. On the east was a single thirty-seven acre parcel. On paper what separated the one parcel on the east from the three on the west was a sixty-foot legal easement, or right of way. In reality, there was just dirt road which swung in and out of the easement until it hit the foot of the knoll, at which point it curved off to the right, went up the knoll, and ended. Where it was at variance with the easement, the old dirt road was called a prescriptive easement, which is defined as a road which has been in use openly and continuously for at least five years.

Barnes bought the nine-acre parcel north of the knoll in 1973. Where the dirt road entered her property, she put up signs in the form of a crucifix, notifying interlopers that this was the "Barnes Retreat"—no trespassing, horses, Hondas, smoking, hunting, or shooting was allowed.

Farther down, in a grove of oak trees, she set up a camping tent and, about thirty paces away, built three wooden steps; above them she constructed an altar made of rocks and placed upon it a white figurine of the Virgin Mary. In the first years she owned it, she liked to go up to her land on the weekend, camp out in her tent, and watch for the deer that came down out of the hills to drink from the creek that crossed her property. She was a staunch preservationist. For example, she once discovered a rattlesnake on her property but let it live. When it eventually bit and killed one of her small dogs, she accepted the loss philosophically. "The dog was the trespasser," she told her neighbors.

Sometimes a section of the dirt road between the clearing at the top of the hill and her property would wash out and she'd have to hike down to her land. To make accessibility easier, she bought a green-and-white four-wheel-drive Jeep, and Michelle Armbrecht would come to recognize that, when the VW was parked in the driveway and the Jeep was gone, Sally had



Home on Anthony Heights Drive

gone up to her retreat. "To her it was very important," Armbrecht says. "She said that being out on the land was a real thing. I went up there with her a couple of times and I thought it was kind of neat. I thought it was her reward for having worked hard."

Nineteen seventy-three through 1978 were very thoroughly happy years for her, says Mrs. Bancroft, who went up to the property with her daughter several times in 1973 and 1974, but not thereafter. "She got her spiritual renewal from the hills. Her students were threatening her life all the time. This was her place to get away and be private. She hoped to set up there a non-denominational religious retreat where people could arrange to come on the weekend, hike, and meditate."

The same year that Sally Barnes bought that nine-acre parcel, Jim Kulka moved to Escondido. Born in Lakewood, New Jersey (sister city to Escondido) in 1944, he grew up in the Bronx and graduated from Fordham Prep, a Jesuit high school, in 1962. Then for six months he joined the Army reserves, which sent him to truck driving school in Fort Ord, California. ("That's the Army," he says. "They send you all the way across the country to learn to drive a truck.") From 1964 through 1967 he attended the University of New York at Binghamton on a Regent's Scholarship, where he earned his B.A. and completed a B+ average. But he never used his liberal arts education; after graduation, he went to work for Equitable Life Insurance Company in New York as a trainee

computer programmer. Disliking New York and having now had a taste of California, in 1968 he moved to Oakland and went to work as a computer programmer for Blue Cross; however, up north he suffered from a drinking problem, so he came down to Southern California and enrolled at Synanon in Santa Monica for a cure. Then in 1970, he rejoined the Army at an E-1. He narrowly missed being sent to Vietnam and instead went to Fort Shafter on the island of Oahu in Hawaii, where he spent the next three years as a computer programmer, mustering out in June, 1973, as an E-5 with an honorable discharge.

Not knowing exactly what he wanted to do with his life, Kulka decided he would attend a tuition-free community college in Southern California and take advantage of the veterans' educational benefits he qualified for under the GI Bill. He first checked out San Diego City College but felt that "it seemed more like a prison than a school." He found Palomar College in San Marcos more to his liking. "It's nicely laid out, lots of space. And it's got good technical programs. And no guards walking around," he says.

His hunch at the time was that he might be better off learning a trade, so for the next two years he enrolled in a variety of vocational courses: auto mechanics, engine rebuilding, welding, mechanical drawing, machine shop. He also enrolled in Calculus I, but did not complete the course at this time. While at Palomar he kept pretty much to himself. "I find it hard

to open up to other people," he says. "I'd rather sit and listen to what they have to say. I enjoy talking to people about the things they know and that they're good at. It's only when I see that the other person is truly interested in what I'm doing that I really start to loosen up." So he went to his classes, worked out in the gym, lifted weights, jogged, and didn't say much to his fellow students or to his instructors. Larry Bitterman, who had him for auto shop and has taught at the school many years, vaguely recalls Kulka's name but cannot match it to a face.

While in Escondido, Kulka periodically stopped in at Ron Bitterman's Gun Shop. Kulka had learned marksmanship in the Army and regarded it as the most valuable thing he'd gotten out of basic training. After he left the service, he bought and sold guns for investment purposes, as well as to practice target shooting. He purchased several automatic pistols from Bitterman between 1973 and 1975. Bitterman, who is mayor of Escondido, later recalled that Kulka was "quiet, studious, and knowledgeable."

Based on the amount of times he came in, I would think he did a lot of recreational shooting."

Kulka didn't need to work. He had an old '66 Chevy four-door sedan to get around in, he had no family to support, he was parsimonious with the money he got from the GI Bill. He further managed to keep expenses to a minimum by renting a room for seventy dollars per month from an Escondido furniture upholsterer and land investor, James Sinclair, who owned

a home on Anthony Heights Drive. Kulka knew how to parcel out the monthly check from the government; when he came into a lump sum of money, though, he looked around for a place to invest it all at once. Kulka's father, who passed away just after he got out of the Army, had left him a small inheritance, and the money was, in his words, "burning a hole in my pocket. This was when the stock market was plunging and everyone was investing in gold and silver. I figured, I can't do too badly by buying some land."

James Sinclair owned the twenty-acre parcel of land directly south of Sally Barnes' nine acres. One day Sinclair drove Kulka out to the property and persuaded him to buy the lower ten acres, even though half of it was the steep slope south of the knoll, it had no road, and the only way you could get down to it was by walking through the brush on foot. In May, 1974, Kulka bought the ten acres, which had not yet been surveyed, paying an even \$5000 per acre. \$5000 in cash, the balance on a ten-year loan at seven percent interest. To get to his property, in the winter of 1974-75 Kulka hired a bulldozing contractor to put in a road. There being no line he could follow, the contractor took the easiest route possible, and dozed through the thirty-seven-acre parcel on the east side, then cut back into Sally's land on a diagonal line from northeast to southwest. Kulka did not even know what exact plot the bulldozer had taken until the job was completed. It didn't seem to matter, though. The owner of the thirty-seven-acre parcel didn't complain, and there was a commonly shared attitude in the Old Guajito: any road was better than no road at all. One person who didn't have a casual attitude about the land in Section 15 was Sally Barnes. She didn't care for the width of the legal easement, feeling that sixty feet was unnecessarily wide. She went to Sinclair, Kulka, and other property owners in Section 15 to try to get them to agree to narrow it to twenty feet, but her efforts, however, proved unsuccessful.

In August, 1975, Kulka moved up to northern California. Because of the mechanical courses he'd take at Palomar, he had become more and more interested in the electronics field and had decided to attend Diablo Valley College in Pleasant Hills (twenty miles inland from Oakland), which had a good reputation for its electronics courses. He followed his pattern of renting a room in a house and getting by on the GI Bill while he studied at Diablo Valley for the next several years, taking such courses as geology, welding, machine shop, -signing physics and chemistry, electronics technology, and finally passing Calculus I with a grade of B. Things changed out in Section 15 the same year he moved away from Escondido, though: Sally Barnes bought the thirty-seven-acre parcel through which Kulka's road ran, and combined it and the nine acres she

(continued from page 14)

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TRESPASSES

(continued from page 1)

already owned to form one large parcel.

James Sinclair had already managed to sell the ten acres north of Kulka in 1975 to an electrician named Joe Wisniewski and his wife Connie (a high school teacher) for \$17,500. They lived then in Cypress, a suburb southeast of Los Angeles, and wanted to buy some land in anticipation of their retirement. Having seen an ad in the paper, they went down to the property with Sinclair's salesman. "We liked the property, and we bought it," explains Joe Wisniewski. "We liked the view, and it had that knoll there, as you know. We knew it would not stay in rural as that forever, that within a matter of years it would be fairly well developed back in there. But I don't mind the dirt roads. I liked the remoteness of it, the quiet — out in the country and away from the city."

Of the owner of the nine-acre parcel on his north, Wisniewski says, "The salesman told me that a lady by the name of Mrs. Barnes owned it, that she was a little weird, but don't pay any attention to her. . . . So I figured I wouldn't. Anyway, one person's opinion of being weird may not be my opinion of being weird. To what degree is it? I mind my business wherever I am. I figure other people should do the same."

Wisniewski would soon get his first taste of what Sinclair's salesman had hinted at. Wisniewski's two teen-age sons, Harry and David, asked if they could go down to the land and clear it for three dollars per hour in order to earn some spending money. Several of their friends went along. They were up on top of the knoll about six in the evening when, as Wisniewski recalls, "All of a sudden they hear this person shouting, 'What are you doing up there?' and firing a rifle on her way up the hill. Up comes Mrs. Barnes, who points the gun right at Harry's stomach and says, 'Hey, you're trespassing.'"

Harry, who was unarmed, tried to explain to her who he was, but he had a

right to be there. Though he was frightened and his knees were shaking, he summoned the bravado to say, "You'd better put that gun down or I'll take it away from you."

She did. When Harry got back to Cypress and told his father what had transpired, the elder Wisniewski didn't report it to the police, figuring now that she knew who he was, she'd leave him alone.

The relationship with Sally Barnes, however, had only begun. She managed to obtain Wisniewski's home phone number and began peppering him with calls. "She'd always call just at dinner time, when I was halfway through my meal," says Wisniewski. "That doesn't sit very well with me. I couldn't get her off the phone — she'd just talk and talk and talk. Pretty soon the dinner just goes."

Mrs. Wisniewski felt Barnes had it in for her sons, that because Sally worked with juvenile delinquents, she considered all young people delinquent. On various occasions Barnes carried Harry and David with having dope parties out on the land, of selling dope, of shooting holes in a green trailer she'd placed on her east thirty-seven acres, of shooting at her when they were out practicing arch shooting — charges Wisniewski says were fictions of her imagination, and he would tell her so.

"Sally was being shot at constantly from 1978 till the day she died," Mrs. Bancroft claims. "She could hear the bullets. They said it was target practice, but she felt it was coming too close. She told me, 'Mother, you can't get protection till there's a victim.' Only on the last weekend of her life was there no shooting up there."

The telephone calls continued. "She would call up about the weirdest things," says Wisniewski. "She'd say, 'You don't have a legal lot spirit. You'll never be able to build on your property because Sinclair never had the twenty acres legally split.'"

Or, "The sixty-foot easement is not a legal easement." Or, "You'd better not do anything on the knoll because it very well might be that it isn't yours." Alarmed, the Wisniewskis would jump in their car and drive down to the county recorder's office in San Diego; they didn't know whether

these accusations were right or not. "We'd trusted Sinclair," says Wisniewski, "but maybe there had been a mistake. When we checked the records, though, we found that everything's in line, everything's in line."

According to the Wisniewskis, Barnes had an underlying motive: she wanted the knoll they owned so she could build a house on it for her daughter. On August 18, 1978, she sent them a letter by certified mail, offering to trade some commercial property she owned in San Marcos for the Wisniewskis' ten acres. "My intent," she wrote, "is to move entirely out to the acres above."

I have also written an inquiry to Mr. Kulka because I would prefer owning the whole twenty acres and leave the south ten acres as is. If the plan had worked, she would have had near-total seclusion; as it was, neither the Wisniewskis nor Kulka would sell.

Finally the Wisniewskis agreed to meet her in person out at the property. Wisniewski recalls, "I was really amazed. She looked like Annie Oakley. She carried a pistol, a compass, binoculars, and a camera — every time we'd come in, she'd take pictures of us coming and going. She appeared as though she were ready to put one over on you. The wheels were turning. . . ."

When they got up to their cabin, they'd try to put Barnes out of their minds in order to realize their purpose: to get away from it all, relax, and be comfortable. But then they'd notice the flash of a pair of binoculars off in the distance. Peering closely, they would be able to pick out Barnes hiding behind a rock. "She was watching every move we made," says Wisniewski. "She'd do it for hours and hours at a time."

Says his wife, "It was so depressing to drive up there and be confronted with her. We'd get to the property and it would be so pretty, but then there she'd be, yanking at us about something, telling us this is true or that's true."

On one of these occasions about eighteen months ago, the Wisniewskis had to walk in because a section of road had been

cut them, you're on your own," said Wisniewski. And though she quit carrying the gun for a while, later they began to see her with it again.

"She needed a pistol because of the rattlesnakes," reports Mrs. Bancroft. "She carried it until it was either lost or stolen, when she reported it to the police. [Later] she carried a rifle because she needed to. She took target practice but she wasn't carrying a weapon when she was killed. I found the rifle at her house after the shooting with no [ammunition] clip in it."

No matter what they tried, they couldn't avoid Barnes whenever they went down to their land, where they had put up a little prefabricated cabin. As they would start down the final stretch of dirt road in their truck, Barnes would be hiding in the extremely dense brush next to their acreage. Then she'd wait until they were almost abreast of her, at which point she'd burst out of the bushes, camera raised, snapping pictures with a fury. "She'd deliberately step right out in front of the truck," recalls Wisniewski. "I believe she wanted me to hit her so she had a good reason to sue me. I soon made it a point that, whenever I came down that road, I'd be going at about three or four miles per hour with my foot on the brake."

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TRESPASSES

(continued from page 12)
washed out. On their way back out later, Barnes stopped them and asked, "When do you plan to build up here?"

Wisniewski answered, "I don't know, Mrs. Barnes. We haven't made any specific plans. We intend to build, but we don't know when."

"I'd like to know when you're going to build," Barnes responded, "because I can't afford two lawsuits at the same time." (She was engaged in a lawsuit with Paul Loeckle, the owner of sixty-seven acres further north in Section 15; she was seeking "a prescriptive right" through his land.)

Wisniewski continues, "She admitted that once she got through with Loeckle, she was going to sue me. Honest to God, just like that. Hey, what's wrong here? What's the matter with this woman?"

Finally, Mrs. Wisniewski refused to go down to the property anymore. "It's far from other people," she says, "and to have this woman badgering us wasn't my idea of peacefulness." So they retreated from their original plan and instead bought two and a half acres in the hills behind Valley Center for \$45,000, put a mobile home on the property in June, 1980, and are now living in it while Wisniewski builds the home there that he had intended for the land out on the Old Guajito. They did not sell their hilltop on Old Guajito, however.

By this time, there was a new neighbor on the scene: Escondido fireman Jack Keck, who had bought the eight-acre parcel above Sally Barnes and begun to build an adobe house on the property with resoluteness; every day he had off from the fire department, he'd be out there working on his house. He says of Barnes, "I knew her a little bit better than I wanted to. She came up one day with a Buck knife and six-gun on her hip, a pair of binoculars and a camera around her neck, and a canteen on her back. She said, 'Hi, my name is

Sally Barnes.' She seemed friendly, but right away she started talking about changing boundary lines, and this neighbor and that neighbor, and how we had to straighten this whole mess out. She left, and I said to myself, 'There goes nothing.' Then I'd see her down in the rocks below my house, taking pictures of me, or she'd be out on the dirt road sweeping it with a rake, so she'd know later if anybody's fresh tracks had gone down it."

"I had words with her on several occasions. She used to cut across a corner of my property to get to her land. I told her that, since she had been doing it, she could continue doing it. But when I'd go down the legal easement to see my neighbor Wisniewski, she'd tell me not to use the road anymore. She and my wife got into a shouting match about this one day, and I had to step between them. She [Barnes] hired Joe Perez to bulldoze a road through an alfalfa crop that Paul Loeckle had just planted, and even though I tried to stop them, they went ahead and did it anyway. That sums it up with Sally Barnes; she felt she could go through anybody's property she wanted, but she didn't want anybody going through her property. That's just the kind of person she was."

This, however, does not square with Mrs. Bancroft's recollection of her daughter. "She didn't think she was always right," she says. "Those men might be law-abiding in the city, but up there, they are the law. They didn't like the fact that there was one little woman standing up to them."

Her actions may have seemed peculiar to the other neighbors (indeed, Loeckle placed her under citizen's arrest when he discovered the road through his alfalfa field, though he released her when sheriff's deputies failed to respond to his call) but they made sense to Barnes. Her position regarding the various parcels in Section 15 evolved over a period of years, but she started from a basic premise: all of them had defective deeds; none of the many surveys that had been done of the section was accurate. The 1979 case of *MacGowan v. Jauregui* (other property

owners in the area) reinforced her conviction; in the decision, a superior court judge ruled that the northeast corner of Section 15 had been incorrectly surveyed; its true corner lay 199 feet to the west. This, to Sally Barnes, made all the section corners invalid. It also invalidated the location of the sixty-foot legal easement running through her property. She proposed that all the property owners get together and establish a common fund to have one single legal record of survey made; then, once it was completed, agree in writing that its findings would be binding upon all of them. She faced one practical problem: getting the others to go along with the plan. As Wisniewski said, "I don't want my property lines changed, and no one else I spoke to up there wants them changed, either."

This didn't deter Sally. She'd corral the neighbors in conversation, or send them long, rambling, single-spaced typewritten letters marked by grammatical and syntactical errors, urging them this way and that, accusing the Kecks, the Wisniewskis, and the Loeckles of being in collusion against her. This even carried over into holiday greeting cards. Her 1980 Christmas card to the Kecks, for instance, said, "Merry Christmas, Sally Barnes and daughter Christina," on one side; on the other, she warned that, should anyone do something she disapproved of, she'd have to protect her rights. "Anyone found tampering with invalid surveyor pipes and moving them to other places — if caught and proved doing it — can go to prison for impersonating a state-protected professional — a surveyor — if charges are pressed," she wrote.

By now Keck, Loeckle, and Wisniewski felt particularly exasperated; they had just finished redrawing a big job in order to appease Barnes. At the point where the dirt road crosses the creekbed at the northeast corner of Keck's property, the culvert (a transverse drain) had been blown away by storm damage. In order to make the creekbed safe for year-round passage, they decided to put in a new culvert five feet higher than where the old one had been (at creekbed level). So Keck and Wisniewski bought a new fifty-four-inch-diameter culvert and

cleared the area; Loeckle paid for the necessary tractor work. It hadn't been in twenty-four hours when Sally brought out a man from the county flood control district, who told them the job hadn't been engineered; it wasn't safe. "Sally threatened to sue us if even a shovelful of dirt landed on her property," says Wisniewski, "no rather than risk that, we had to pay a guy \$700 to rip it out again and drop the culvert back down to the creekbed bottom." Adds Keck, "She didn't even cross there. She crossed on the road she had Joe Perez dig through Loeckle's property."

