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Ernie Pook's Comeek Section 3, Page 29





One day Charles Kap was a knockabout welder. The next day he was a millionaire.

When Charles Eag was nine years. Socials parents, he was orphaned at old, his father took him to see the movie The Buccaneer, starring Chart-took Heston as Andrew Jackson and Yul Brymer as the prirate Laftier. The movie is about the defeat of the British the start of the British at the battle of New Orleans, but the scene that made Charles sit bot up-right in his seat was the one where the "British troops begin to advance on the American ines in the film's climate; if the Americans are really going to the part of the American ines are really going to the part of the Americans are really going to the last of the American ines are really going the solution of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of the American ines are really going the part of t American lines in the film's climactic fight, the Americans are really going battle. The British are led by lines of to get it now!" But all the Scottish guys bagpipers, and it was the bagpipers who caught Charles's eye. Born to

By Gordon Smith

City Lights



fall, Bradshaw has five to

seven bee jobs a day. For some

reason, the beach areas seem to

Scripps Ranch, also keep him

busy. If he's not trying to get at the honeybees crawling from behind the wall sockets in a new condo, he's in Lakeside vanquishing a swarm that

killed a goat. And then there

killed a goat. And then there are the rescue jobs. In August a man in Clairemont discovered a nest of black humblebees, mean and nasty, in his backyard compost pie. He didn't want to pay Bradshaw the forty-five dollars to take

the forty-five dollars to take care of it, so he tried the old douse em-with-gasoline trick. That only torqued the bees off.

then he fried to get them by setting the pile on fire. The bees responded by attacking and chasing him into the house where he called Bradshaw and ministered to his half dozen

stings.

Bradshaw's been called imo Bradshaw's been called in about ten really frenzied situations where people were frightened and had no one but him to turn to. There was the mother in Pt. Loma who discovered the black bumblebee on the crib of her

bumblebee on the crib of her sleeping infant; the nest was in the attic. There was the woman at a Mission Gorge shopping center trapped in her van by the swarm of bees gathered on her roof. At some jobs Bradshaw sighting the bees while an unfortunate victim who's alleroic to the in sects writhes.

allergic to the insects writhes nearby, swollen and gasping for breath. Every couple of

weeks, the only way Bradshaw can take charge of a mad swarm is to allow the bees to alight on his body. He is often

crawling with bees.
Sometimes, in small attics or crawl spaces, the bees or hornets are so thick on his face netting that he can't see.
It isn't that Bradshaw is

Then he tried to get them by

Give Jerry A Buzz

Jerry Bradshaw may be onto something. "Everyone has a break in life," he muses, absently rubbing the lump from a bee sting on his forearm. "This is my break. I'm blessed, man." It would seem so. Bradshaw's big break so. Bradshaw song oreas: began less than two years ago when he discovered how many people have problems with bees. Now, as the bee season in San Diego tails off, Bradshaw is having a few more of his "bad days" in eradicating work. The normal \$250 to \$300 days are spreed thinner.

in hot weather, clerks at the county department of agriculture receive as many as ifty calls a day - most of then hysterical - reporting swarms or nests of bees and often are glad to come to a person's home and capture a swarm for personal cultivation But some of the calls concern umblebees or wasps or ornets, and some of them are truly dangerous situations. Those kinds of calls usually are

rhose kinds of calls usually are referred to Jerry Bradshaw. "I've always been sort of a poor man," says the thirty-three-year-old Bradshaw, who is half Cherokee Indian. His wife is a Navajo. "I didn't even finish high school until I was been yet a didn't even finish high school until I was changed my life." For a fee Bradshaw will go practically anywhere in the country and take care of whatever bee problem he encounters. Last month the police sent him to the Pt. Loma apartment of a blind man, who 'd unwitting's limit and the problem of the pr Cherokee Indian. His wife is a blind man, who'd unwitting! been living with about 300 yellow jackets ensconced in a cupboard above his refrigerator. Bradshaw came in. zipped up in his bee-resistant jumpsuit with connecting helmet and led the old man to his bedroom. The wasps had obviously been living there for some time, but the man had never been stung He said he thought they were jackets I've ever seen in one place," says Bradshaw, who proceeded to spray them with

forth where other men won't tread, though he has been in situations where he thought he could be killed if the insects got nto his suit. He's able to do it because he thinks in jet of God put him into this job, and because he prays for an inner calm before going into the swarms. "Calmness is the difference," he says. "Panic can kill you." On days when his prayers don't bring him that pulpuble serenity, he goes home. He can afford it.