While the relationship between Sally and the others was building to the breaking point, Jim Kulka had no contact with any of them (he ignored the one letter he'd received from Barnes). After studying at Diablo Valley College for three and a half years (sometimes full time, sometimes part time), in mid-1979 he took a job at Zehet Corporation in Walnut Creek, a company that builds test equipment that manufacturers of autos, radios, and telephone company equipment use to test circuit-board components. Kulka got hired as a technical programmer at a salary of \$6.50 per hour and, for the next year, worked in a unit of eight to ten people.

Then he quit voluntarily, giving his employer the customary two weeks' notice. "It was interesting for a while," he says, "but I got tired of it. The job was tedious. It involved looking at a lot of schematics, and it was very tough on my eyes. [Kulka hadn't had an eye examination since he got out of the Army in 1973.] It was the kind of job that left you very irritable at the end of the day." So he returned to Diablo Valley College, where he took courses in digital electronics and microelectronics technology, again getting by on the GI Bill and the \$2000 he'd saved while working at Zehet.

As the spring, 1981, semester was concluding, Kulka decided to return to North County and, as he says, "Try to do something with my property." He arrived in Escondido on the second of June in his '66 Chevy, with the parts of the motorcycle he

(continued on page 18)

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TRESPASSES

(Continued from page 17)
 owned lying in pieces in the back seat. For the next six days he stayed in several cheap motels and reassembled his motorcycle at a friend's house.

On the eighth of June, Jack Keck glimpsed a man he'd never seen before crossing the dirt road which led down to the creekbed at his northeast corner. He went out to find out who it was. "Can I help you?" he asked.

"Not really."
 "Who are you?"
 "Who wants to know?"
 "I do. I own the property you're on right now."

"My name is Kulka."

"Oh, I'm sorry," said Keck. He'd heard of the man who owned the bottom ten acres below Wisniewski's knoll. "Go ahead. Go on down."

Keck shouted after him that when he had finished, he should come back up and get something cold to drink. After his return, while Keck had a beer and he a soft drink, Kulka explained he planned to go down and live on his land. Keck recalls, "All he had was what was in his car. I said, 'Hey, it's hot down there. You don't have any water. If you want to, you're more than welcome to stay in the house until we're ready to move in.'"

"So Keck drove Kulka back to Escondido, where he picked up his motorcycle and, from that night on, he stayed at Keck's. 'I liked him right off the bat,' says Keck. 'He was a nice guy, he was easygoing. I didn't have any reservations at all about letting him stay here.'"

In mid-June Kulka rode his bike over to Palomar College, where he registered for a difficult four-unit summer course, Calculus Analytical Geometry II. Richard Aufmann, Kulka's instructor, said, "It's not a 'grind' course, but does have a great deal of theory. Three or four semesters of calculus is required if you want to become an electronics engineer." Kulka wasn't quite

certain that that was what he wanted to do, but he wanted to keep that option open because, as he says, "I like to have as many options as possible." If he passed, he'd take Calculus Analytical Geometry III in the fall. He decided to wait to see how he did before signing up for veterans' benefits, should he complete the two-month course. He'd receive \$257 for each month.

From June 22 on, when the course began, Kulka followed a regular schedule. From six to nine in the morning he would work on the dirt road that wound down to his land. Although it had been used in his absence by Sinclair's land salesman, Wisniewski, Wisniewski's sons, and Keck on occasion, it was by now overgrown with brush. So, putting on a pair of coveralls, a sweatshirt, and a hat, and taking a brush hook with him, he'd go down and clear it.

But the next day he would find the uprooted brush back in the same place he'd cleared it away the day before. Someone was also leaving notes for Kulka: This Is Not a Road. You Are Trespassing. It was, of course, Sally Barnes. He'd been hearing about her from Keck and the others, who'd drawn a profile of a pistol-packing, litigious, land-hungry lady who would stop at nothing until she owned all the land from the Old Guejito to Malibu. Everyone would make joking remarks as she would drive by in her Jeep. "There goes your sister," someone would say to Keck. And Keck would turn to Kulka and say, "That's not my sister, that's your girlfriend." Kulka stayed clear of her. "When she was here, he wouldn't go down there because he didn't want any trouble," says Keck. "He'd just wait till she was gone and then go on clearing."

Says Mrs. Bancroft, "She wanted to talk to him. He just cut through her property every time. He didn't give her a damn. She sent him letters by certified mail from 1978 to 1981, which were returned to her unopened. She didn't meet him, though, or even recognize him." At 9:00 a.m., Kulka would return to the Keck house, where he'd get his books to-

gether, hop on his bike, and head to school. He particularly reveled in the dips and curves of Lake Wolford Road, the vista at that time of the morning, the sheer openness of North County. His class was from ten to twelve every day except Friday. After class was over, Kulka would go over to the gym, work out a bit, grab a bite to eat, then head back out to the property. He had to do his calculus studying in the afternoon, while it was still light, because there were no lights in the house as of yet.

The other person who stayed in the house was Paulino Mejia, a Mexican worker who was employed by Keck and other landowners. Like Kulka, Mejia was quiet; he didn't say much. The two of them would converse in pidgin English and sign language. (This, however, frustrated Kulka. He checked out two beginning-Spanish books from the Palomar College library with the intention of conversing more easily with Mejia.) By the time it got dark, Kulka would be out on the floor of the living room, curled up in his sleeping bag, asleep. But about midnight the two men would invariably be awakened by rustling sounds coming from the old shed that Jack Keck used as a dog dish for his four dogs: it would be packrats after the day's unclean dog food. They made a great noise as they rifled through food, hiding it outside the house in places like the inside of Kulka's boots.

Also, he and Mejia used to take turns with a BB gun, trying to get rid of the rats. It became a nightly ritual, a form of entertainment which, in practical terms, was to no avail. "Those rats are still around," says Kulka.

On Sunday, July 19, Joe Wisniewski drove over from Valley Center to water the trees on his property. Since there was no pump on the well he had drilled on his ten acres, he filled up several fifty-five-gallon drums at Keck's place, then went on down to his land. He had just arrived there when Sally Barnes came out of the brush and addressed him. "Do you know who's building a road to the San Pasqual Valley through my property?" she asked.

"I don't know of anybody building a road to the San Pasqual Valley," he said. "Were you here yesterday?"

"Yes, we were."

"Well, you must have seen who was building this road."

"I don't see any road being built here. I don't know, I'm not here twenty-four hours per day. I'm not a watchdog. I have not seen anyone building a road here." Barnes started getting nervous and shaky, so Wisniewski added, "Mrs. Barnes, I can see that someone is clearing the brush off the road that has been here since I bought my property six and a half years ago."

"You think I'm just a pile of shit?"

"Oh, my God, Mrs. Barnes. You just swore. I never heard you swear before."

"Well, that's what you've been telling the neighbors, that I'm just a pile of shit," she said, and walked away.

"Her arms were shaking," Wisniewski recalls. "She was infuriated. I knew that Jim Kulka was clearing the brush off the road that had grown in in the last three or four years. I never saw him doing it. I knew he wasn't building a road to the San Pasqual Valley. [The valley is several miles below.] If she'd asked me who was clearing the roadway there, I'd have told her who it was."

The next day, Monday, July 20, began the fifth week of Calculus Analytical Geometry II, a particularly difficult juncture in the course, says instructor Aufmann. Midweek he gave Kulka and the other twenty students in the class a two-part exam, one hour the first day, one hour the next. Kulka took the first part and handed in his paper, fairly confident he had done well. The next day, however, he ran into trouble: there were a lot of "tedious" computational problems to do. He worked at it for the first forty minutes or so, then, feeling he was getting nowhere, stood up and strode out of the class without turning in his paper, never to return. He headed for the gym for a workout. "That second day really got me," he says.

"They say that calculus is a matter of logic, but it isn't. You either see it or you don't. They told me the next chapter in the course would be even harder. I didn't see any point in continuing."

(continued on page 20)

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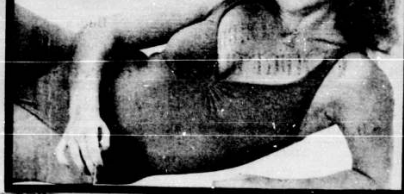
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TRESPASSES

(continued from page 19)

Aufmann, nevertheless, did not give him an F for the course; when it ended, he gave him a W, indicating that Kulka had withdrawn from the course. "It's not uncommon that, when students feel they haven't done well on a test, they don't officially withdraw from the course," Aufmann says. "They just don't come back." Back on the Old Guejito, Kulka was telling Jack Keck, "I flunked a test. That's it. I flunked a test." The next weekend Kulka stepped out with a friend of Keck's named Tony Gosselin; upon their return, Gosselin mentioned to Keck that Kulka seemed "really bummed out about flunking the test." It had hurt his ego after the many hours of study he'd put in, hit him in the pocketbook because he wouldn't get the money from the GI Bill, and meant that, as far as becoming an electronics engineer, "I would have to rethink as far as school is concerned." His thinking now shifted in the direction of selling his land.

An enormous eucalyptus tree trunk, more than twelve feet tall, dominates Jack Keck's living room. Its ivory color suggests a massive Greek column. As a conversation piece, it cannot be ignored. When Keck arrived on the morning of Tuesday, July 28, to work on his house, he noticed that one of Sally Barnes's notes was nailed to the eucalyptus trunk. Keck recalls that he said to Kulka, "I see your girlfriend left you a note," and that Kulka replied sarcastically, "Yeah, she left me a note."

"That was unusual," Keck says now of Kulka's action. "That wasn't like Kulka; he had never done that before. She must have gotten to him."

At about the time Keck discovered the note nailed to the tree, Sally Barnes was in the middle of one of her regular lesson periods at Sarah Anthony School. She worked a full, eventless day, with one ex-

ception, she mentioned to one of Rocco Noble's two secretaries (with whom she regularly discussed her property battles) that she had an appointment to meet contractor Joe Perez at five o'clock out on her land. She wanted him to dump dirt at the entrance of the road Kulka was clearing.

"He hadn't responded to the letters she'd sent him [Kulka] and she felt there was no other way of making him come to terms," the secretary says.

Barnes was a great believer in extrasensory perception, in her own powers of clairvoyance. She had studied intensively the work of J. B. Rhine, a Duke University professor regarded as one of the premier researchers in the field. Barnes herself was always making predictions; her moment of glory came when she predicted the sex, the hour, and nearly the minute of the birth of the baby of an employee at school, Mary Beth Harper. She had also made a rather chilling forecast in reference to her own fortunes: she would one day be found dead in the hills on her property.

At 3:00 p.m., she finished her last lesson of the day. The next twenty minutes she spent tidying the schoolroom, putting books, paper, and pencils in their proper place, and the next day's lesson on the board. She walked past the principal's office, said goodnight to the two secretaries, then headed for the parking lot and her car.

About that time Jim Kulka was sitting in the rear of Jack Keck's patio. Kulka had a project to make markers for each of his four section corners. Having been given by Keck some slats of wood, he was nailing them together into stakes that would be twenty feet high, atop which he would place strips of yellow cloth so the markers could be seen from afar.

He had asked Keck whether he would mind going down with him to put them up once he finished. At first Keck had agreed. Then it got close to 5:00 p.m.; Keck asked to delay it another day. "I wanted to get home [to his apartment in Escondido] and see my wife," Keck says. "I left with another neighbor, Sterling Swaden. On the way down we saw Joe Perez on his tractor, coming the other way. I said to

Sterling, 'There goes trouble.' Sterling said, 'Yep, there goes trouble.' And I said, 'But I'm not going back now. I'll just go on into town and phone Jim on the telephone.' I thought I would tease him about it, because I had a pretty good idea of what Joe was going to do. That would be just like Sally Barnes."

Just about 5:00 p.m. Paulino Mejia saw Barnes drive by in her Jeep, followed a while later by Joe Perez. Then he watched as Kulka walked out to his '66 Chevy, pulled out a rifle and a pistol, started down the dirt road, then disappeared from sight. "I thought there might be trouble, because he was walking faster than he normally does," says Mejia.

Even walking at a fast clip, it still takes a few minutes to get from Keck's house down to the point where Kulka's road forks off to the left. Perez did a small amount of dumping; then, standing together, he and Barnes started tossing ideas back and forth about where she was going to build a house. Barnes was taking pictures with her camera. Both of them turned around and saw Kulka standing about twelve feet in front of them with a rifle.

Kulka said, "Get off my land." Perez replied, "We're not on your land; we're on her land." Then Barnes raised her camera to photograph Kulka, while she brought it upward and aimed, he raised his gun and fired a single, fatal shot, hitting her in the chest. As she stumbled and fell, she snapped a picture (which would later be introduced as evidence against him). Next, Kulka told Perez to raise his arms, then get down on his knees. He asked Perez if he were a family man. Perez recalled later, "I just looked at that barrel and I looked at him. I said, 'Yes, and I don't want no part of this.'" Kulka ordered him to get on his tractor and get out of there.

Paulino Mejia had heard the shot. When Kulka got back up to the house, Mejia didn't know exactly what had happened, but he figured it must have been something bad, because Kulka's body was shaking. Kulka handed him a twenty-dollar bill. Mejia didn't understand what he wanted him to do. Another Mexican worker ap-

proached, to whom Kulka gave another twenty dollars. "No more work today," he said. They realized then that he didn't want them to be around when the sheriff's arrived. As they left they saw Kulka put his rifle back in his car, and sit down to wait. Though he had his motorcycle right there and could have escaped easily before Joe Perez got to the Valley Center Sheriff's station, Kulka made no attempt to leave.

Within a few days, Sally Barnes's body was cremated. No church service was held at this time; however, a month later thirty of her colleagues and friends solemnly arrived at the nondenominational Praise Center at 300 North Broadway in Escondido. Barnes's mother had asked for no music and no eulogy; the minister was simply to open and end the service with prayer. During the forty minutes in between, each friend would stand up spontaneously and say a few words about Barnes. She was a person I could count on, said one. She got down on her knees and said the Sinner's Prayer with me, said another. She was a loyal friend, said a third.

Rocco Noble, who was there, said later, "It was a great loss to me personally. She was organized, she was a motivator. She was concerned. . . . She would never cheat anyone out of anything. Sally wanted to do things in fairness, and not to take advantage of any situation. She was a fighter for righteousness."

On an autumn morning several months after the shooting, a gloomy peace hangs over Section 15 of the Old Guejito. Though the legend-making has already begun, an old, dilapidated tent, a figurine of the Virgin Mary, and a camouflaged green trailer are the only artifacts to show that Sally Barnes, the fighter for righteousness, had ever been there. A forty-minute motorcycle ride to the west, seven miles past the Palomar College classroom where Richard Aufmann's students are delving deep into the mysteries of Calculus III, Jim Kulka—the man who loves having options—finds out that, as he waits in his cell in the Vista county jail, his have dwindled to all but a very few.



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One morning in December, 1980, Bill Everett, a naturalist on a whale-watching boat out of San Diego, was walking along Malinero Beach in Baja California when he saw a bone sticking up out of the sand. He tugged on it but couldn't budge it, so Everett scraped away the sand until he had exposed what turned out to be an animal's skull. The blowholes in the top identified it as a cetacean.

MYSTERY OF THE BEAKED WHALES

BY GORDON SMITH

Malinero Beach is a desolate, seldom-visited place near the mouth of Laguna Ojo de Liebre (Scammon's Lagoon). Currents and upwellings make it a catch basin for all kinds of ocean-borne litter, including whale and seal bones, sea shells, and soft drink cans from as far away as Japan. But the skull Everett had found was particularly intriguing: it was too large for a dolphin, too small for one of the great whales, and it had a long, thin, almost birdlike snout. He photographed it, and when he returned to San Diego compared his photographs with the collection of cetacean skulls at the natural history museum in Balboa Park.

"There was nothing even close to what it was," Everett, a wildlife biologist with extensive experience in Baja California, recalled not long ago. "At that point I was really baffled." Everett showed his photos of the skull to one of the museum's paleontologists, who had never seen anything like it before, either. But after searching through a number of obscure reference



Goose-beaked whale, Del Mar, September, 1945

books, the two men eventually identified the skull as that of a beaked whale.

It isn't surprising Everett had such a hard time identifying his find. As recently as last year one authority on whales described beaked whales as "the least-known of the world's large mammals." Several of the largest species have been taken by whalers for decades, but most beaked whales, too small to be of commercial value, have remained elusive, mysterious creatures, almost ocean-going versions of Bigfoot.

Beaked whales resemble giant dolphins, but their closest relatives are sperm whales. They have small flippers and a prominent snout or beak, used to snatch squid and small fish from the water. There are eighteen species in all, most of them named after the scientists who first discovered them, e.g., Baird's beaked whale, Andrew's beaked whale—a confusing and rather annoying way of labeling animals that have survived for centuries virtually unnoticed by man.

The largest species is the Baird's beaked whale, at forty-two feet as large as many

gray whales. Next in size are the goose-beaked (or Cuvier's) and the bottlenose whales, which can reach lengths of twenty-six feet. All of these whales have been hunted by whalers, and in the late Nineteenth Century, one Norwegian captain reported that a harpooned bottlenose whale remained underwater for two hours on a single dive—an unconfirmed record for all cetaceans.

The smaller beaked whales are the least known, and average a little under twenty feet in length (the biggest dolphins are only twelve feet long). They are thought to be shy, deep-diving animals of the open ocean, which could account for the fact they're rarely seen in the wild. That they exist at all is known mainly from carcasses and skulls that wash up on beaches, and even this doesn't happen too often.

In Southern California, beaked whales were practically unheard of until July 25, 1945, when a dying animal was seen in the surf just south of Scripps Pier in La Jolla. "About seven men went into the surf late that night, attached a rope to the creature's tail, and pulled it ashore amid wild thrash-

ing," wrote Carl Hubbs, who preserved the animal's skeleton and later sent it to the National Museum of Natural History in Washington, D.C. Although Hubbs identified the whale as the little-known Andrews' beaked whale, the skeleton was re-examined nearly twenty years later and pronounced a new species, Hubbs' beaked whale.

In a bizarre footnote to the discovery, Hubbs and a few others sampled the meat of the whale, probably one of the few times in recent history humans have dined on an animal previously unknown to the world. It was "of good flavor and tender when roasted or fried," Hubbs reported. "About one hundred pounds were eaten by local residents. This addition to the war-torn meat supply was much enjoyed."

In 1953 another unusual beaked whale washed ashore in Del Mar. Dr. Ray Gilmore, a whale expert at the natural history museum, examined this carcass, couldn't identify it, and preserved its flukes, flippers, and tail in the museum to be studied later. Before anyone got around to it, though, the Japanese found a similar ani-

mal off their own coast in 1958 and described it as a new species, the ginkgo-toothed beaked whale. Today, the animal that Gilmore examined remains the only one of its kind ever discovered on the North American continent.

Over the next twenty years, only a few beaked whales washed ashore in all of Southern California. But in the mid- and late-1970s, an unusual series of beaked whale strandings took place along San Diego County beaches. In 1974 a dying Hubbs' beaked whale stranded itself at midday at crowded Ocean Beach; and between 1975 and 1979, four Hector's beaked whales, a species never before found in the Northern Hemisphere, were discovered on beaches at Camp Pendleton, Carlsbad, and Torrey Pines.

"I don't have a clue as to why there were so many strandings in that period of time," Dr. James Mead of the National Museum of Natural History in Washington, D.C., said in a telephone interview recently. "I wish I did." Mead has spent most of his life studying beaked whales, particularly the smaller and more obscure species, and he is probably the world's foremost expert on them. As luck would have it, he was in San Diego in September, 1978, when a dead male Hector's beaked whale was discovered on a Carlsbad beach. Mead examined the two-day-old, wave-battered carcass, identified it, and cut out its skeleton himself to preserve it for further study.

Based on these strandings and others, Mead says, scientists are beginning to get a clearer picture of the distribution of beaked whales. Three species—Hubbs', Hector's, and the goose-beaked—are thought either to live in the waters off Southern California or to migrate here seasonally. Three others—Blainville's, the ginkgo-toothed, and the huge Baird's beaked whale—are sometimes found here, too.

Nevertheless, sightings are rare. In his many years of observing and studying whales, Ray Gilmore has seen beaked whales off the coast of San Diego only a few times. His best look, he says, came in the early 1970s when he was on a fishing vessel about five miles from shore. "A group of five or six came right close by the ship, no more than forty or fifty feet away. The size was right, and I could see the head and beak. They didn't come out of the water, but they made a high rise, and then they just went on their merry way. I never paid the slightest bit of attention to it."



Skull of Ginkgo-toothed beaked whale

Photograph by Bill Everett



Goose-beaked whale off Baja California

Photograph by Steve Leatherwood



Ginkgo-toothed beaked whale, Del Mar, 1953

Photograph courtesy of Ray Gilmore

Gilmore wasn't able to identify the exact species he was looking at, but even so, for a man who has devoted his life to studying whales, it was a special moment. "I had never had such a good look at them," he says. "Needless to say, I was very happy."

Probably the best sighting ever, though, took place in July, 1976, about eight miles east of Catalina Island. Don Ljungblad, a scientist at the Naval Ocean Systems Center (NOSC) on Point Loma, was out in a small powerboat tagging pilot whales for a NOSC project when he saw two whales

about one hundred yards away. "We didn't even have to change direction," he remembers. "We came up alongside them and we could see they were beaked whales. The unusual thing was that they didn't dive and disappear forever, the way beaked whales usually do. They started following the boat."

Ljungblad (pronounced Yungblood) dropped a sonobuoys—a sound transmitter—into the water, which seemed to interest the whales. They approached it again and again while Ljungblad snapped about seventy photos. "I was excited," he admits. "And of course your camera always craps

out at the worst time, so I missed getting pictures of them when they breached—twice."

But they stuck with us like glue for about a half hour. One of them was on the left side of the boat, and he would sort of roll over from time to time. He gave me the impression he was trying to look up. "Finally, Ljungblad says, the whales dove deep and never appeared again."

Ljungblad estimates that the whales were twenty-five feet long, and one of them had long scars on its back—a characteristic of many male beaked whales and thought to be inflicted during the mating season, when the toothed animals vie with each other. His photos were later examined by James Mead, who identified the whales as Hector's beaked whales, making Ljungblad the first person ever to see this species in the wild.

Even though beaked whales are rarely seen at sea, many experts think they might be more common than the sheer number of sightings would indicate. "It seems strange they're so rarely encountered in the wild, because, of course, somehow they meet girls out there and they get their business done," Ray Gilmore says with a chuckle. "Perhaps they're seen more often but not identified properly—people think they're just big dolphins or something else."

Steve Leatherwood, a research associate with the Hubbs/Sea World Research Institute and one of the world's foremost authorities on whales, agrees. "One wonders if beaked whales are really rare or just hard to detect," he muses. "They're mysterious. Most of the time when you see them they're just ephemeral little wisps moving at the surface; you're not even sure what you're seeing."

Leatherwood has seen beaked whales in various parts of the world while doing population surveys of other whales for Hubbs/Sea World and several federal agencies, and he says he's beginning to think they might travel together in families of related animals. Beaked whales are nearly always seen in pairs or small groups, he points out, and a few years ago off the coast of Maine Island in the Indian Ocean, he saw a group of four Shepherd's beaked whales swimming in a pattern that suggested a family. The largest whale (presumably a male, Leatherwood says) was out in front, while two medium-size whales (probably females) were following with a calf.

(continued on page 29)

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Last Word



The Cold Eye

DUNCAN SHEPHERD

The French Lieutenant's Woman has been waiting too long already, and Southern Comfort has gotten in line right behind it, and that's just tough. I haven't finished yet with the San Diego film festival, even if everyone else has. I, too, would be more than willing to let it go and to get on with my life, if the amount and type of attention the festival receives from the local media had not got to be such a bar in my critical necks.

The larger topic here, which should someday, but not today, be given its due treatment, would be the small-town cultural atmosphere in which the festival is fated to take place. And very prominently under that heading would have to come a consideration of the festival's difficulty in getting more than just an announcement story and possibly (if lucky) a paranozing pat on the head in the local press. Do not imagine that I am grossing, in my capacity as a festival board member and out of hurt feelings or unsatisfied greed, because the festival has been neglected by the public; the festival has done well enough there, thanks very much. No, what concerns me at the moment is not the press as promotional aid but as critical forum. I am not talking about, by name, Carol Olsen of the Union or Beth Accomando of the weekly La Jolla Light, both of whom respond to the occasion as if they know full well that something a little off the ordinary is up (though even the most neutral observer might wish occasionally that if Olsen is going to write about Paul Morrissey, she could at least get his name spelled right, and if she is going to review Possession, she could refrain from calling it Obsession). And I can't realistically expect the TV stations to treat the festival as anything other than a filler news item, like the Ice Capades or the Ringling Brothers Circus, or to expand critical commentary beyond sticking a microphone in the faces of a couple of exting patrons and inquiring how they liked the show.

It isn't necessary, either, to dwell on the presence of only two major metropolitan dailies (not counting the local edition of the Los Angeles Times, which, in cultural affairs, certainly doesn't deserve counting). This condition doesn't, or needn't, separate San Diego from such other festival towns as Los Angeles and San Francisco, except insofar as one of those dailies decides not to take part. On this same point, I took a swipe at the movie critic of the Evening Tribune a couple of years ago, and there is no need to do more now than provide an update to the effect that the festival still hasn't managed to program anything that would cause this critic to bestir himself enough to take a peek. I would not mind at all, would honestly much prefer, to be able to regard this critic as an active opponent of the festival, but in order for me to do so he would have to design, just once, to write as the subject in such a way that one didn't have to guess why he doesn't bother to attend, why he doesn't consider it important enough, what he thinks the festival is doing wrong, what he thinks it ought to be doing instead, if anything. But perhaps this line of inquiry is off the mark. My own best hypothesis, worked out in the two minutes of thought I am willing to allot to the question, is that this is a fellow who simply doesn't want to have his daily routine disturbed.

I would be remiss if I were to exempt from censure my own paper or my own coverage, however much I might want to the weekly periodicity as a handicap, or the natural temptation to overcompensate for my own involvement in the festival. There are other sections of the paper, though, which can't hide behind the latter alibi, and which are more or less indicative of what the festival perpetually runs up against. You have to wonder about the sense of priorities, about which and of the binoculars the cultural world is being sighted through, when the week before the festival the front page of the Reader entertainment section can find room for a lengthy write-up, plus illustration, of an event like the "Mental Health and the

Movies" series (Kramer vs. Kramer, etc.) at the Chula Vista Public Library, and then the International Film Festival, when it arrives, rates only the perfunctory listing on the inside pages along with the Zoo of the World documentary at the Natural History Museum and the Rolling film at the Bahia Hotel. It makes you want to sigh.

One area in which the smalltownness of the festival has been for me a source of relief, and sometimes even of pleasure, has been the consistent level of politeness and hospitality that prevails at the audience question-and-answer sessions with visiting filmmakers. The pleasure is diminished at times by a particularly gushy, naive, or trivial question, but such a question only bothers me when I begin to wonder what sort of impression is being made on a filmmaker who has traveled six thousand miles, whose previous festival experience is of the jungle of ravenous journalists at Cannes, and who here is asked to explain, as if to a nine-year-old, how come Romy Schneider shoots herself at the end of *Garde à Vue*. Better I should just mind my own business.

The politeness factor can cut both ways, of course. Even the most God-awful movie (*Second Hand Hearts* or *The Hunting of M.*, take your pick) can come off sounding halfway legitimate when it is boiled down to the filmmaker's good intentions, and there are numerous times, even when the movie is nowhere near God-awful, that a tougher line of questioning might easily be justified. No one, me included, piped up to challenge Peter Bogdanovich, for instance, when he dropped his compulsive name-dropping, his vocal impersonations of Orson Welles, Audrey Hepburn, et al., his acceptance of credit for coating Hepburn out of retirement, his Pollyannaish prescription that film criticism ought to be positive, if anything, and his historical distortion that that's what his personal critic exemplar, Cahiers du Cinema, stood for. I don't know what other blowharderies might have merited a challenge, having quickly ducked out to get an early jump on a question in a press-conference-like situation, and one can only hope that the necessary thoughts are being thought silently. The standard of politeness might have been relaxed for one evening had Andrej Zulawski shown up, as scheduled, after *Possession*, and I'm told, though I wasn't there to witness it, that a few unfriendly notes did creep into the talk with scriptwriter James Barth after *The Cold Eye*.

Of course, the walk-out rate in a movie like the latter, or any other likely to incur widespread displeasure, will tend automatically to siphon off some of the potential and the quality before the questioning ever begins. And certainly *The Cold Eye* led the field this year in number of walk-outs and in number of admiringly phoned-in calls the following day—a phenomenon that raises the issue of some people's concept of, and experience of, what goes on at other film

festivals, and perhaps provides more fodder for discussion of smalltownness: the San Diego International Festival, when it arrives, rates only the perfunctory listing on the inside pages along with the Zoo of the World documentary at the Natural History Museum and the Rolling film at the Bahia Hotel. It makes you want to sigh.

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not far behind, and the crime rate takes a jump upward. This plot, with its pattern of recurrences and variations, is not stitched together very neatly and tightly, but sloppy and clumsy as it sometimes is, it still fumbles its way around to provocative situations and provocative scenes, including some sexual calisthenics that do dare any in *Body Heat* and *Poison* (even without considering that it's the director's wife participating), and some messy and ungraceful murders (the one by electric toothbrush must be one of first).

I think by now I have said at least a word or two, or shown an inclination, on nearly every film in the festival. It remains for me to say, as I should have found room to do four paragraphs up, that I liked Bogdanovich's *They All Laughed* more than I disliked it, though there were plenty of outlets in it for both those tendencies, and I look forward to sorting them out when (or if) it opens commercially. *Sir Henry at Rawlinson End* was essentially a mess, not the best sort of environment in which to raise laughs, and yet I laughed fairly often, if not often enough to keep me from running out periodically to check up on the progress of the sixth World Series game. *Ca-dena Perpetua*, shown without subtitles, was a little too talkative for my elementary, come-into-Spanish to keep up with, but it seemed to me, for all its extravagant grime, pretty conventional and commercial. I was happier with the audience, in size and in ethnic mix, than with

the movie. Finally: I missed the movie about the alienated Belgian woman in New York City. I missed the one about the disturbed Barcelona woman in New York City. And I missed the one about the lonely widow in rural Florida. Otherwise I was on pretty good behavior.

If, as might be appropriate at this juncture, I had to stack this festival up alongside the three previous, I would have to say that the peaks seemed lower in this one than in the others, and the valleys too. Reasons for the drop-off could be enumerated at length, beginning with the scarcity of Valeri Zurlini movies and descending into a nightmarish account of how film acquisition actually works. That account might make a good story, but not a good

excuse. A tale of high aspirations only partially realized and of unforeseen hardships only partially overcome can never make the end result any more enjoyable, however much more explicable. The best thing to do in the circumstances is probably to re-emphasize the rudimentary fact that these movies were not to be seen locally until the festival brought them, and the equally rudimentary fact (though one I need constant reminding of) that there always seems to be someone, even for *Second Hand Hearts* or *Home Movies* or *The Hunting of M.* or *Demon Pond* (especially that), who appreciates them. Until those two rudiments stop being true, the festival will not have outlasted its usefulness.

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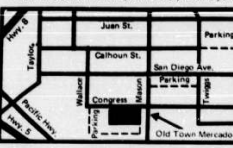
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Woolcott Gathering



JEFF SMITH

Alexander Woolcott (1887-1943) — critic, author, entrepreneur, lecturer, radio announcer — could be cruel or lovable depending, legend has it, on "what he said to you last." Built along Falstaffian lines, with a Buddha-like stomach about the width of a stop sign, Woolcott was one of the best known journalists of his day. His critical reviews, combinations of gossip, sharp wit, and unrestrained sentimentality, were very influential on the popular tastes of the time. Drama critic for the *New York Times* and later the *New York World*, he also hosted a weekly radio program called the "Town Crier," which aired from 1929 to 1942. On the show he was half-carnegie, half Santa Claus (just for his radio show), given to equal doses of biting invective and tender whimsy, all of which were embroiled together in a pompous, overblown literary style that would clear the baroque seen Spartan by comparison. His personal life was just as ornate. A typical day would find him hobnobbing — a euphemism for freeload — with the great and the not so hot. He would think nothing, for example, of phoning up Einstein, H.G. Wells, or Toscanini to find out all the latest "dirt." Part teddy bear (his friends called him "God's big brother"), part vicious monster, there is no one to compare him to today.

One of his favorite haunts was the Rose Room at the Algonquin Hotel, where for eleven years the literati of New York would assemble almost daily at the "Round Table." Amid the likes of Robert Benchley, Robert E. Sherwood, Dorothy Parker, Edna Ferber, and Franklin P. Adams, Woolcott would usually dominate the conversation, stamping out one-liners with vermillion alacrity. At the

table, he once reviewed a slender volume of equally slender poems, entitled *And I Shall Make Music*, with one sentence: "Not on my carpet, lady." On another occasion, the hedonistic Woolcott uttered his most famous complaint: "All the things I really like to do are either illegal, immoral, or fattening." At these Round Table gatherings, comic playwright George S. Kaufman was also a regular, and in 1939, after having been the object of several barbs, Kaufman decided to get some friendly revenge on Woolcott. With Moss Hart, Kaufman wrote *The Man Who Came To Dinner*.

In the play — a fine production of which is currently being offered by the La Jolla Stage Company — a famous author of *belles lettres* finds himself stuck in the modest Ohio home of the Stanley family. While on a lecture tour of the Midwest, he slipped on an ice cube and fractured his hip. The character's name is Sheridan Whiteside, but it's really Woolcott. Five minutes into the play makes that clear. Rather than recuperate peacefully, Whiteside sets up shop and orders the family to the four farthest corners of their home — and only one or two are granted visitation privileges to his procrustean bed. In no time he makes \$784 worth of phone calls around the world — to Gandhi (whom he has nicknamed "Boo-boo"), to Walt Disney, and others. He receives an odd assortment of gifts from people like Admiral Byrd, as well as a number of world-famous visitors like Noël Coward (called Beverly Carlton in the play) and Harpo Marx (called Bangs). With all the grace and charm of an axe murderer — two of whom he invites over for lunch one afternoon — Whiteside (Woolcott) disrupts the lives, and meddles in the loves, of all those around him. The sleepy home of the Stanleys soon swirls in a maelstrom of international gossip.

In many respects, *The Man Who Came To Dinner* is a dated play. A number of its topical references — to the Snyder Gray murder case, for example — fail to register even with middle-aged members of the audience. But the comic gifts of Kaufman and Hart (whose other collaborations include *Once in a Lifetime* and the Pulitzer Prize-winning *You Can't Take It With You*) combine to insure for the play an endurance that will outlast its many time-locked references. Two ingredients make it work. Kaufman and Hart have peopled the stage with a menagerie of glitzy, oddball, and ordinary personages — each with just enough individuality to be memorable — and have set them in constant motion. For every Noël Coward, there is a Burt Jefferson (an aspiring playwright) and a Harriet Stanley. The latter, played delightfully by Erin Danica in the current production, is a seemingly harmless wacko who's got a few toys too many in her attic. Wearing a faded sailor suit, she appears briefly at each scene and makes utterances that are certifiably loony.

In the center of this three-ring circus is Whiteside, the other ingredient that makes the play work. A Rabelian giant, both sentimental and arrogant beyond belief, Whiteside keeps the play — and the play — hopping. His enviable repartees, many of which were transcribed from his sessions at the Round Table, are worthy of the definition Heywood Brown voiced one afternoon at the Algonquin. After recovering from one of Woolcott's many verbal barbs, Brown claimed that "repartee is what you wish you'd said."

George S. Kaufman once argued that "the best direction is that which is so effortless and natural that it simply isn't noticed at all." Kaufman, no doubt, was talking about Broadway shows and not community theater, where the amount of acting experience, especially in a large cast, can vary greatly. The work of Eric Christmas, who directed the production by the La Jolla Stage Company with assistance from associate director Percy Mattox, reflects Kaufman's remarks. With just a few exceptions, none of which stand out or detract, Christmas and Mattox have molded the cast well, have disciplined its varying skills, and have given the production a consistent style of broadly played comedy. Few moments lag. And the brisk pace and sharp timing, evident throughout the evening, demonstrate that although the play appears to move with an almost effortless, natural rhythm, the efforts of its director and assistant director — with a large cast that ranges widely in talent and experience — have been certainly considerable.