These are good times for Jerry Bradshaw. Three years ago he was living on the Navajo reservation in New Mexico, a day laborer with few prospects. He came to San Diego to go to Berean Bible College near Fifty-second and University. People had told him the job situation was dismal, and he found that he dismal, and he found that he was not misinformed. Eventually he bought a swann of bees to try to raise some honey. In his Bible studies, he had decided to become a minister and return to the minister and return to the reservation with his wife and three children. But, as if some force were controlling matters, his fortunes began to turn. He started taking away problem hives and nests for friends, and his name got around bee circles and ended up in government circles. All his business comes from referrals now, and he's doing steady work for property management firms that operate huge new housing developments and the money's

rolling in and . . he's about to



of two appealing paths. The other is staying here in business. As he says, no matter how bad the depression gets, he'll always have a job. And as he also says, "The back with being poor all the time." And

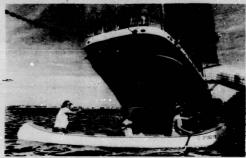
fringe benefits. "I'm helping people. And all their lives they'll remember me. They'll nber the bees and they'l

I Can Row A Boat, Cance?

He had recently moved to San Diego from New York, and the thing he most tooked forward to here was canoeing. A lifelong paddling enthusiast, he figured he could enjoy his Diego's good weather. Not long after arriving, he and his wife packed up their craft and drove to Otay Lake. That's

when they learned what has long infuriated local canoeists: namely, that canoes are prohibited on almost all the lakes and reservoirs in San Diego County — in contrast to the fishing boats that ply those same waters.

ame waters "It's mor "It's monstrous," Dave Eberhardt says of the discrimination. "So many people who come here from other parts of the country are aghast. Of all the places when you can't paddle a cance, the lakes would seem to be the least likely. And of all craft, cances would seem the least likely to pollute." Yet Eberhardt says authorities justify the ban as an antipollution measure. "The theoretical cause for it is that canceists pollute the water because they tip over all the time."



City Lights

canoeing because back in the cancerng because back in the early 1970s he helped to found the local Lorien Canoe Club along with another canoeing enthusiast named Dave Nelson. Today Nelson says only one body of fresh water - the very small Chollas Lake, west of th College Grove Shopping Center — is open to canoeing and then only for students Canocists are barred from about a dozen other lakes and reservoirs, including Otay. Sutherland, El Capitan, Hodges, Murray, Miramar, Barrett, Dixon, Wohlford Poway, Jennings, and Henshaw. Nelson says occasionally

canoeists try to navigate the San Diego River, However, he calls such attempts foothardy.
"It's extremely dangerous.
People don't belong on it," he asserts. The river is quite polluted he says and also many parts of it are choked with brush, trees, and fence against which boats can be against which boats can be wrecked, and capsized canoeists impaled. That leaves local canoeists with only San Diego Bay, Mission Bay, some of the northern coastal lagoons, Drego Bay, Mission Bay, some of the northern coastal lagoons, and the open ocean. (The club, for example, ventures out for whale-watching off Point Loma every winter.)

A few years ago Nelson did ask authorities to allow canocing on an experimental basir. John Melbourne's expenses were a fern and the property of the

canoting on an experimental basis. John Melbourna's Association of the County's basis. John Melbourna's Association of the County's department of health services and he states that the basic principle behind the county's department of health services and he states that the basic principle behind the county's department of health services and health and health services are also can be a service of the county's and the county of the c about eighty miles north of here. (When the public funds for these reservoirs were raised, the legislature promised that sports such as swimming. water skiing, and canoeing would be allowed.) Melbou would be allowed.) Melbourn says he and state officials in San Diego consider canoeing a sport in which body contact with the water is prevalent—

Eberhardt retors that canoes are capable of going almost anywhere that any other boat can go, and he cites the example of the two canocists who are currently engaged in a 28,000-mile journey that is taking them up and down both U.S. coasts and along many



inland waters. "They've only capsized once so far — when one was hit by a rogue wave in the Pacific Ocean," Eberhardt says. "Canoes are nor