They are also aided by a solid performance in the lead role. Actor Larry Semon, who plays Sheridan Whiteside, does not look at all like his character's prototype. Given to excessive freeload at the homes of his wealthy friends, the White House among them, Woolcott had a

waistline that was a staminoth testimony to the culinary favors he so often enjoyed. Of ecto- rather than endomorphic physique — a difference that makes the play's few references to Whiteside's girth confusing — Semon nonetheless takes Woolcott's quirks, irritabilities, and elaborate habits down to a speck. With apparent ease, Semon reveals both sides of Woolcott: the gentle dove and the screaming banshee. It is a balanced portrait that, amid the essentially comic doings of the play, leads one to wonder which Woolcott, at bottom, was the real one.

Kaufman's own views regarding this question may be gleaned from something he once said about playing Shakespeare. "The trouble with Shakespeare," Kaufman observed at the Round Table, "is that you never get to sit down unless you're a king." In *The Man Who Came To Dinner*, Kaufman has Whiteside (Woolcott) seated the entire evening, which may suggest a deep affection — or even reverence — after all. There's just one problem. Woolcott is seated in a *whored-out*, not a throne, and the puzzling duality in Woolcott's personality persists.

The ensemble work of the cast — dressed in Carolyn Satter's handsome costumes and scurrying across Rick Duessen's carefully detailed set — is usually on the mark, which is another tribute to the direction of Christmas and Mattox. Some individual performances stand out. Flora Richards has great fun as Lorraine Shellen, a calculating, narcissistic actress (she appears to be on a collision course with her mirror) who is also easily duped. Laura Mills is appropriately harried and blunt as Whiteside's secretary Maggie Cutler, the one person on stage who is wise to the shenanigans and childlike tantrums of her boss. Joy McAllister is the stoical Miss Peck, patient to a point where she remains "Miss Bedpan" by Whiteside and often the object of those tantrums. Mike Berlin appears briefly as Professor Metz, an expert on bugs. In the space of just a few minutes, Berlin manages to ship one's image of dedicated scientists back to the Dark Ages. I mean, this guy really loves those bugs. And John Thomas almost steals the show as Beverly Carlton, the Noël Coward figure whose literary gifts and sense of humor threaten to dwarf those of Whiteside himself.

The story goes that George S. Kaufman entered a theater where he was about to direct a rehearsal of one of his comedies. A young doorman, new to his job, stopped Kaufman and asked "Are you with the show?"

"Let's put it this way," Kaufman replied. "I'm not against it." Aside from a few opening-night jitters and late lighting cues, the La Jolla Stage Company's production of *The Man Who Came To Dinner* is not against the show. Even Kaufman, who was usually quite reserved about the quality of his works, would have enjoyed it.

Off the Cuff

What have you done that seemed out of character at the time?



Lin Ditta
Hair Designer
La Jolla

It was a Sunday afternoon in Greenville, Pennsylvania, twelve degrees out, snowing, blowing, miserable, disgusting, cold and icy. I just happened to turn on ABC's *Wide World of Sports*. It was like an omen. It was the Andy Williams Open at Torrey Pines and they were showing an aerial view of La Jolla Shores. I looked at my friend and said, "That's incredible." It was eighty-two degrees there. I thought, "That does it, I'm moving to California." I owned a house, a successful business, and my two daughters were living with me. All my friends said, "Oh, you won't go." I sold everything, sent the girls to live with their father temporarily, packed everything into my Toyota, and on August 13, 1980, I arrived.



Mike Burns
Carpet Installer
La Mesa

It was an extremely hot weekend at the end of July. I went to the Imperial Dam with a group of friends. There were people all the way down the sand bars, canoeing, rafting, boating, guys whistling at the girls water skiing, a few beers, having a good time — that sort of thing. I don't know how it got started but someone dared me to go water skiing nude. "Do it, do it if you will, I will." It seemed like the right kind of crowd. I'm a good skier so I knew I wouldn't flub up. So there I was, flying down the river in the buff. The guys gave me thumbs up, the girls howled. My friends couldn't believe it. I think I'm a dual personality sometimes. When it was over, I more or less went into a shell.



Patricia Redman
Technical Illustrator/Student
College Area

I got it today for plugging up the drain. Chuck said, "I can't believe you did that." I was watering the house plants, the water overflowed, and the dirt went down the drain. Usually I'm careful. We had to call the plumber because Drano didn't clear it. The other time, we had a brand-new retaining wall and patio poured out of concrete. Some friends came by with an exotic bird, the kind that does tricks — you know, walks a tightrope, picks up rings. A real fancy bird. I let my dog, Strider, out to let the bird in and the rest is history. The patio now had dog-pud marks all over. When I took back it seems funny but Chuck didn't think so at the time.



Dave Grant
Intern Architect
Chula Vista

Directly out of high school I went to Hawaii to surf. For nearly two years I lived off the image of a full-time surfer. First thing in the morning I'd pull my bicycle out from the banana trees and juggle a cup of coffee down the main highway as I made a routine surf check of half a dozen places. I had a surfboard for every single spot. A good part of the time there were gentle trade winds, the temperature was about eighty degrees. It was too good to be true; sometimes I felt something bad had to be in the offing. When I returned to the mainland, I decided to go straight to architecture school. I cut my hair short, bought three suits, and actually showed up at a wedding. Out of 300 people no one even recognized me.



Stephanie Ceece
Student
La Jolla

I was attending school in Switzerland at the time and I had a friend who was detained by the authorities. I went to find him and found out that they had him in jail — a fourteenth-century castle, the Chateau d'Aigle. They wouldn't allow him to send letters out and so I would sneak over when it was completely dark and he would lower the letters down by rope. I had to time it very carefully because the lights went on at a particular time. I would dress in black and darken my face and hide in the trees around the castle until the arranged time. One night the lights went on suddenly and I was exposed. They released the dogs and I could hear them coming after me. I went running through the vineyards to escape. I was scared to death.

—Lin Jukury

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Section 2

Events, Theater, Music, Film

Inner Reflections Of Caponigro

"... They are stones uplifted and aspiring and balanced. Encompassing their inner and outer boundaries they stand like sentinels confronting us and pointing in a direction that is perhaps unique for each of us." Traveling almost yearly to England, Paul Caponigro took twelve years to compile a Stonehenge portfolio of twelve prints that was published in 1978, and since then has been working on a Stonehenge book. The affinity that Caponigro has with stone is evident in many of his best photographs, whether they are of the monoliths at Stonehenge, black pebbles on the beach at Nahant, Massachusetts, or carefully raked whitish pebbles in a Japanese garden at Tofukuji. These and photographs of Irish, Welsh, and Western American stone and rock are included in a twenty-five year (1953-1978) retrospective of Caponigro's work on view at the Photography Gallery in La Jolla. His subject matter is almost

always either landscape or natural objects: woods, water, leaves, snailshells, apples, a fish. In all the fifty photographs of the exhibition, there is only one human figure, but there are many signs of humanity—not just in things made or manipulated by people, but also in things we see and feel. "Photography is a medium, a language; through which I might come to experience directly, live more closely with, the interaction between myself and nature." Everything is in black and white, though in fact, Caponigro's color range is even narrower than that. While there are black blacks, there is very little white in these photographs. Rather, there are dark grays and light grays—a somber palette, and yet our eyes readily perceive a myriad of subtleties and tonalities. In a darkly dramatic Irish countryside, small, white, sitting sheep and standing stones are static flashes of light that can seem brilliant. A single, round glint of light in a rock hollow can represent all the magnitude and power of the sun. "It is interesting that I can find in nature, by the way I look at it, the material to manifest in photographs my inner reflections."



Stonehenge, 1972

Stillness is an element in most of the photographs, even in those that obviously depict movement: flowing water, running deer, raindrops in a pond, clouds. Then, paradoxically, a highway curve—manicured asphalt and a white line—becomes not just a metaphor for speed and motion, it actually seems to move across and out of the image.

Technically, Caponigro follows the tradition of Edward Weston, making the precise, perfect fine print. Philosophically, the photographic process is close to mysticism for him. His most-quoted statement about his work is this: "All that I have achieved are these dreams locked in silver. Through this work it was possible, if only for brief moments, to sense the thread which binds all things together."

Paul Caponigro—25 Years of Photography will continue through Tuesday, November 24 at the Photography Gallery, 7468 Girard Avenue, La Jolla. Gallery hours are 11:00 a.m. to 6:00 p.m. Tuesday through Sunday, closed Sunday and Monday. There is no admission charge. For further information, call the gallery at 459-1800. —Amy Chu



California Girls

Ah, women! Where would I be without them? (Where am I with them?)

Once I believed that I had been put on Earth for the benefit of women, as a sort of gift to them. Later, I decided that women were placed here specifically for my benefit. In my dosage, I realize that I do not

now, nor did I ever, know much about the reasons for our mutual convergence on this planet, and even less about any modus operandi that would consistently produce a reciprocal advantage out of our coexistence. Witness my six divorces, and my fearless plans to get lucky with Wanda, my blushing number seven. Nonetheless, I persevere to understand, and in my search I have learned that a particular breed of California women may have been sent here specifically to play and be good at volleyball. At this writing, seven of the top

ten ranked NCAA Division I women's volleyball teams are from California, and our own village, San Diego, can boast not only the second-ranked Division I team, SDSU, but also the first-ranked Division III team in the nation, UCSD. And a cross-town showdown looms when, on November 17, State travels to La Jolla to try to spike UCSD.

Actually, it may not be much of a contest. The difference between Division I and Division III schools is drawn according to how the schools treat their athletes with scholarships. SDSU, as a D-I college in volleyball, can and does offer large scholarships to its athlete-students, while UCSD cannot and does not offer subsidies tied to volleyball participation to its student-athletes. The consequences are predictable: because it can pay them to play, SDSU attracts top women volleyball players—including this country's number one player, Laurel Bouey—and UCSD has to do what it can with kids whose priorities are academic rather than athletic.

"We should blow them out of the gym," John Rosenthal of the State athletic department suggested when I reminded him of the upcoming match. Doug Dunnevik, the UCSD coach, was willing to agree—to a point. "On paper, we probably don't stand a snowball's chance in Hell," he said. "But we've got a lot of character. We don't offer scholarships, so that puts us at a disadvantage right away in terms of the quality of our athletes, but it gives us some advantages, too. These girls are out here because they want to be, not because they're getting paid, and that means a great deal to the level of desire and enthusiasm we bring to the court. We can have more fun and be more relaxed and still have the same interest in winning."

This game's going to be good! (continued on page 9, col. 1)

Samoa Spectacular

1. What is American Samoa? (a. in the Pacific Ocean between Hawaii and New Zealand; b. in France between Omaha and Omaha; c. on Mars between Thursday and Saturday)
2. How do American Samoans feel about America? (a. patriotic; b. amused; c. melancholy)
3. What is the chief commercial product of American Samoa? (a. dried coconut meat; b. Twinkies; c. B-I buns)
4. How many members does a Samoan family have? (a. lots; b. 3; c. over 200 inches of rainfall yearly)
5. What is the name of Margaret Mead's famous book on Samoa? (a. Coming of Age in Samoa; b. Trouble in Tahiti; c. ...)

January, 1978, when the first locally elected administration took office.)

6. What is the purpose of the Arts Council of American Samoa, the organization that is sponsoring the forthcoming production "Samoa Spectacular"? (a. to promote knowledge and interest in Samoan culture through greater understanding of traditional native art forms; b. to suppress Samoan music and dance; c. to make them squarer clean)

7. What is the nickname by which Palani M. Tutuasopo, talented director of the world-famous "Samoa Spectacular," is known throughout Samoa and the South Pacific? (a. Browney; b. Palani M. Tutuasopo; c. the Gipper)

8. Which of the following are authentic Samoan dances? (a. the "warrior's hula dance"; b. the "Sasa" depicting daily life, the slap dance; c. ...)

(continued on page 5, col. 3)



READER'S GUIDE

Actress Football against the University of Nevada Las Vegas Rebels will be televised Sunday, November 15, 4 p.m., Channel 6.

"Close Encounters of the Third Kind," Steven Spielberg's sci-fi UFO mystery starring Richard Dreyfuss, Melinda Dillon, and François Truffaut, will be shown Sunday, November 15, 8 p.m., Channel 10.

"The King and I," the 1956 Rodgers and Hammerstein musical directed by Walter Lang and starring Yul Brynner and Deborah Kerr (with the singing voice of Marni Nixon), will air Sunday, November 15, 8 p.m., Channel 6.

Monday Night Football will televise the San Diego Chargers at the Seattle Seahawks. Monday, November 16, 8 p.m., Channel 10.

"Secrets of the African Bush," a film made by naturalist cinematographer Alan Rose and his wife Joan in Kenya's Tsavo National Park, will be narrated by Orson Welles. Wednesday, November 18, 8 p.m., repeating Sunday, November 22, noon, Channel 15.

Lectures

Commemorative Program for union activist Karen Silkwood will feature a talk by Midge Costanza. Thursday, November 12, 7 p.m., First Unitarian Church, 4100 Front Street, Hillcrest. Free. 275-1062.

Reading by Mordel LeSueur, short story writer and journalist of the Depression era, will take place Thursday, November 12, 7 p.m., Gross Rascals Cultural Center, 1047 30th Street, San Diego. 232-5029.

"5000 Years of Architecture" will be covered by Robert Winter, Occidental College professor of the history of ideas and coauthor of Northern and Southern California architecture guides. Thursday, November 12, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Law Enforcement in the Marine Fisheries: Problems and Solutions" will be presented by a panel of officials from the Department of Fish and Game, for the National Coalition for Marine Conservation. Thursday, November 12, 7:30 p.m., War Memorial Building, Balboa Park. 232-2118.

Planetarium Lecture Series will conclude with "The Chariots and Planets," with Tom Olson. Thursday, November 12, 7:30 p.m., Southwestern College Planetarium, 900 47th Lakes Road, Chula Vista. 421-1180.

"Masani — The Land and the People" will be the subject of a lecture presented by Tziporé Ole Satoni, whose life as a Tanzanian national park ranger was depicted in the National Geographic film Man of the Savanna. Thursday, November 12, 8 p.m., MiraCosta College gym, One Burnard Drive, Oceanside. 757-2121.

Two Speakers from the Unitarian Universalist Service Committee, Warren Salinger will speak on "Bullets or Bullets: The Shaking Up of the Nourishing of Freedom: One Dourstep Away." Friday, November 13, 7:30 p.m., Ball Hall, Free Unitarian Church, 4150 Front Street, Hillcrest. 298-9978.

"Relativity, Black Holes and the Universe" will be presented by astrophysicist William Kaufman in two sessions. "Quasars: Exploding Galaxies and Supermassive Black Holes" and "Primordial Black

Holes and the Ultimate Fate of the Cosmos." Saturday, November 14, 9:30 a.m. to 4 p.m., room 100, social science building, SDSU. 265-5152.

Women's Poetry Reading, Charlene Baldrige, Linda Brown, Joyce Lane, Patti O'Donnell, Diana Prince, and Shirley Anne Williams will read from their works, and Joyce Nower will perform her poems set to her own music. Saturday, November 14, 7 p.m., Casino Center Stage, Balboa Park. 233-8984.

Poese Readings will be given by Rhonda Johnson and Pat Braun. Saturday, November 14, 7:30 p.m., Plant's Books, 1015 West Lewis Street, Mission Hills. Free. 299-7088.

"An Evening with Gene Reynolds" will focus on the media experiences and Common Cause involvement of the producer of M*A*S*H and Lou Grant and member of the national board of directors of Common Cause. Saturday, November 14, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. 454-3541.

"Rapping with the Christs," a talk with Running Fence artist Christa and his wife Jeanne-Claude Christo, will anticipate an upcoming exhibition of the artist's work. Sunday, November 15, 3 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. 454-3541.

"Wales and Porpoise Mass Strandings" will be the topic of a lecture presented by biologist and first Marineland director Forrest Wood, for the American Cetacean Society. Sunday, November 15, 5 p.m., Natural History Museum, Balboa Park. Free. 789-4085.

Symphony Lectures will feature Michael Dugins, artistic production coordinator for the San Diego Symphony, discussing the music of Chopin and Dvorak to be performed at the symphony's next concert, Monday, November 16, 7 p.m., room 565, Southwestern College, 900 47th Lakes Road, Chula Vista. 421-1180.

"Lucy: The Beginnings of Humankind" will be the topic of an audio-visual lecture presented by paleoanthropologist Donald Johanson, who unearthed the 3.5

million-year-old fossilized skeleton in Ethiopia. Saturday, November 14, 9:30 a.m. to 4 p.m., room 100, social science building, SDSU. 265-5152.

New Writing Series will have an open reading for writers of poetry, prose, performance, and drama. Wednesday, November 18, 4 p.m., Revelle Formal Lounge, UCSD. Free. 452-6766.

"The Balboa Lectures: Arts & Letters" series will present Robert Hughes. Times magazine art critic and host of the PBS TV series The Shock of the New, based on his book on twentieth-century art. Wednesday, November 18, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Tune-Purpose Interaction" will be discussed by Norman Mendes of the National Maritime Fisheries Service. Wednesday, November 18, 7:30 p.m., Summer Auditorium, UCSD. Free. 522-9943.

"Human Intelligence, Genetics and Evolution" will be discussed by Robert Graham, founder of Receptivity for Criminal Justice, in Escondido. Wednesday, November 18, 8 p.m., public affairs auditorium, building 201, Naval Training Center, Point Loma. Free. 225-0073.

Galleries

Cochran Grove Sculpture Installation, works ranging in style from classic to contemporary will be shown through December 1, with an opening reception. Thursday, November 12, 7 p.m., art gallery, Southwestern College, 900 47th Lakes Road, Chula Vista. 421-1180.

Images of "The Good Life," photographs by Unnata Offitowski taken around town, will be exhibited through November 13, with a closing reception for the artist. Friday, November 13, 6 to 8 p.m., Mandeville Annex Gallery, UCSD. 452-2862.

New Work, abstract wall relief by Reese Shaw will be on view from Friday, November 13 through December 9, with a reception Saturday, November 14, 7 to 9 p.m., Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

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, alkyd, oils, and acrylics, can be seen through November 15. Reutter Gallery, 644 Fifth Avenue, downtown. 234-2595.

"My Place in the Sun," an exhibition of constructions by Rick Miller, will be on exhibit through November 17. Installation Gallery, 447 Fifth Avenue, downtown. 287-4970.

"From Found & Fabricated," new wall pieces by Tim Driscoll, will hang through November 20. Pawn Shop, 748 Fifth Avenue, downtown. 232-9850.

"Faces of Mexican Masks in Context," an exhibition of 125 Mexican masks with documentation of their function in dance, fiestas, and ceremonies will continue through November 21. University Gallery, SDSU. 265-6800.

"Detail," an exhibition of large-format black and white photographs by Alan Pincus, will re-

TO LOCAL EVENTS

room on view through November 22. Gallery Photo Lab 8, 4620 Mission Boulevard, Pacific Beach. 272-8271.

"Ikut — Weaves of India," contemporary weavings from Orissa and Andhra Pradesh, and classical musical instruments, will be on view through November 22. Mingei International Museum of World Folk Art, University Towne Centre. 453-5300.

"25 Years of Photography," a retrospective exhibition of silver prints by Paul Capogigino, including both landscapes, Stillbenes, Japanese gardens and temples, and sunflowers, will run through November 24. Photographs Gallery, 2405 Grand Avenue, La Jolla. 459-1800.

Volleyball

(continued from page 1)

For our program, we're going to fill the gym, we'll see some quality players, and we'll have a

chance to knock off the town bully. If it's easy to say we don't belong or we don't want to play, but I like our chances.

The game will be held next Tuesday at 7:30 p.m. at the UCSD gym. Tomorrow, Friday, November 13 and Saturday, November 14, UCSD will also host an invitational tournament that will bring twelve teams together, including three of the top ten teams (Cal Poly Pomona, UC Riverside, and UC Davis) in Division II women's volleyball. Play will begin tomorrow at noon and go until eight in the evening, resuming at nine the following morning and carrying into the afternoon. Admission to the tournament and to the SDSU match is free. For further information, call UCSD sports info at 452-4211. Tonight at 7:30 at Peterson gym, SDSU will play UCLA for the top spot in the WCAA conference. Call 283-7096 for

ticket information. — Stephen Hefner

Samoa

(continued from page 1)

dances, the masked fire-knife dance, and the 1000-year-old warrior stick dance; b. the rumba, the samba, the frug, and the hully-gully; c. Sun Lake; Ginko, Trouble in Tahiti, and over 200 inches of rainfall.

9. What ceremony will the entire company re-create with all the traditional pagentry, humor, and color one would enjoy if attending such an event in Samoa? (a. the investiture of a high priest; b. the World Series; c. open-heart bypass surgery)

10. Which folk songs will the eighty-member Samoan Arts Council Choir, also directed by Brownie, perform? (a. Samoan

folk songs; b. Siyuan folk songs; c. Indian and Irish)

11. What is a taulaga? (a. the traditional trade to any Samoan entertainment; a solo dance by the village princess dressed in an ornate headdress of shells, feathers, and mirrors, with the full company forming a circle around her; b. a cocktail made of gin, not beer, kahlua, safflower oil, and fenugreek tea; c. a tapa)

12. What is a tapa? (a. a Samoan art work made by nibbing a design from carved wooden boards onto a clothlike material made of layers of pounded bark from the paper mulberry tree, such as the thirteen-foot-wide, 150-foot-long tapa by seventy-four-year-old American Samoan artist Mary Pritchard to be used in the "Samoa Spectacular"; b. a city in Florida; c. a tamagoy)

13. What famous English author is buried in Western Samoa? (a. Robert Louis Stevenson; b. Fyodor

Dostoevsky; c. Flies Presley)

"Samoa Spectacular" will be presented on Wednesday, November 18, at 7:30 p.m. at the East County Performing Arts Center, 210 East Main Street, in El Cajon. For information, call the Es PAC box office at 440-2277, or the Center for World Music at 265-4243. The same day the Samoan artists will conduct workshops at San Diego State University. There will be a workshop on Samoan arts and crafts followed by a concert of religious music, from 9:00 a.m. to noon at the Artes Center, SDSU, and in the afternoon the art department will host a master class given by the tapa artists. For more information on the master class, call Joan Austin at 265-5444 or 265-6511.

The author of this article is (a. Ben Sira; b. Margaret Mead; c. Brownie)

Answers to page 1: 1. b. 2. a. 3. c. 4. a. 5. b. 6. c. 7. a. 8. b. 9. a. 10. b. 11. a. 12. c. 13. b. 14. a. 15. b. 16. c. 17. a. 18. b. 19. c. 20. a. 21. b. 22. c. 23. a. 24. b. 25. c. 26. a. 27. b. 28. c. 29. a. 30. b. 31. c. 32. a. 33. b. 34. c. 35. a. 36. b. 37. c. 38. a. 39. b. 40. c. 41. a. 42. b. 43. c. 44. a. 45. b. 46. c. 47. a. 48. b. 49. c. 50. a. 51. b. 52. c. 53. a. 54. b. 55. c. 56. a. 57. b. 58. c. 59. a. 60. b. 61. c. 62. a. 63. b. 64. c. 65. a. 66. b. 67. c. 68. a. 69. b. 70. c. 71. a. 72. b. 73. c. 74. a. 75. b. 76. c. 77. a. 78. b. 79. c. 80. a. 81. b. 82. c. 83. a. 84. b. 85. c. 86. a. 87. b. 88. c. 89. a. 90. b. 91. c. 92. a. 93. b. 94. c. 95. a. 96. b. 97. c. 98. a. 99. b. 100. c.

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"JOYOUS AND FESTIVE"

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EXCITING DANCES—BRILLIANT COSTUMES

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For those who are wondering, we are seven professional, attractive, fun, spunky, spontaneous, upper-middle-class men and women who are single, all bachelors, and don't have the foggiest notion of where to meet and play with others like ourselves. We hope that more of you will join us. When: Friday, Nov. 13th, 5:30 p.m. Where: Hotel La Jolla (lounge), 7766 Fay Ave.

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Monday, November 23 8 p.m.

East County Performing Arts Center

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DOWNTOWN COLLEGE GROVE LA JOLLA ESCONDIDO EL CAJON CLAIMSBURG LOMAS SANTA FE PALM SPRINGS
SAN CARLOS INDIAN VALLEY IRVINE MESA OCEANSIDE

NOVEMBER 12, 1981

READER'S GUIDE TO THE THEATER

Chern directs Matt Northcott, Gregory Wines, David Jones, and Leah Rubin. David Hamilton, Thomas Young, Don Lopez, Scott Andri, Mark Nottings, Lisa Vard, Janet Trueman, James Timms, Shane Roney, and Holl Davidson. The scenic and lighting designs are by Stephen R. Martin and the costumes are designed by Kelly Fuller (Sim).

Main Stage Theatre, SDSU through November 16, Thursday through Saturday at 8:00 p.m.

THE MAN WHO CAME TO DINNER
Reviewed this issue.

Parter Community Auditorium, La Jolla High School, through November 22, Friday and Saturday at 8:00 p.m., Matinee Saturday, November 14 and Sunday, November 22 at 2:30 p.m.

THE PRISONER OF SECOND AVENUE
The comedy by Neil Simon, which treats a serious subject with hearty but sympathetic humor, is a presentation of the Bonita Valley Players. Mel Edison, a New York apartment dweller living in an urban slum, loses his job as an executive when his company decides to pare its payroll. He continues to fight the odds of city life—polluted air, loud neighbors, power that fails, burglars—until he suffers a nervous breakdown. But he and his wife Edna overcome the stress of modern living. Wickliffe B. Neal directs Fred Moramarco as Mel and Barbara Silva as Edna. Other members of the cast include Nicholas Christ as Harv, Yvonne Perry as Pauline, Gora Powell as Jesse, and Beatrice Wiener as Pearl. The sets are designed by James Hughes, and the props are by Nancy Gibson and Tish Calger. Cecil Glover is the stage manager. (Sim.)

Drama Building, Bonita Vista High School, 731 Olney Lakes Road, Chula Vista, through November 21, Thursday through Saturday at 8:00 p.m. For information call 475-7960 or 475-7241.

THE SHADOW BOX
The Paso Playhouse offers the Michael Crichton drama, which won the Pulitzer Prize and Tony award in 1977.

about three terminally ill patients who are dying after a heart transplant at a hospital. They are questioned by an interviewer, Joe Blair, and Felicity discuss their attitudes—both the attempts of these used ones—to cope with the fact of their mortality. Pat Nozma is Joe, Alan Miller is Blair, and Don Padlock, Linda Henderson, Bill Masi, Linda Anderson, Jo Rubin, and Chuck Stevens. Richard Gant has designed the sets. Sandra Jones the costumes, and Michael Bell the lights. (Sim.)

Vineyard Shopping Center, through November 21, Thursday through Saturday at 8:00 p.m., Matinee Saturday, November 14 and Sunday, November 22 at 2:30 p.m.

THE LOVERS
The Lark Denver Theatre presents the Joe Masteroff musical, based on Helen Leavitt's *The Partners*, about George and Annabella, clowns in a circus who are seen at one another in various guises by day—and unknowingly write "Dear Friend" love letters to each other by night. The letters appear in the classified section of a local newspaper. Residents learn that Annabella and George have directed and choreographed the production, which features Lark Huber as George and Paul Goodwin as Annabella. Other members of the cast are Hal Chiswick as Mr. Mariczar, Nancy Tye as Mia Riter, Greg Donnell as Mr. Kodak, Carl Erickson as Appel, and Alan Huber as Mr. Spivey. Fred Rigby is the musical director. The set designs are by N. Dixon Fish, and the costumes are by Mark Pines. (Sim.)

Lark Denver Theatre, through January 3, Wednesday through Saturday, 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
It is said that actor William Gillette, who wrote this adaptation from the works of Sir Arthur Conan Doyle and played the role of Sherlock Holmes more than 500 times, literally became his character and lived a mysterious personal life. Blended

into the story is the tale of a man who, after a heart transplant, is unable to translate his experiences effectively into art. Gillette's script, currently being performed at the Old Town Opera House, is a slough piece of theater, all pomp and no circumstance—melodramatic, or otherwise. Aside from some fine individual performances—by Byron LaBue, Bill Wilf, Barb Sider, and Mark Arthur Chase—the production is unimpressive. Instead of building toward grand, heart-stopping resolutions, each scene appears to have been constructed backward, with its energy coming early and not lingering for long. The anticipated epic confrontation between Holmes and his archenemy, the evil Professor Moriarty, soon shrivels into a series of anticlimaxes. The result is a form of plot-bolting that supports the story's potential for melodramatic effect. Young actor Paul Nozma is Sherlock Holmes. He plays the super sleuth with appropriately enigmatic self-assurance but without the eccentricities, nervous mannerisms, and seemingly prodigious curiosity of the original. A combination of nonchalance and restless energy, the fictional Holmes is both namer and creator than the common man.

Norman stresses the former quality in his portrayal, often at the expense of the latter. Much of the energy of the evening comes from the scenes themselves, in the form of obits, brief entertainments in which the entire cast participates. These low-comedy song-and-dance routines are usually much more fun than the play itself—and, like television commercials, they also relieve the drama, cutting away at whatever little suspense has been built up in a scene. Through the labors of the cast in these entertainments, the story's energy is defused, the energy that should have gone into the play itself. (Sim.)

Old Town Opera House, through November 25, Thursday through Sunday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

TALES OF SHOULDER ALEICHER
Nehemiah Proulx, known to millions for his work in movies and on the stage, presents a cast of men based on the tales of Sholem Aleichem, a master storyteller who wrote more than 300 tales in his lifetime. Some of these stories about Toyve the milkmaid, became the basis for the hit musical *Fiddler on the Roof*. Proulx will perform five of the tales, all exhibiting the humor, pathos, and warmth of human and religious relationships among Eastern Europe's Jewish families and communities and all of them taking place in the author's imaginary town of Shtetl. Tales of Sholem Aleichem comes to San Diego after a tour of Australia, Toronto, Chicago, Miami, Seattle, and Los Angeles, where it won the coveted LA Drama Critics Award. (Sim.)

Spectacle Theatre, Thursday

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Complications abound when these three mix with an assortment of fops, rumpsters, lords, and ladies. Michael Addison, chairman of the department of drama at UCSD, directs the production. Peter G. Stone is Edward Mirabel, Julianne Burney is Millamant, and Sandra Spidley is Lady Wishfort. Other members of the cast include Michael Masterson, Susan Brown, Deborah Matthews, Arthur Mendez, John H. Turley, and Alison Greene. The scenic designer is Robert Israel, recently acclaimed for his designs for Philip Glass's opera *Satyagrah*. The costumes are designed by Sherman Murphy-Hunter, and the lighting is by Carmen Bongie. (Sim.)

UCSD Theatre, Thursday, November 12 through November 21, Tuesday through Sunday at 8:00 p.m., Matinee Saturday, November 15 and Wednesday, November 18 through Saturday, November 21 at 8:00 p.m.

SPORTSBOIS COMBUSTION
Spide Sorrentino's improvisational

comedy group, which takes suggestions from the audience and often turns them into very funny, usually satirical skits, is currently running at the Narayan Public Theater. Friday at noon. For information call 263-9972.

TAILOR OF GLOUCESTER
The Coronado Playhouse offers the Christmas story by Beatrix Potter, adapted for the stage by Trina Cluffs Bruce, with additional adaptation by Thomas J. McComy. The mayor of Gloucester has commissioned an infant tailor to make him a chimney coat by Christmas. The tailor soon runs out of material, though, and he sends Sampson the Cat out to get more. Will the coat be made in time? Gillian Hales is Beatrix Potter, Michael Turner is the Tailor, and Del O'Leary is Sampson the Cat. Other members of the cast, under the direction of Thomas J. McComy, are Maria Furlano, Nancy Pillow, Joanne Hornick, and John Young. The sets are designed by Vicki Young. The acts are designed by Vicki Young.

Coronado Playhouse, through December 19, Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

THE UNINITIATED
The Alpha Omega Players open their fall season with the thriller by Dorothy MacCordie and Tim Kelly about a brother and sister who buy an old English house. Shortly after they move in, they begin to notice strange things in the house. Then they learn that the previous tenants saw similar phenomena. Jack G. White directs. (Sim.)

Alpha Omega Playhouse, 1531 Tyler Avenue, San Diego, through November 21, Friday and Saturday at 8:00 p.m. For information call 466-7710.

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 ROY BITTAN · BOB GLAUB · BOBBY HALL
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BILLY SQUIER

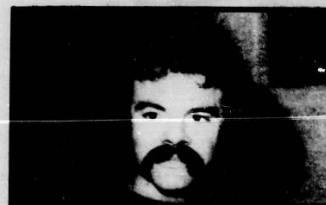


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FOX THEATRE 720 B STREET
ALL SEATS RESERVED \$8.75

Tickets available at Fox Theatre Box Office, Sears, Wards, Aztec Center Box Office, 32nd Street Naval Station and all Ticketron outlets. Charge-by-phone at 235-4203. For more information 235-6331. Select seats may not be available for public sale.

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FORMER LEAD SINGER OF THE
 DOOBIE BROTHERS



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THE BRATS

MONDAY, NOVEMBER 23, 9PM.
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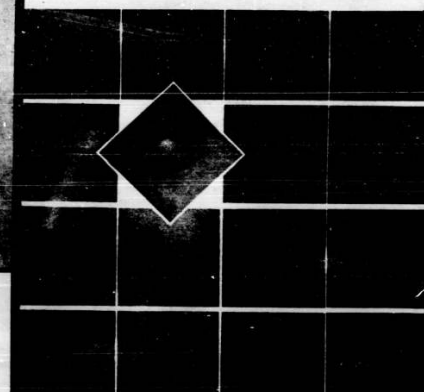
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ONE NIGHT ONLY!

FOX THEATRE
720 B STREET

ALL SEATS RESERVED \$10.75 \$9.75

Fahn & Silva presents

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(continued from page 9)
positivism may make Sid Vicious squirm in his grave, but this sort of "message" is enjoying a better reception than might be expected, judging from the number of groups who are reacting to the dark nihilism of punk.

The Unknowns themselves are now signed to Bomp! (distributed by Warner), and have recently released an EP entitled *Dream Sequence*. To support the record (and themselves), the Unknowns have undertaken a tour — beginning in Tijuana — that will stop here long enough for two concerts. Friday night they will appear with *Wild Kingdom* and the *Puppies*, and on Saturday night they will share time with *Wild Kingdom* and the *Paladins*. Both concerts will be at the Spirit. Romeo Void, meanwhile, will be at the Backdoor tonight, Thursday.

In other concerts this week, *Blackfoot* and *Def Leppard* will play the Fox Theatre Friday night, and a folk music marathon featuring nearly one hundred local folk, jazz, and bluegrass musicians will run from Saturday afternoon through Sunday evening at the Old Time Cafe in Leucadia.

Somewhat, all remaining concerts this week are crammed into Saturday night. They include: *Billy Burnette* at the Backdoor; saxophonist *Tripp Sprague* in the continuation of the Del Mar Jazz Series at the Stratford Studio/Theatre; Del Mar, a special concert to benefit the recording facilities at Southwestern College, featuring that school's jazz band, and rock groups *Olympus* and *Running Wild*; and the inimitable blues/rock duo of *Sonny Terry* and *P. P. Arnold*. *McChes* for two sno.-s at the Belly Up Tavern in Solana Beach.

CONCERTS

Romeo Void and Slash and the Personalities: SDSU's Backdoor, tonight, Thursday, 9 p.m. 265-6947.

Blackfoot and *Def Leppard*: Fox Theatre, Friday, November 13, 8 p.m., 720 B Street, 235-4203.

The Unknowns with the *Monroes* and *Puppies*, Friday, November 13, and with the *Paladins* and *Wild Kingdom*, Saturday, November 14, 9 p.m., Spirit, 1130 Buena Vista, 276-3993.

Folk Music Marathon featuring nearly 100 local folk, bluegrass, and jazz musicians: Old Time Cafe, Saturday, November 14, 12:30 p.m. to Sunday, November 15, midnight, 1464 North Highway 101, Leucadia, 436-1030.

Billy Burnette: SDSU's Backdoor, Saturday, November 14, 9 p.m. 265-6947.