says. "Cances are nor swimming aides."
Eberhardt furthermore asserts that cances pollute less than fishermen who run their cathoard motors in the reservoirs, chum fish with bair, and urinate overboard. "The traditional procedure is for them to pits in a beer can and toas it over the side. This is preserving our pristine water toos it over the side. This is preserving our pristine water supply?" he asks. Melbourne in turn acknowledges the mountestency (in allowing our first. They fought that bustlemany years ago. And now, he states, "We're not going to go out and change the law just to be changing lows." We're not going to go out and change the law just to be changing lows." We're not going to go out and change the law just to be changing lows." We're not good to go the states, "We're not good to go the states, and they would be changed to go the states, and they would be compared to go the states, and they would be compared to go the states. They would be supplied to go the states of the

itsely after the debacie that itself a service as itself, a service as the debacie that the debacie that itself a service as the debacie that debacie the debacie that debacie the debacie that debacie the debacie that debacie the consumers, but it nonetheless is closed to consumers, but it nonetheless is closed to consumers, but it nonetheless is closed to consumer, but it nonetheless is closed to consumer, but it nonetheless is closed to consumer, but it nonetheless is closed to consumer the debacie that the caper in mid-May. However, no the chagnin of all the experienced canocists who were present, "One turkey got into the stem of his boat and paddled it bow first onto a dock and fell out," says Nebon. "It might have been paddled it bow first onto a dock and fell out," says Nebon. "It might have been paddled the debacie that t

Too Stuck Up

After three armed robberies since April, Gibralus Savings and Loan Association's Point Loma office has earned the FBI's debious distinction of being one of only three inlancial institutions in the entire county that have been hit by robbers more than once in that time. Branch manager that time. Branch manager and PBI robbers will be the savings and loan office has a load of the control of the county of th vulnerable because of two traits that make any financial institution an easy mark: its location on the northeast correct of Scott Street, and Shelber. It is also allowed to the street of Scott Street, and, as even Auger admiss, "We're just not very busy at this branch." Since the end of June, the three desks in the Gibraltar lobby, once occupied by and the former open teller and the former open teller and the former open teller.

executives, have been vacant, and the formerly open teller cages are now covered with bullet-resistant plexiglass that stretches all the way to the ceiling, about eight or nine feet up. Customers must transact business through a steel trough beneath the plexiglass that now shields the teller cages. In fact, everyone who works for the sneuss the teller cages. In fact, everyone who works for the savings and loan — from the savings supervisor to the branch manager — is similarly shielded.

The protective plexiglass was installed by Modular Courting Statement of Court Acceptance Statement of Court Statement of Court

was instanced by Modular Security Systems of Santa Ana. Tim Smith, a spokesman for Modular, explains that the acrylic substance is one and a quarter inches thick and is coated with a material that allows it to be cleaned like regular glass (plastics often dissolve when wiped with cleansers). But its most cleansers). But its most important feature, of course, is its ability to stop bullets. The plexiglass installed at Gibraltar will block most bullets, including those fired at close range from a powerful .38 automatic pistol. It is not bulletproof, however. A hunting rifle or a .44 caliber pistol would likely put a hole through the shielding. Smith value of such a system is its deterrent effect — robbers often flee as soon as they see

the partitions. Gibraltar branch manager Gibraltar branch manager Auger can testify to this deterrent effect, and he reports that his company's \$20,000 investment (the first of its type for financial institutions in the city) seems to be paying off. "In early July, right after we

-

installed the glass, we had Auger says. "A guy came in and pointed a gun at the glass The girl [teller] ducked underneath the counter and he finally left. And nobody's tried anything since."
With the rise in local bank robberies this year — the FBI says that as of last Friday there

have been close to 140 have been close to 140 robberies, as opposed to 121 for the same period of time in 1981 — it is not surprising that several other financial several other financial rings several other financial rings several other financial rings and programmer of the first several other financial rings and programmer of the Gibralar Savings office on Sweetwater Road in National City has also installing plexiglass, and Gibraliar regional manager Dave Bachar says, "My opinion right now is if any of my branches gets hit — house — a [the plexiglass] goes in: "And Smith, of Modular Security Systems, which is seen to be programmer of the programmer of

Free Towing While You Dine

the Seaport Village shopping center almost doubled its available parking spaces, but record numbers of visitors this record numbers of visitors this season filled them up quickly. To alleviate the continuing squeeze, the Seaport Village management is negotiating for vet more land from the port district, and is also vigo discouraging shopping center employees from taking spaces away from visitors. However, the latter strategy already has

the latter strategy areasy has backfired at least once. That case involved a husband and wife named Bob Baker and Barbara Moran, two Baker and Barbara Moran, two formerly ardent patrons of the bayside complex of shops and restaurants. "We used to go there all the time. We were there every Friday might." Moran says. When the couple sent their daughter on a summer visit to her grandmother in Ohio, Baker and Moran even decided to and Moran even decided to celebrate their privacy by dining at Semort Village every night for a week. One night they sampled Chinese fast food, then they returned for Greek food, for splurges at the Harbor House, for hot dogs. They had emerged from the Harbor House one night about 10-30 when they discovered. 10:30 when they discovered their green 1970 Ford Torino station wagon was missing from the spot where they had

from the spot where they had purked it.