Del Mar Jazz Series featuring *Tripp Sprague*: Stratford Studio/Theatre,

Saturday, November 14, 8 p.m.; 1335 Stratford Court, Del Mar, 436-2700, 282-6512.

Southwestern College Jazz Band, *Olympus*, and *Running Wild*: Southwestern College's Main Hall, Saturday, November 14, 8 p.m., 900 Otay Lakes Road, Chula Vista, 421-0349.

Sonny Terry and P. P. Arnold: Belly Up Tavern, Saturday, November 14, 8 and 11 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Country Pride, *Red River*, *Country Casanova*, *Southern Comfort*, *Country Justice*, *Sugarfoot*, *County Line*, *Johnny West* and the *Chapparrals*, *Loren English*, and *Gail Lee*: Second Annual San Diego County Country Western Awards Show, American Legion Post 434, Sunday, November 15, 1:00 p.m., 47 Fifth Avenue, Chula Vista, 422-9309.

Billy Squier: Fox Theatre, Thursday, November 18, 8 p.m., 720 B Street, 233-6331.

1660 Pop and Wall of Voodoo: California Theatre, Thursday, November 18, 8 p.m., 1112 Fourth Street, 565-9947.

Pinosale and *Penetrators*: SDSU's Backdoor, Friday, November 20, 9 p.m., 265-6947.

The *Cramps* and *Flippers*: Fairmount Hall, Friday, November 20, 8 p.m., 3760 Fairmount Avenue, 427-9203; and with *Red* and *Wild Kingdom*: Spirit, Saturday, November 21, 9 p.m., 1130 Buena Vista, 276-3993.

King Crimson: UCSD Gymnasium, Sunday, November 22, 8 p.m., 422-4559.

Steve Nicks: Bacchus, Wednesday, November 25, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Club listings are compiled by Linda Nette. If you wish to be included, please call 234-2508 Friday.

International Bend
Saled and Coffee House 4334 30th Street
No Age Limit 284-9603

Fri. & Sat., 12 & 14, 20 & 21 8:30 p.m.
JOLLY WOCKER KAZOO

Sun. 22 8:30 p.m.
SCOTT COSSU/PAUL DUNN
Piano, Flute

Fri. Nov. 27 8:30 & 10:30
ARCO IRIS
Argentina's No. 1 Soft Jazz ensemble

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Tues., Wed. & Thurs.
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Thursday 12
MARK TUCKER - CATHEEN DIAMIE GLAU 7:30
19:00 OUT on BERLINE - Dan CRARY - John HICKMAN 8:30

Saturday & Sunday 14 & 15
OLD TIME CAFE
2ND ANNIVERSARY CELEBRATION
FOLK MUSIC MARATHON
Starts 12:30 Saturday afternoon through midnight Sunday
36% HOURS OF SAN DIEGO'S FINEST FOLK MUSIC

Saturday 12:30 to 6 p.m.
Rahn Kibwell & Will Hockett, Kathy Fagan, Orlan Fagan & Tom Butler, Cathy Corrie, Rob Belmont, Rusty String, Sandy Duxley, Jonathan Parker & Claude Gindberg

Saturday 6 p.m. to Midnight
Johnnie Walker, Ed Lane & Enrique Rivera, Steves Gail Call Irish Band, Nalt Richards & Vicki Cottle, The Two Magicians, The All Time Fathers, Bruce & Barbara Reid, David Potter & John Brennan

Sunday Midnight to 7 a.m.
R. Roy Clayton, Steve's Throw, Erich Blue, Bob Dudson, Bill & Pearl, Gene Wright, Feet on the Street, Emily Garcia, Cheri Kane

Sunday 7 a.m. to 3 p.m.
SUNDAY BRUNCH
Wooden Nickle, Dave Meyer, Tim Soto, Armand Bernheim, The Orion Duo, John Bixby, Curt Brubaker, San Diego Sacred Harp Singers, Jennifer Hall, Bob Long, Jer Stollberg

Sunday 3 p.m. to Midnight
Doris of the Universe Orchestra, Ed Henry, The Zull Brothers, Sue Palmer & Eric Harrison, Phil Green, Nicolette Sackett, Payson Stripland, The Stonewheat Sycamores, Melissa Morgan, Womansong, Late Night Jam

Tuesday 17
Musicians call in at 8:30 \$1.50 or a musical instrument 7:30

Wednesday & Thursday 18 & 19
GEORGE WINSTON 7:00 & 9:00
Jazz piano solo, Windham Hill 8:00

Friday 20
Old-time banjo fiddle, dulcimer guitar. Old-time country, early swing 30s & 40s time 7:30 & 9:30

Saturday 21
Guitar, **LARRY HANKS** 7:30 & 9:30
The folk singer's folk songs. Country ditties, ballads, love songs, political commentary 8:00

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TONY KAMPMANN Presents
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And Special Guest DIRTY LOOKS

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Reserved Seating 8.50 / 9.50 / 10.50
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Phone 223-2572

afternoon or Saturday before 5:00 p.m. The listings are free.

North County

Billy Up Tavern, 143 South Cedra Avenue, Solana Beach, 461-9022: Jerry Rizzo and the Shamers, rock and roll, Thursday and Friday; the Chicago Six, Disneyland, Friday; happy hours, Sonny Terry and Brownie McGhee, blues, Saturday; shuffle, rock and roll, Sunday; Melting Pot, reggae, Wednesday.

Bobby's, 65 First Street, Encinitas, 436-2397: Emergency Exit, rock and roll, Thursday through Saturday; the E. J. Temple Band, rock and roll, Sunday through Tuesday; Jack Tempchin with Drifting Norwood and the Love Gods, contemporary, Wednesday.

Burn Silver Saloon, East Valley Parkway at Midway, Escondido, 743-6622: Country Casanova, country, Wednesday through Saturday.

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

Dick's at the Beach, 135 South Highway 101, Solana Beach, Oryx, rock and roll, Thursday through Saturday.

Dustbunny East, 755 Metcalf Street, Escondido, 741-9393: Missing Persons, rock and roll, the Neat, rock and roll, Thursday; dance with Rockin' Stevie W., Friday and Saturday; Pine Lane, rock and roll, Sunday; Greater San Diego Talent Search with four bands, Wednesday.

Freddie Restaurant and Lounge, 439 West Washington, Escondido, 745-1931: The Merry Douglas Band, rock and roll, Thursday through Saturday; Four Eyes, new wave, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Bob Long and Willie Kellogg, jazz, Tuesday through Thursday; Charlie Bell and Charlie Smith, jazz, Friday and Saturday; jazz jam session with Tony Ortega, Sunday.

Foggette's, 2868 Carlsbad Boulevard, Carlsbad, 729-2189: Planet, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

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

Hill House, 2730 Via de la Valle, Del Mar, 755-6614: Crack A' Noon, contemporary, Wednesday through Saturday; live music, Sunday through Tuesday, call club for information.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Russ Kirkpatrick Band, Southern soul and artistry, Wednesday through Saturday; Ed Cunningham and Barry Dempsey from the Amber Band, rock and roll, Sunday through Tuesday.

Judy Rogers, 1300 West Harbor Drive, Oceanside, 722-1831: Dusty and Melissa, contemporary, Wednesday through Saturday.

Koster Brown's, 656 First Street, Encinitas, 942-2986: The Fortis, rock and roll, Friday and Saturday.

Little Bunsies, Carmel Valley Road, Del Mar, 755-5383: Push, rock and roll, Thursday; polka music, Saturday.

Longshot Saloon, 543 Grand Avenue, San Marcos, 744-8578: Steel Wheel, country rock, Thursday; Down Yonder, country, Friday and Saturday.

Meaden's, 2221 El Camino Real, Oceanside, 757-1791: Main Street, contemporary, Friday and Saturday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Saddle Sore, country, Wednesday through Saturday.

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SLASH and the PERSONALITIES
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Old Time Cafe, 1464 North Highway 101, Lencada, 436-4030: Mark Tucker, original piano music, Cathleen Dianne Glau, piano and vocal music, Thursday; Byron Berline, Don Cray and John Hickman, bluesgrass, Friday; Folk Music Marathon, Saturday through Sunday; Old Time Hot Nite, Tuesday; George Winston, jazz, Wednesday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: Telegraph Canyon, country, Wednesday through Saturday.

Poway Mile Company, 12375 Poway Road, Poway, 748-7265, 566-2070: The Amber Band, rock and roll, Thursday through Saturday; the E. J. Temple Band, rock and roll, Wednesday.

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

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

Red's Place, 380 North El Camino Real, Encinitas, 942-1676: The Rebels, 90s rock, Thursday; Jerry McCann and the Giggle, rock and roll, Friday and Saturday.

Roscoe's, 2515 El Camino Real, Carlsbad, 434-1766: Blue Skies, contemporary, Tuesday through Saturday.

Sandy's, 510 West Mission, Escondido, 743-9520: Laser, rock and roll, Thursday through Saturday.

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

Three Muckins/Chen Orleans, 302 North Midway, Escondido, 743-1772: Moving Targets, new wave, Thursday; the John Kitzmiller Big Band, jazz, Sunday; Prison by, rock and roll, Tuesday.

Tolson, 2530 South Highway 101, Cardiff, 578-6440: The East West Band, rock and roll, Thursday through Saturday; the Russ Kirkpatrick Band, Southern soul and artistry, Sunday and Monday; Ron Bolton, rock and roll, Tuesday and Wednesday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Bogart, top 40, Tuesday through Saturday.

The Wagon Wheel, 3050 Pio Pio Boulevard, Carlsbad, 729-7131: The Bob Long Band, reggae and jazz variety, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-5331: Coyote, country western, Wednesday through Sunday; White Lightnin' Express, country western, Monday and Tuesday.

Whiskey Palace, 1250 West Parkway, Escondido, 745-8640: Don Livingston and Timberline, country, Tuesday through Saturday; the East West Band, rock and roll, Sunday.

Whisperer, 2591 South Highway 101, Cardiff, 753-0188: Upstairs Lounge, Hennes, rock and roll, Thursday through Saturday; Dirk Debonaire and the Boat People, new wave variety, Sunday and Monday; the Mark Lessman Band, rock and roll, Tuesday and Wednesday. Downtown Lounge: Katy Brown and Stewart Shanes, contemporary variety, Friday and Saturday.

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UCSD's Main Gym
UCSD Stu. \$7.50 G.A. \$9.50
UCSD Fac. Seat Other Stu. \$8.50

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

LIVE AT THE

Bacchanal

BETWEEN HWY 163 & CONVOY ST
8022 CLAIREMONT MESA BLVD

THURSDAY, NOVEMBER 12

FOUR EYES

11 COVER CHARGE
KATMAZES ST. MARGARITAS ST. 25 ALL NIGHT

FRIDAY & SATURDAY, NOVEMBER 13 & 14
(CLOSED)

TUESDAY, NOVEMBER 17

THE PUSH BAND

NO COVER CHARGE. DRINK SPECIAL

WEDNESDAY, NOVEMBER 18

TWEED SNEAKERS

"ONE DOLLAR NITE"

THURSDAY, NOVEMBER 19

CHEAP SHADES NITE

KGB'S
BILL HERGONSON

FRIDAY, NOVEMBER 20

STEVE HACKETT

TURKEY SHOOT
1 SHOTS OF WILD TURKEY
GARLAND JEFFREYS

SATURDAY, NOVEMBER 21

GARY MYRICK
AND THE FIGURES

SUNDAY, NOVEMBER 22

CHUCKLES PRODUCED BY
TONY KAMPMANN
PRESENTS

Beaches

All The Way Inn, 4240 West Point Loma Boulevard, Loma Portal, 224-9292: The Ram Band, rock and roll, Tuesday through Saturday.

Altantis, 2595 Ingraham Street, Mission Bay, 224-3434: Roberta Linn and the Gamblers, country pop, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551: The Coopers, contemporary, Friday and Saturday.

Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: The Smart Brothers liveboat Rose, Doleland, Tuesday through Saturday. Piano Bar: Bob Corwin, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-4822: Dark Rider, lat Southern rock, Thursday through Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: Taumtu Latin Jazz Ensemble, Latin jazz, Thursday: The Billy Kite Vibe Quartet, jazz, Friday and Saturday: Dave Millard and Friends, jazz, Sunday: the Bill Coleman Trio, jazz, Monday: Bruce Cameron with Hollis Gentry, jazz, Tuesday; Joe Marlin, jazz, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Dale Allen and the Nighthines, oldies and contemporary rock and roll, Tuesday through Saturday.

The Che Cafe, Revelle Campus, UCSD, Torrey Pines Road, La Jolla, 452-2311: Trans Music, jazz, Tuesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Ella Ruth Pigge Quartet, jazz, Thursday through Sunday.

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

Clarke's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Ron Satterfield Quartet, jazz, Thursday through Sunday; Ron Satterfield, jazz, Tuesday; Dance of the Universe Orchestra with Peter Sprague and Kevin Lettau, jazz, Wednesday.

Haleys, 4258 West Point Loma Boulevard, Loma Portal, 225-9509: The Blits Brothers, rock and roll, Thursday through Saturday; Brats, rock and roll, Sunday and Monday; Moving Targets, new wave, Tuesday and Wednesday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: San Antonio, country and contemporary, Thursday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541: Butch Lacy, Friday and Saturday.

Joey Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Thunderbolt the Wonderbolt, rock and roll, Thursday through Saturday; Tall Cotton, country, Sunday and Monday; the Nomads, rockin' blues, Tuesday and Wednesday.

La Chet, 5046 Newport Avenue, Ocean Beach, 222-3306: Lumpty Rutherford, rock and roll, Thursday; Becky and the Bix-Tones, rhythm and blues, Friday and Saturday; the Big City Blues Band, blues, Sunday through Tuesday; live music, Wednesday, call club for information.

Macho's, 2966 Midway Drive, Loma Portal, 224-2401: John Campbell and Paige Powers with Pinnish, top 40, Tuesday through Friday; Colour, Latino, Saturday; Hector Valle Salsa Machine, salsa, Sunday.

Mexican Village, 1201 Fringe Avenue, Coronado, 435-1522: The Third Degree, contemporary, Friday and Saturday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal, 226-1871: Gary Sherwood, contemporary, Thursday through Saturday; Clarence

SAN DIEGO TICKET EXCHANGE

TOMORROW NIGHT ON SALE NOW
DEF LEPPARD/BLACKFOOT
★ FRIDAY, NOVEMBER 13, FOX THEATRE ★

★ JOURNEY LIMITED L.A. FORUM NOV. 24 ★

BILLY SQUIER ★ W/WHITFORD - ST. HOLMES
★ 1ST FIVE ROWS CENTER
THURS. NOV. 19 FOX THEATRE "THE BEST SEATS IN TOWN"

KENNY ROGERS DEC. 1 SAN DIEGO SPORTS ARENA CENTER STAGE

★ STEVIE NICKS DEC. 6 ★
RESERVE NOW FOR TENTATIVE FUTURE CONCERTS

★ ROD STEWART ★
DEC. 13, SAN DIEGO

EARTH, WIND & FIRE DEC. 27
ELVIS COSTELLO DEC. 28 * ZZ TOP * POLICE * DEVO * FRANK ZAPPA * AC/DC * GENESIS & MORE!

CHARGE BY PHONE BUY-SELL-TRADE
MAIL ORDERS ACCEPTED-CALL US FIRST
AMERICAN EXPRESS-DINER'S CLUB-CARTE BLANCHE

1504 FERN STREET
298-8570

Best country in town.

San Diego is going country. Country/Western, that is. And you can go right to where the action is: the Sandpiper Lounge in the Sheraton Inn-Airport. Because Monday through Saturday nights, you can kick up your heels from 9 p.m. 'til 1:30 a.m. to the down-home music of Gil & Marti. They'll be truckin' and pluckin' in the Lounge from October 12 through December 5. So mark your calendar. It'll be a country excursion you won't forget.

Sandpiper Lounge
Sheraton Inn-Airport
Sheraton Hotels & Inns, Worldwide
1590 Harbor Island Drive
San Diego, CA 92101
(714) 291-6400

MY RICH UNCLE'S

287-7332
6205 El Cajon Blvd. 1 & 2 B. East of College

Thursday, November 12

TONIGHT LADIES' SCREW NIGHT

\$100 Cash & Prizes
featuring
KPRI's JEFF DEAN special host
Every lady receives a screw, every gentleman receives a nut. Only 3 matching pair, first couple to match receives \$100 in cash & prizes.

TEAZE

Friday & Saturday, November 13 & 14
Special show—two bands
If you like to dance and party come listen to the sounds of

TEAZE & Poison Ivy

Sunday, November 15

SUNDAY BLOWOUT

50* Well Drinks & Draft Beer
until 5:00, price increase 25¢ each hour

THREE BANDS

Live music starts at 5:30

TEAZE

the Nomads
Monday, November 16

TEAZE

Monday Night Football
Wide Screen TV! 10* beer countdown
1.25 Mexican dinner (happy hour only)

Tuesday, November 17

KGB Tuesday Shows are back with
Jim McInnes

JERRY RANEY & SHAMES

MELTING POT

CLAUDE COMA & THE IVS

Your host Jim McInnes & KGB \$1.00 off cover with KGB card

Wednesday, November 18

All well drinks & draft beer 50* 8—10 pm
TEAZE

SPRIT

19th: THE SPUD BROS. again since I know you'll want them back.
20th: DFX2 and THE PALADINS. 21st: IRS recording artists THE CRAMPS, with from L.A. THE BRAT and WILD KINGDOM
25, 27 & 28: Live recording for a very special edition of an album to be released having 10 top San Diego bands on it.

Thurs. (tonite)

The Spud Bros.

All night long with Jerry & Michael from The Strangers band. Dances to their old-fashioned funkline music of the '50s & '60s all night long and have your cars behind.

Fri. & Sat. KCR & Tim Mace present: BOMP-Warner Bros. recording artists San Diego's own

The Unknowns

returns after a highly successful 25-city U.S. tour, with on Friday

The Mercers and Cliff recording artists: The Puppies

With The Unknowns on Saturday will be from L.A. Wild Kingdom and Paladins
I remember these guys when they had to play here once a month just to make their rent. Now look at them, big recording stars. But their music are proud of them.

Tues., 17th From Wednesdays (with cover):

Solid Snake

from Detroit Victim Eyes
and The Surfers
the Future

Wed., 18th Black and Decker's B.T. the Administrator
and introducing The Vagrants with Man of Clay

1130 Buena Vista Ave. 276-3993 Food, drink, cocktails, dancing—21 on up

San Diego North

Cunningham's, 7094 Miramar Road, Mira Mesa. 578-1216. Rick Backus and Harmony, country. Tuesday through Saturday; rock and roll, Sunday, call club for information.

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

London Opera House, 5404 Balboa Avenue, Clairemont. 279-2390: The Steve Orr Band, contemporary, Tuesday through Saturday; Larry

Every

Every Monday
GARY M
KPRI
Monday, Nov
DOUB

Unknowners, rock
Monroes, rhythmic
Puppies, new wave
Unknowners, rock
Paladins, rock
Kingdom, rock
Solid State, new

Thursday; the
i roll, the
ad blues, the
Friday; the
i roll, the
oll, Wild
roll, Saturday;
e, Victim Eyes.



THE

10



Forget Vegas!

**Capture True Cabaret
At Crystal T's ...
Discover Dansations!**

Capture the excitement of Las Vegas, right here in San Diego, at Crystal T's Emporium:

"Dansations", a hot new dance group with the talent and sparkle of a Cabaret, will perform this November 25th.

Choreographer, Diana Valero — lead dancer from "Excitement '78" in Reno, Tahoe, Las Vegas and Acapulco, earned Dansations the title of best lounge act by the Las Vegas Sun Newspaper.

Witness this dazzling display of movement, color and sound while you sample exotic cocktails and delicious hors d'oeuvres in our plush lounge. A sensational evening awaits you at Crystal T's.

**Crystal T's
Emporium**

Located at the Town and Country Hotel
500 Third Circle North • 254-0010

Opening
Monday
November 16th

Monday & every
Thursday

MONDAY IS REGGAE NIGHT

at
SPANKY'S SALOON
Midway at Rosecrans

Shanking (Reggae Dancing)
continuously
to the Reggae Rhythms of . . .

Bob Marley
& the Wailers

Judy Mowatt

Street Pulse

Dennis Brown

Peter Tosh

Third World

8 pm until 2 am

With 'Reggae Fever'
host & hostess
Damaja Le & Makeda

\$2.⁰⁰ Cover Charge
Must be 21 and over
with proper I.D.

Ice-cold Red Stripe Beer & Guinness Stout available!

It's the 1st annual
SURF STOMP
with 3 bands

THE FLEXES, JONNY KAT
and the JENNIES
with the red hot surf movie
SURF DREAMS
featuring Hawaii, Australia,
Bali & Calif.,
shown between band sets.

Ladies 18 and up are half price
9 p.m. til 1:00 a.m. \$4.00 door

HEAD QUARTERS
NIGHT CLUB
CONCERT LINE 370 ROCK
1515 MISSION BLVD. IN D.C.

Headquarters is 2 bks. from 15 Grand Ave. exit behind Chicago Bldg., Plaza

Jack Buckner, Arts Center, San Diego State University, East San Diego, 2651-6382; **Romero**, Vero, 2651-6382; **Shah and the Perennials**, new wave, Thursday, Billy Burrette, catchability, The Kids, rock and roll, Saturday.

Jack Fung Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797; **Sato**, jazz, Wednesday and Thursday; **Wave with Little**, jazz, Friday and Saturday; **Jazz Jam Session**, Sunday.

John Hume, 2040 Harbor Island Drive, Harbor Island, 261-4010; **Joe's Place**, contemporary, Tuesday and Wednesday; **The Spinal Tap**, music of the 1960s, 50s, 60s, 70s, Saturday and Sunday.

Joe's Bay Bar, 1549 El Prado, San Diego, 234-8511; **West Coast**, rock and roll, Thursday through Sunday; **Flagle**, Tuesday, new restaurant variety, Sunday; **Greenroom**, Spirit, contemporary, Sunday and Wednesday.

Joey's, 345 Market Street, downtown, 233-7896; **Cary Nieves** party with Marguerita Paez, jazz and Saturday.

Joey's Masters, 2051 Shelter Island Ave., Shelter Island, 232-5752; **Joe's**, contemporary, variety, Wednesday through Saturday; **Joe's Breakfast**, x-rated comedy and

270-3720
4302 Mission Blvd.
Pacific Beach



Entertainment Highfly

Every
Thursday-Saturday

Thunderbolt The Wonder

Every Thursday is Ladies' Night—
First cocktail free from 8-11 for the ladies

Sunday & Monday

Thursday & Friday

HELL GORET

MONDAY NIGHT
LADIES NIGHT

Honky-Tonk Country

Monday Night 7-10:00
Chargers vs. Seattle
Sagehens' Feast: side bowl
Wine/Serve: C&W

music, Sunday and Monday.

Doodles, 4125 El Cajon Boulevard, East San Diego, 283-6861. Paul Gragg, piano bar, Monday through Sunday; Dale Pearson, piano bar, Sunday.

Droway Maggie's, 31st Street and University Avenue, North Park, 298-8584. Lou and Virginia Curtis, old time novelty songsters.

Thursday: Annie Levin, easy listening variety, early evening; Friday: R. Roy Clarke, singer, songwriter, rambles music, Friday; Saturday: Cass Crum and Juice North, liberated women's folk songs, Saturday; Melissa McCracken, singer, songwriter, top 40 dropout, Sunday; Old Time Host Night with Lou and Virginia Curtis, Monday; Richard Freeman, bluegrass, folk,

originals, early evening, Tuesday; Saturday: Celia Irish Band, traditional Irish music, Tuesday; Annie Levin, easy listening variety, early evening, Wednesday, Wall; Hodge, Beatles, ballads, and British folk, Wednesday.

Eric's Rib Place, 4283 Taylor Street, Old Town, 299-0060. Gil Warner, piano bar, Tuesday

through Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0886; Melissa McCracken, contemporary, Tuesday through Thursday; Jay Star, contemporary, Friday and Saturday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-6884. Donny

Boz, contemporary, Friday and Saturday; **Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 234-8242. Debra Zafresh and John Slowiczak, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1335 North Harbor Drive, downtown.

232-3861. Fever, contemporary, Tuesday through Saturday.

Humphrey's, 511 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577. Job and John, contemporary and dance music, Tuesday through Saturday.

International Blend, 4034 30th Street, North Park, 284-4603. Durand Seguin, Cooperative, jazz, Thursday; comedy nights with Don Victor, Monday and Wednesday.

Jelly Roger, 807 West Harbor Drive, Support Village, 233-4300. The Critters, light country and contemporary, Wednesday through Saturday.

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

King Food, 2949 Fifth Avenue, Hillcrest, 298-7302. Doug Hewitt, soft folk music, Wednesday; Bob Ward, classical guitar, Thursday; Pat Kerber, classical guitar, Friday; Carlos X. Pena, vibes, Saturday and Sunday.

La Petite Cafe, 3896 Fifth Avenue, Hillcrest, 574-9800. Melissa Morgan, harp music, Monday; Kim Bloom, classical guitar, Tuesday, Wednesday, Thursday, and Friday.

Mandala Wind, 308 University Avenue, Hillcrest, 297-3017. Roni Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; addition right, Monday; the Chicago Shakers, Chicago blues, Tuesday and Wednesday.

The Mexican Restaurant, 861 West Harbor Drive, Support Village, 232-7581. Jaime Moran, jazz and rock, Thursday through Saturday; Esteban and Christina, traditional Mexican music, Wednesday through Saturday afternoons and Sunday evening.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Tease, rock and roll, Thursday through Sunday, with the Blits Brothers, rock and roll, and the Nomads, rock and blues, Sunday; Tease, rock and roll, Tuesday and Wednesday.

The Press Room Saloon, 956 Second Avenue, downtown.

239-8225. Eddie Gold, piano and vocal variety, Tuesday through Saturday; with Tony Tenn, vocalist, Tuesday; David Hikkis, piano and vocal variety, Sunday and Monday.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 293-7448. The Orion Guitar Duo, classical guitar, Tuesday, Wednesday, and Friday; Lori Bell and Shep Myers, mellow jazz, Thursday, Saturday, and Sunday; Dan Grant/Priz Benedetti, classical guitar, Thursday noon; Lori Bell, jazz piano, Friday noon.

Red Coat Inn, 5653 University Avenue, East San Diego, 583-6676. Sky High, rock and roll, Tuesday through Saturday; Stress, rock and roll, Sunday and Monday.

Reuben's, 800 Harbor Island Drive, Harbor Island, 291-1806. Summer Breeze, contemporary, Tuesday through Saturday; Richard Turner, "card mechanic," early evening Sunday, Monday, and Tuesday through Saturday.

Reuben's Harbor Island, 880 Harbor Island Drive, Harbor Island.

291-5003. Wayne Steele, piano bar, Tuesday through Saturday.

Sherridan Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2849. Butterfield Stage Saloon, Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Sandowner Lounge; Magic II, variety, Tuesday through Saturday; Leslie Gold, contemporary and jazz, Sunday and Monday.

Sherridan Inn Airport, Sandpaper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400. Gil and Marti, country-western, Monday through Saturday; jazz jam session with Jenny and Jeannie Cheatham, Sunday.

Tom Han's Lighthouse, 2150 Canyon Road, Dehesa, 445-3047. California Country Band, country, Sunday.

Black Angus, 1000 Groves Avenue, El Cajon, 440-5055. Summerwine, top 40, Monday through Saturday.

Truman Horse, 6179 University Avenue, East San Diego, 582-1670. The Pits, rock and roll, Tuesday through Saturday; addition right, Sunday and Monday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Ira Cobb, jazz, Tuesday, Saturday, Sunday and Monday.

Zebra Club, 260 72nd Avenue, downtown, 294-2222. The Omits, new wave; Naughty Women, new wave, Colored Mix, new wave, Friday.

East County

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

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

Black Angus, 1000 Groves Avenue, El Cajon, 440-5055. Summerwine, top 40, Monday through Saturday.

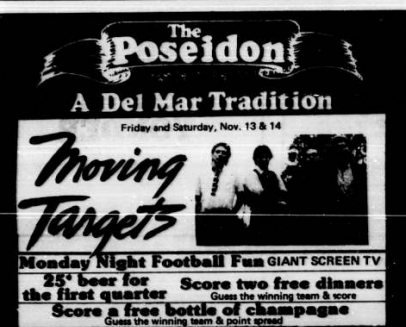


King Biscuit Blues

Tuesday—Wednesday **Chicago Shakers** Blues

The Mandolin Wind Restaurant

Good Food • Good Music • Good Service
308 University Hillcrest 297-3017



The Poseidon A Del Mar Tradition

Friday and Saturday, Nov. 13 & 14

Moving Targets

Monday Night Football Fun GIANT SCREEN TV
25¢ beer for the first quarter Score two free dinners Guess the winning team & score Score a free bottle of champagne Guess the winning team & point spread

Dine in an undersea grotto...

Come early and enjoy

- Fresh Catch of the Day
- 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 p.m.

The Triton Presents Live Jazz

Bruce Cameron with Hollis Gentry & vocalists Lila Brown

Carlos Vasquez, drums Bob Moras, piano Manzo Hill, bass Jazz Wednesday thru Saturday 9 p.m.—1 a.m.

The Triton

6011 El Cajon Blvd. (at College) Reservations for dinner 583-3240 Closed Mondays a truly distinctive seafood restaurant

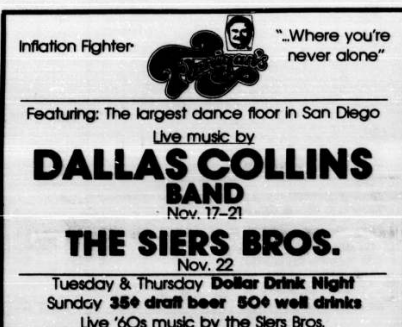


Tailwind

Original music plus easy listening and popular sounds spiced with Latin Percussion.

Tues. - Wed. 8:30 p.m. to 1 a.m.
Fri. & Sat. 9 p.m. to 1:30 a.m.

Mike Sanders entertaining Sunday & Monday
Located at the Mission Valley Inn
Hotel Circle South 298-8281



Dallas Collins Band

Nov. 17-21

THE SIERS BROS.

Nov. 22

Tuesday & Thursday **Dollar Drink Night**
Sunday **35¢ draft beer 50¢ well drinks**
Live '60s music by the Siers Bros.
Monday **75¢ well drinks** Request night
Wednesday **2-for-1 drink night**

5373 Mission Center Rd., San Diego 291-8635



Female Mud Wrestling!

Original L.A. Show

Now at two locations:

Every Wednesday night
Club Royale
4309 Ohio St. North Park 294-7436

Every Thursday night
In Spot East
8290 Broadway Lemon Grove 480-4750

ALL EVENTS ARE ON A **BIG SCREEN TV**
Sunday & Monday Football Games
Pitchers 1.55 Draft Beer 35¢ (Budweiser)
Coming Soon: Whipped Cream Wrestling

MUSICIANS

Practice made practical!

• Jam Pack lets you practice guitar or keyboard anywhere... in the privacy of your own headphones. (Battery operated)

• Plug into Jam Pack and jam with your favorite album, pre-recorded tape or radio station.

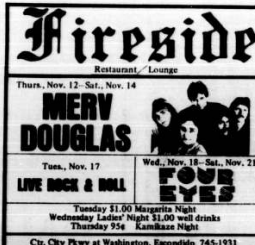
• Dual instrument capability

JAM PACK

A musician's must. The perfect Christmas gift.

SALE THIS DAY ONLY
\$29.95 reg. \$49.95

Phone to place order or for demonstration. (Dealer inquiries welcome)
223-6160



Merv Douglas

Thurs. Nov. 12-Sat. Nov. 14

Thurs. Nov. 17
LIVE ROCK & ROLL

Wed. Nov. 18-Sat. Nov. 21
FOUR EYES

Tuesday 11:00 Magnolia Night
Wednesday 10:00 Night 11:00 well drinks
Thursday 9:56 Karaoke Night

Ct. City Hwy at Washington, Escondido 745-1931



LONGSHOT SALOON

Thurs. country
STEEL WHEEL

Fri. & Sat. country
DOWN YONDER

Featuring homemade pizza & fine Italian food.
843 Grand Avenue, San Marcos 744-8576
11 a.m.—2 a.m., closed Sunday



THE SIERS BROS.

Both appearing from 9 p.m. \$2.00 cover

coming November 27 & 28

Gary Puckett and **DALLAS COLLINS**

Rock & roll Tuesday through Saturday in our cabaret with The Siers Bros. starting November 21
Dallas Collins through November 24

MONDAY NIGHT FOOTBALL ON GIANT SCREEN TV
Charger rap with John DeMott and Charger players



DICK'S AT THE BEACH

IS BACK

A block south of old "Dick's"

Thanks folks for a good weekend. I didn't know I had so many friends. I am going into my 3rd week a little more squared away. We have doors on our "Johns" now. STEVE KRUTCHFIELD of "Del Mar Fair" fame has taken over my kitchen. Its called "FEEDUM FISH." Look out. Keep nailing me for those cheap drinks and watch for our Grand Opening. Thanks.

THURS. FRI. SAT. **ONXY** rock & roll
TUES. **PROFESSOR OAK & THE HURRICANES**
WED.-THURS. **THE FORKS**
FRI.-SAT. **DIRT CHEAP**

Our Opening Special
Every night from 7 p.m. to 9 p.m.
60¢ well drinks 30¢ Draft beer

We are open from 7 p.m.—2 a.m. Tues.—Sat.
135 No. Hwy 101 S.B. Cocktails & dancing One block south of the old "Dick's"

Don't Miss It 9:52: Mission Gorge Road, Santer, 448-9983. Johnny West and the Chaparrals, country, Friday and Saturday.

Ball and Bear, 190 North Second Street, El Cajon, 444-5757. Nightrunner, country and contemporary, Wednesday through Saturday.

Catavases, 10757 Woodside Avenue, Santer, 448-7600. Ned, rock and roll, Tuesday through Saturday.

Crack D Corral, 5000 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1579. Carl Simmons and Southern Comfort, country western, Tuesday through Saturday; Country Justice, country western, Sunday and Monday.

The Diamond Lounge/Hunt Emma's, 1532 East Main Street, El Cajon, 442-7286. The Country Line, country, Friday and Saturday.

Driftwood, 5286 Baltimore Drive, La Mesa, 462-0533. Jimmy Noon, country, Tuesday through Saturday; Tony Dawkins, country, Sunday and Monday.

Ember Room, 7059 El Cajon Boulevard, La Mesa, 463-2263.

Pony Express, country rock, Thursday through Saturday.

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

Hungry Hunter, 102 Fletcher Parkway, El Cajon, 442-0517. Lennie Hudson and Rusty Best, contemporary, Thursday through Saturday.

Lakehead Resort, Highway 79, Cucamonga, 765-0736. C. Y. Dugit, country, Friday and Saturday.

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

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Lakeside Hotel, 9040 River Street, Lakeside, 443-0991. Sherandah, country, Thursday through Saturday.

La Posada del Sol, 1221 Broadway, El Cajon, 447-0663. Glen Erath, original comedy and contemporary music, Wednesday through Saturday.

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Preservation Band, Broadland, swing, blues, Sunday and Monday.

Magnolia Mubaney's, 8961 Magnolia Avenue, Santer, 448-8500. Brantley, country, Wednesday through Saturday.

Paucha Villa's El Bandido Lounge, 596 Broadway, El Cajon, 442-2537. Jaime Moran, 30's, Wednesday.

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entertainment, sing alongs, seven nights, with puppet shows by Betty, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007. Jay West, country, country, Thursday through Saturday.

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Colonel Mac's Zebra Club, DT and the Black and Deckers: Scott.

DPK's Journey, Dallas Collins Band: Lohr's Greenhouse.

Dark Rider Beach Club, Dirk Debra and the Host People: Windrunner.

Double Take: The Lamers, Mom's Salmon.

Merv Douglas Band: Preside Lounge, Ducktail River: Country Pumpkins.

The East/West Band:, Triton: Cardiff, Whiskey Flats.

Emergency Exit: Park Place, Bobby G's.

Flux Line: Stillery East, The Plan: Train Horse.

The Forks: Kooler Brown's, Four Eyes: Preside.

Harvest: Bodes, Windrunner: Bodes: Napa: Jim, Park Place.

Insignia: Poytner, Lessen: Sandy's.

Mark Lessen Band: Windrunner, Jerry McLean and the Cigalos: Roly's Place.

Nothing But: Holly Up Tavern, Men of Clay: Spirit.

Tony Mills and Crescent: Westerner, Missing Persons: Stillery East.