Moran says that earlier that same day her busband had found a typed, unsigned note under his windshield wiger. It had warned him that he was parked illegally, and faced towing. However, at the time Baker found the message he was parked outside the state building downtown; he didn't realize that the note had been placed on the cart he previous for the previous that the note had been placed on the cart he previous the state building downtown; he didn't realize that the note had been placed on the cart he previous. placed on the car the previou ptaced on the car the previous evening when he and his wife had dined at Seaport Village. Since he wasn't planning on returning to the office building, he dismissed the note from his min-J. Only when the couple finally asked one of the Seaport Village awards about the crestfallen guard told them the car had been towed, adding apologetically. "We aren't used to seeing the same cars in here every night." Scaport Village general

manager Gary Myers echoes that. "Her [Moran's] car was in here several nights in a row, and most people don't do that." He says most customers also usually respond to the written warning, so when the Torino showed up after the notice had been attached to it,

notice had been affached to it, the towing was "an understandable mistake." Baker did reclaim his car at no charge the following day. Despite that, however, Moran says, "We wouldn't even walk to Seaport Village now. They don't know how to handle their regular customers. . . This is like a warning, locals beware."
— J.D.

Jeannette DeWyze.
 Neal Matthews,
and Thomas K. Arnold

SEPTEMBER 23, 1982 3

an insecticide



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Music Scene

Lin Jakary Off the Cuff And Krueger City Lights, Features Neal Matthews, City Lights, Features

Phrasey Man

Man:
For years I've waited for a chance to use the phrase "Lo and behold" in a strenne. Your September 16 issue edicated there "Lo and behold" from me. When I saw your headline. Somewhere the same than the same though was, "Old Oile Eddin must have crashed his truck again!" And Io and behold, the fineme thony was fellow educator (a fine one) and fellow educator (a fine one) and

friend — and a man who can look at a truck and cause it to turn over. Before reading Bob Dorn's well-written account of Eddie's brush with the hereafter, I reflectes brush with the hereafter, I reflected for a moment on some problems I was having with my landlord — a man whose hobbies are raising the rent, barassing tenants, and ignoring cockroaches. And, lo and behold, on your second page was an article ("City Lights") about Men, and, you guessed it, lo and behold, Jeff Smith had covered it

See How You Like Things In Moscow, Buster

I found Max Falkirk's article on "The 1-538 Process" (September 16) to be very aggravating. The United States is one of the last few

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Straight from the Hip

Dear Matthew Alice:

Dear Matthew Alice: An acquaintance claims that Benjamin Franklin, the illustrious colonial noted for great inventions and statesmanship, was an adultere and well known for his prom-iscuity. I can't believe it, and question the iscany from Foetieve II, and question into validity of the claimant's source, sup-posedly an "official" biography that lays bare the facts of Franklin's active love life. What's the truth? Howard Edwards

Like many reputations. Ben Franklin's may have been based more on what his contemporaries funcied they saw, or wanted to see, than on what Franklin actually did. His political enemies — foremost of whom was John Adams — consistently Franklin was seventy-seven years old, that the old reprobate "had neither lost his Love of Beauty nor his Taste for it." Yet the evidence for BF's misbehavior is slim at best. The only eyewitness account of any suggestive behavior, write Claude-Anne Lopez and Eugenia Herbert in The Anne Lopez and Eugenia Herrert in Ine Private Franklin, is the artist Charles Willson Peale's account of his unan-nounced visit to Franklin's chambers in London in 1767, where Peale found the American "sitting with a young Lady on his knee." And that's it. No diaries or memoirs of any of the Parisians or Lon-forces, in the vocient in which Erwikin doners in the society in which Franklin circulated ever mention any conquests, and Adams and others never name any

Still, there is a lot of smoke in BF's still, there is a lot of smoke in Br's private life, suggesting the depth of the passionate aspect of his character. Franklin's first child, William, was illegitimate (his mother has never been iden-tified). Franklin lived abroad, away from



years of their marriage, and for many of these years lived in the house of Margaret Stephenson - who is one of those often Stephenson — who is one of those often cited as a subject of Franklin's amorous intents. Polly Stephenson, Margaret's daughter, is another oft-suggested liaison. One historian. Carl Van Duren. sees-franklin's relationship to Mr. Stephenson as that of brother and sister, while Polly was thought for as a daughter by Franklin. But Alfred Owen Aldridge, another distinguished scholar and historian, sees more here, and places Margaret in the role of mother and wite to Franklin. More evidence of mortal laxity, some suggest, is provided in Franklin's personal elterns to female acquaintances of all ages, which These and other facets of Franklin's Information is free appeared at least slightly risque to his comemporaries back in America, 24 rfe were shocked, and today the reputation is mostly amusing to us. But the truth is still quite debatable. At this stage in Franklin One historian, Carl Van Duren, sees

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scholarship. Lopez and Herbert take a minority stance when they conclude that his alleged sexual promiscuity was really "a kind of emotional promiscuity in or-derly familial surroundings wherever he happened to be."

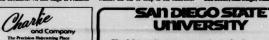
Dear Matthew Alice:
What has to happen, by law, to the partly
used cakes of soago one probably leaves in
a hotel room upon checking out? Or if
there is no law, what are hotels in the habit
of doing with hem?. And if the cakes of
soap are unwrapped, may they put them
out again? I also wonder about the laws
applying to, for instance, a basker of bread
or rolls in a restaurant, I she resumrant
all caten? The same question applies on
hig bowts of saida and soup.
Esther Corley
La Mesa Dear Matthew Alice:

La Mesa
I'll bet you're the kind of person who
washes the har of soan in the bathroom

before guests arrive. And you probably will be worried to know that there appar-ently is no law that requires a hotel or enny is no law tran requires a note of motel to replace a partly used cake of soap. There are laws prohibiting the reuse of a towel, as well as cups, glasses, or drinking receptacles, for common use — but noth-ing concerning soap. However, common sense would dictate that used soap is not conducive to having guests return, and ac-cordingly hotels almost always have those iny bars of wrapped soap in their rooms inty bars of wrappee soup in their rosults, "Recycling" does not seem to be in the hotels' lexicons, since nearly all of them throw the soupy remnants away (thus the small size of the bar), but two hotel people I spoke with have occasionally encoun-tered situations where the used bars are donated to charities, who melt them down

donated to charities, who melt them down for recycling.

Fortunately, a California law prohibits the recycling of food — at least to new customers. Section 28579 of the California Restaurant Act prohibits the reuse of any Restaurant Act profitibits the reuse of any food or beverage that has been previously served to any person or returned from a table. So all the bread, soup, and salad you don't eat is tossed away — with a couple of exceptions. A former restaurant employee told me that those little wrapped puts of butter are usually served again, if returned unopened, and admits that it is often the



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THE INSIDE STORY

THOUGH PETE WILSON'S ADVISERS WILSON'S ADVISERS grudgingly tolerate tough coverage from out-of-town newspapers, they never expected to be pummeled on the front pages of the home-town *Tribune*. But there are the headlines: "Wilson Didn't Report Free Airplane Trips," "Wilson's Rent-Free Living at Issue," "Debater Wilson Proved Unable to Force Wilson Proved Unable to Force Brown Onto Defensive, "Regan Offers Faint Praise for Wilson at Gala." Those last two stories cut deeply, especially when juxtaposed to the predictable editorial-page and column fawnings delivered by Tribune editor and Wilson friend Neil Morgan.

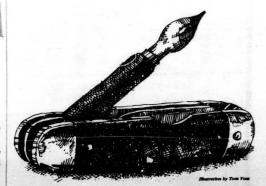
Both the Union and the Los Annelse Times stack to

Book the Union and the Los Angeler Times stuck to straight, nonjudgmental reporting of the first Brown. Wilson debate of Angust 12, but 77thuse politics writer Bill Osborne sliced up Wilson in a post-debate analysis. The debate, wrote Osborne, was "dominated (by) Brown's issues, not Wilson's ... "Wilson had loot his "big studies" and it "continues to be Pete Wilson', and it "continues to be Pete Wilson', are to lose. "Osborne's coverage of the mayor's August 25 fundraier featuring President Reagan was even more paint). The Union man a large, front-page plots of

accompanied an innocueusly headlined story that included several of Reagan's anti-lery Brown quotes. Not Osborne. He wrote of a President who managed only "subdued praise" and a "lukewarm endorsement" for the mayor. The Wilson staff is upset, though conclitatory, knowledge that Osborne will be covering that Osborne will be covering the senatorial race for the the senatorial race for the duration of the campaign. (Osborne will, however,