The Nomads: Joe Murphy's, My Rich Uncle's.

The Onions: Zebra Club, Onyx: Dick's at the Beach.

The Padlocks: Spirit, Planet: Poytner.

Poison by: Time Machine: Rodas, Pride and Joy: Anchorage Fish Co.

Prohibit: Park Place, The Prophet: Spirit.

Punk: Little Harrier, The Run Bands: All The Way In.

Rock and the Shames: Holly Up Tavern, The Rebels: Red Cat Inn.

Shack and the Personalities: The, Solid State: Spirit.

Spirit: Normandy, The Stillery: Spirit.

T-Birds: Journey, T-Birds: Journey.

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Colo. Kelly Roger: Support, Village.

Crossroads: Van Winkle's, Dallas Express: Charlie's Little Bit of Country.

Bill Daniels: Joe's Cocktails, Tony Duckins: Driftwood.

Down Under: Longshot, Nelson

Down Under: Longshot, Nelson

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Fender Jazzmaster	USED \$ 299
Gibson ES 175 D	USED \$ 379
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B.C. Rich style Hand II	USED \$ 549
Guild Starfire IV (335 Style)	USED \$ 389
Gibson ES 335	USED \$ 449

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Drifter acoustic guitar	USED \$ 95
Corn 6 string	USED \$ 98
Banjo	USED \$ 98
Contra Banjo	USED \$ 129
Tarpe acoustic guitar	USED \$ 189
Sigma DM 5 by Martin	USED \$ 209
Gibson Dove with new list \$1359	USED \$ 149
Vega acoustic (fourway)	USED \$ 279

Amps and PA	
Vox AC-100 amp	USED \$ 399
Building 2x10 cab	USED \$ 119
Fender Showman	USED \$ 239
Mitchell T-15 bass cab	USED \$ 149
Hewlett 50 Watt Amp	USED \$ 499
Rolland Bolt 60 Combo Amp	USED \$ 599
Fender M-4 Mixer Board	USED \$ 129
Fender 2-12 HF & Mixing	USED \$ 300

Drums	
CB 700 STO 522 (5 piece set w/hardware)	USED \$ 790
CB 700 DL-5 (5 piece set w/hardware)	USED \$ 870
North 5-15 Snare Stand	USED \$ 70

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Hamer Graphite Black & White Guitar	LIST \$ 849
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1984 Gibson Les Paul Jr. (like Keith Richards played at S.D. concert)	USED \$ 449
Mit 5075 Gibson Les Paul Special	USED \$ 899
Honda Gold Showman	USED \$ 899
Honda II 335 Thin Line Semi-Hollow	USED \$ 550
1986 Gibson ES 125 Thin Line (like George Thorogood played at S.D. concert)	USED \$ 229

Acoustics and Banjos	
Applebee AA14-2-7 by Ovation	USED \$ 200
Honda H-155A	USED \$ 149
Servino HPH Student Guitar	USED \$ 70

Amps and PA	
Pignose 60R Head (great tone)	USED \$ 279
Marshall Style 2x10 Cab (great tone)	NEW \$ 199
Pro CBS Fender Vibrolux Reverb Amp	USED \$ 229
Pro CBS Fender Princeton Amp	USED \$ 159
Pearce TWT-100 Bass Combo w/15 spks.	USED \$ 239

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Roto-toms (3 piece set w/stand)	USED \$ 232
Far Fria Electric Piano	USED \$ 249
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John Campbell and Paige Powers
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Stephen Lee: Smuggler's Inn
The Coopers: Bahia Belle
Raphael Corra: La Posada del
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Jack Costanza and Gerry Woo:
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Cunningham's
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Fancy Machine
Larry Rutherford: London Opera
House

Devotion: Francine's
Dusty and Melissa: Jilly
Roger: Acoustics
Elements: Handel Hotel
Fastrax: Monterey Whaling Co.
Fidel: Monk's
Fever: Holiday Inn/Embarradero
Flag and the Bitter: Red Coat Inn,
Black Angus/Chula Vista

Forward: Nelson: Black
Angus/Mission Valley
Four Play: Windrose
Bill Prox: La Avenida Restaurant
Gabriel: El Conal Restaurant
Laurie Gold: Sheraton Harbor
Hotel

Shells Harris and Rick Erbe:
Springfield Wagon Works
Jim Hawley: Monterey Whaling
Co., Old Pacific Beach Cafe
High Society: Holiday Inn/Mission
Valley

Sander Hirsch: Reuben's/La Mesa
Richie Hunt: Mulanaga's
Lennie Nelson and Daryl Best:
Hungry Hunter/El Capon
John and John: Humphrey's
Larry Kops Trio: Town and Country
Hotel

Bobby Ligrant: The Surfer Lounge
Main Street: Mazon's
Melissa McCord: La Leo's, Fat
City/China Camp, Drassy
Angie's
Mike and Tracy: Tom Ham's
Lighthouse
Steve Rouse and Pinet Action:
Lorenzo's
Nightrunner: Bull and Bear
The Steve Orr Band: Luc's On Opera
House

Larry Pugh: Boat House
Pulmon Alley: Haulthaus's
People: Havers: Hilton Hotel

Bruce Cameron Ensemble:
Pittman: Day's Blue Parrot

Birdie Carter: Quarter's Quarter
Lounge
Jeanne and Jimmy: Cheatham's
Sheraton Inn: Jernard
The Chicago Sals: Billy Up Tavern
Ira Cobb: Jazzbo's, Tobi Man's
Bill Coleman Jazz Quartet: Naxos,
Blue Horne

Jimmy Corraan Ensemble:
Corraan's Strictly Jazz
Charles Coughlin: Moby's Deck
Dance of the Universe Orchestra:
Elmer's
Duran-Bagault Cooperative:
International Blend
Leslie Gold: Sheraton Harbor
Hotel

Linda Hill: Black Pig
King Blackout Blues: Mazon's Wind
Bill Killebrew: Big Band Time
Machine
Billy Kyle Vibe Quartet: Blue Parrot
Bitch Lady: Islandia Hotel
West, Wiggles Inn
Joe Warfield: Blue Parrot
Dave Willard and Friends: Blue
Parrot

Jaime Moran: The Mexican
Restaurant: Arco Villa/Sol
Cajon
Susan Nelson: Corraan's Strictly
Jazz
Gary News: Quartet: Crossroads
Tony Ortega: Fish House West
Margaret Pugh: Crossroads
Pulmon Alley: Haulthaus's

Ella Ruth Piggie: Fish House
West: Chuck's Steak House

Earline Reeves: Deck's Live Music
Jon Sandow: W.T. Nick Ranch
Ron Satterfield Quartet: Elmer's
Sage: Elmer's
Womansong: Drassy Magpie's
Rever: Bahia Hotel

Tripp Sprague: Stratford Theatre
Stone's Thru: Sheraton Harbor
Hotel
Tazuma Latin Jazz Ensemble: Blue
Parrot
Sonny Terry and Brownie McChes:
Billy Up Tavern

Trans-Music: The Cafe/UCSD
La Petite Cafe
Bill Brichard: X-rated comedy and
music, Doc Masters
Bob Corwin: piano bar, Bahia
Hotel

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Sol/La Mesa
Rick Pagan: easy listening, The
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The Jimmy Fontaine Duo:
standards and pop variety, W.D.
Pulmon
Kiddie Gold: variety, The Press
Room Saloon
Dan Grant: classical guitar,
Prophet Vegetarian Restaurant
Richard Freeman: Drassy Magpie's
Doug Hewitt: Kang Food
Jim and Theresa Wilson: Murray
Shore Pub
Walt Hodges: Drassy Magpie's
Munster: Elmer's Continental
Cafeteria

Mosaleo Flamenco Trio: Ocean
Playhouse

Stamoa Gael Cell Irish Band:
Drassy Magpie's
Hector Valle Salsa Machine:
Mazon's
Womansong: Drassy Magpie's
Rever: Bahia Hotel

Tripp Sprague: Stratford Theatre
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The Russ Kirkpatrick Band:
Tribes: Cardiff, Hungry
Hunter/Acoustics

Annie Levin: easy listening, variety,
Drassy Magpie's
Bob MacLeod: piano bar, Bahia
Hotel
Tom Maloy: piano bar, Sheraton
and Country Hotel
The Magic: H. variety, Sheraton
Harbor Hotel
Melissa Morgan: harp music, La
Petite Cafe

OK! Ridge: contemporary and
comedy, Doc Masters
Kim Bloom: classical guitar, La
Petite Cafe
Bill Brichard: X-rated comedy and
music, Doc Masters
Bob Corwin: piano bar, Bahia
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Women**
(Gittler Rock) plus
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Catch them before they leave
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Must be 21
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Reservations required 270-4900 Open 10 am - 8 pm Mon - Sat
We also have available licensed practitioners in nutrition, counseling, biofeedback, body work, massage, etc. 270-4900

As seen on channels 2, 3, 10, 15 & 39 and in the Union-Tribune, Daily California, SFGate, ABC, etc.

THE FISH MERCHANT
— a seafood restaurant.

"truly fine fresh fish and fresh vegetables... offers excellent value." ELEANOR WIDMER

462-3811
7005 Navajo Road, San Carlos
(near corner of Navajo & Jackson)

Open nightly from 5:00-9:00 pm, Friday & Saturday till 10 pm
Lunches 11:30 am - 2:30 pm Monday-Saturday

We Keep on Cookin' 'til 3am
Friday and Saturday

Outrageous food: omelettes, crepes, burgers, sandwiches, pizza, espresso, cappuccino, fish, chicken, steak (except PB), deserts, and more.

Same menu all day!
Fri 11 pm - Thurs. 3am
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Oyster Bar
Eastern Blue Point Oysters 25¢
Eastern Little Neck Clams 25¢
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with FREE Hors d'Oeuvres
All items 5 pm - 6:30 pm. Fridays only.

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**MR.
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PACIFIC
SHORES**



Physique Contests Saturday, November 14
 Morton Jr. High, 3:00 Chairmont Drive
 Pre-judging 1 pm—Evening show 7 pm. Sponsored by

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 now at their new, larger location in Pacific Beach:
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FREE WORKOUT WITH THIS AD
 (Over 18, first visit only)

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LENS CLOSE-OUT SALE

(November 12 through November 30)
Limited quantities, price to sell

- [illegible]


Meet Scott O'Dell

Author of
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The Black Pearl
Bring Down The Moon
The Captive

and new this fall:
**The Feathered
Serpent**



**The
White Rabbit
Children's Books**

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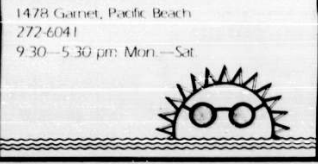
Send Some Fun!



Page 10

SUNGLASS CITY

**will be closed
till November 23
See you then!**



SPECIALIZING IN:
 ●LIVE CELL TREATMENTS●REGENERATION●
 ●ACNE CONTROL●DEEP PORE CLEANSING●
 ●VITAMINS & MINERALS●EUROPEAN COLLAGEN
 (PRE & POST OP SURGERY TECHNIQUES)
 Custom formulated products & make-up
 Body Waxing - Nails-By Lori
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 All members of A.I.A. Complimentary make-up with your first facial.

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your own baby's Reception, you'll find it's a great experience for you, too. And you'll be able to share your special moments with your family and friends.

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MOST ANY CAR WITH FOUR WHEELS
GREAT NOVEMBER SPECIALS
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SAFETY CHECK We use genuine Toyota parts
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Many discount prices. Super deals on:

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ONE-DAY SERVICE ON MOST JOBS
 No appointment necessary MACHINE SHOP SERVICE AVAILABLE

BODY & PAINT, UPHOLSTERY, INTERIOR
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FREE ESTIMATES. CALL & COMPARE.

These prices apply to most 4-cylinder cars and are subject to change.


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WE NEED A FEW GOOD ARMS!



Have you ever had
 Hepatitis?
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 Terminated pregnancy?

Your blood plasma may contain various amounts of antibodies or antigens
 used in research and prevention of various diseases. A quick, simple test
 can determine whether your plasma contains any of several valuable
 factors.

EARN \$50—\$500 PER WEEK

If you're eligible, a simple hour- and a half procedure, whereby we extract
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SO, DO YOUR SHARE!

Call Joyce at Tri-Mar Biologics
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HOLIDAY SEASON BRAKE SPECIAL.

ONE THOUSAND ONE... ONE THOUSAND TWO... OOOOOPS!
 Couldn't stop... AND... BANG... Why...? Because the brakes failed.
 It is known that most accidents occur during the winter and the holiday season. So be wise and watch out because they are both approaching fast. Thanksgiving, Christmas, and New Year's. Lots of driving, lots of traveling, fishing, skiing, hunting and camping. Fighting the snow, the fog, the rain, bumper to bumper traffic, the climbs, the slopes and of course the DRUNK DRIVERS. So... Here is what YOU need.

Complete Brake Job Includes:

1. Install special squaring tools.
2. Install rear brake shoes.
3. Turn brake line (if needed).
4. Turn brake drums.
5. Drain old brake fluid.
6. Flush the hydraulic fluid lines.
7. Inspect complete hydraulic system.
8. Service calipers and wheel cylinders.
9. Install new hydraulic fluid.
10. Bleed entire brake system.
11. Adjust front (if drum) and rear shoes.
12. Replace front rotor hats.
13. Road test.

SPECIAL \$95-\$125

Reg. price \$140-\$175

And... **FREE... FREE... FREE**... with the special
 1. Replacing of the front wheel bearings.
 2. Adjust the emergency brakes.
 Note: Certain cars may cost more, so please call and check our prices.

\$50 OFF

Excluding Specials

with this coupon for labor only! Expires 1/31/82.

First visit, \$10 off any job over \$40.

Second visit, \$15 off any job over \$60.

Third visit, \$25 off any job over \$100.

15% off to senior citizens in addition to above offer.

We specialize in:

• Toyota • VW • Honda • Datsun • Fiat • Volvo • BMW
 We also specialize in other foreign cars. Call for details.

• Quality Work • Good Prices • All Work Guaranteed

• Tune-Ups • Valve Jobs • Clutchwork • Complete

Overhaul • Brakes • All Electrical Work • Best in Town

We use only factory original parts. We are stocked with the most modern equipment. We have

moved here after outgrowing La Jolla in only three years!

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WE WORK ON

CASH TERMS ONLY

Call for appointment.

Automotive Repairs

8006 Miramar Road "B" 695-1990 Riky, Hsuan (owner)

Masters in Electrical Engineering and Mechanical Engineering.

Real Estate

ATTENTION: CONSUMERS! Beginning with the January 1, 1982 sale of homes and lots, all purchases will be subject to the new Real Estate Law. All buyers will be required to pay a 3% fee to the seller. This fee will be paid by the seller. This fee will be paid by the seller. This fee will be paid by the seller.

INVESTOR: Spring Valley 4 bedroom, 1900 sq. ft. home for sale at \$180,000.

APPROX. 10% down payment. Call 695-1990.

OWNER will help finance. \$100,000. 2 bedroom. 1000 sq. ft. home for sale at \$180,000.

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Call 695-1990.

THE READER PUZZLE

No. 182 Zip Code

By Don Rubin

The object of this exercise is to rearrange the pieces of fabric at the right so that all four can be ripped into a square. The rules are relatively simple.

You may not turn any of the pieces over, or cut them out!

There is supposed to be a mental exercise. So don't use a pencil, use your head (except of course, to indicate your answer).

There are at least six possible solutions. We've given one of them to get you off to a... uh, flying start.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92188) by 9:00 a.m. Friday, eight days following the issue date.

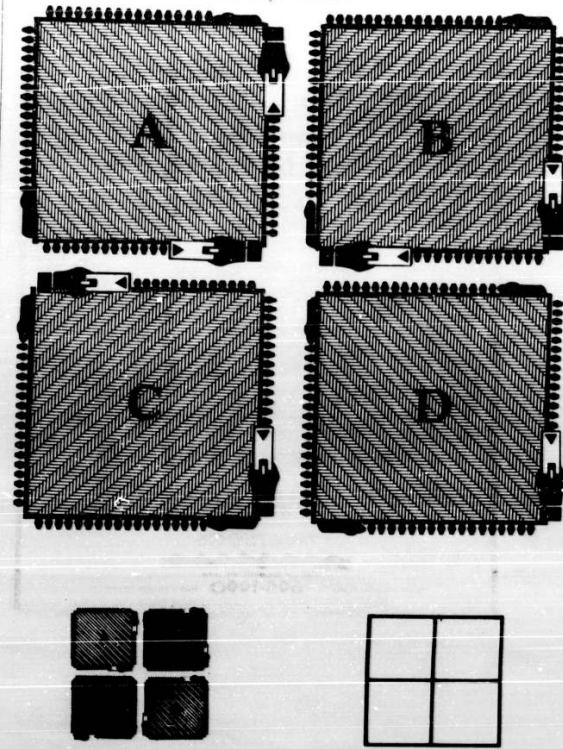
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.



Winners and Answers to Reader Puzzle #180, Show Room

It took forty-two moves.

12 down, 13 right.

10 right, 11 right.

8 right, 9 right.

14 up, 15 up.

20 up, 21 up.

18 right, 19 right.

24 up, 25 right.

11 left, 12 left.

33 left, 27 down.

18 right, 19 right.

20 down, 21 down.

16 down, 17 down.

24 up, 25 left, 26 left.

18 left, 19 left.

14 down, 15 down.

9 left, 10 left, 11 left.

12 up, 13 up.

black car out.

It only took forty moves for Mensa Members:

12 down, 9 left, 11 left.

12 up, 13 up.

black car out.

Thirty-two out of 118 entrants were able to back out of this puzzle. The T-shirt winners are:

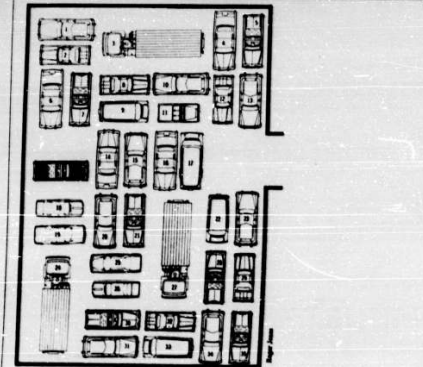
1. Michael R. Morrell, La Jolla

2. Brian Wyckoff, Escondido

3. James Eastman, La Jolla

4. Terry Fleig, San Diego

5. Steve Costello, San Diego



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