(Osborne will, however, alternate coverage of the mayor with the paper's other politics writer, Reggie Smith.) Wilson

with the paper's other politics writer, Regieg Smth. I Wisom spokesman Otto Bos figures Ochorum "may be bending over backwards to be fair," and the paper bending over backwards to be fair," and the paper bending over backwards to be fair, "and the paper of the stopping of the paper of the stopping of the paper on the stopping of the paper o



even longer — only last weekend did the *Trib* finally ...

what's important," he ranks
the Union as "the best
newspaper in the state," over
nine other dailies, including the
Sacramento and Fremo Bee
and the San Jone Mercury
News. (The Los Angeles Times
is in mother class, and
warrants the lengthy feature
story to which Creentied's
warrants the methy the feature
story to which Creentied's
retails serven as on object, the
Fribane, didn't even place
samong the abox crass.)
Greenfield has not a bad
word for the Copley

Someone finally has a nice word to say about the much maligned San Diego Union. More than nice, it's a paragraph of glowing praise for the newspaper, delivered by UC Berkeley journalism professor Alexander Gerenfeld in the upcoming issue of California magazine. 'It reads like a national newspaper,' Creenfeld transpets. 'Or control transpets. 'Or control transpets.' 'Some lags, nor native-deather.' Based on 'readability, news judgment, and a sense of



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Fee: Exercise 500, Single 530.

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(continued from page 1)
"Hey . . . why are all the good guys dying?"

Charles owns a video cassette of The Buccaneer now, and he has seen it so many times that it takes him only a few minutes to flip precisely to the scene where the bagpipers make their dramatic march toward the Americans. His Scottish roots are important to him; they are just about the only thing that has been with him all thirty-two years of his life, a life as bizarre and eventful as any screenwriter could

dream up.
Charles is not a tall man, and his Charles is not a tall man, and his belly is beginning to bulge a little more than he would like it to. With his long-sib, wavy black hair and drooping mustache, his T-shirt, jeans, and griny yellow baseball hat, he still looks very much like the welder he was until two years ago. In those days he traveled up and down the West Coast, working wherever he could find a steady job, eating junk food and sleeping in dingy motels. Charles has worked in shipyards in San Diego and on high-rise buildings in Seattle. Once, a fall from a building nearly cost him his life.

Now and then his cousins would tell him that some day he was going to be rich, but they would never say anything more about it, and he finally concluded they were teasing him.

things are different for Charles now Very different. Now Charles is a millionaire. He didn't invent anything, although he admits he would like to, and he didn't win his fortune on TV game shows or at the slot machines in Las Vegas. He inherited it from the woman who adopted him twenty-six years ago, a rich American who picked him out of a line of kids in an orphanage

out of a line of kids in an orphanage "because I had the cutest smile or something." For Charles, the inheritance came as a complete supprise; in all those years his adoptive mother had never discussed finances with him.

There are elements of Charles's life that sound like a fairy tale. But rather than comparing it to the Frog Prince or Cinderella, Charles and his wife René say it is more like Alice's Adventures Under Ground. It has not all been good, not even the inheritance. There have been long and bitter legal battles swifting around the money, and the two of them have lost a few friends in the struggle to adjust to being instantly

rich. Then there are the phone calls. Two days after Charles's mother died, someone phoned his mother's lawyer and said now that Charles Kap was a rich man, his wife might try to kill him. Neither Charles nor René thought the suggestion was very funny, and they're still trying to figure out who could possibly have known he had incould possibly have known he had in-herited anything. The other phone call came more recently, after Charles and René moved to their new house last year. "I'm sure it was a prank," says René, "but someone called in the mid-René, "but someone called in the mid-dle of the night and said, 'Lock your doors." That's all, just 'Lock your doors." The thing is, the two of them are in on position to the or nahs like that lightly. They've gained financial security, but lost security of another indic the security of being anonymous. For these reasons and others, Charles acked that a few precautions be taken for this article. René isn't his wife's true name, and Charles Kan

wife's true name, and Charles Kap isn't his, but both names are close to

the real thing. A few locations have been judiciously fudged so that no one can use them to track Charles down. It isn't as easy being rich as you might think Charles insists, although at times he is able to see the lighter side of his situation, too. For one thing, he told me, "It's kind of creepy when you get to know your IRS man by his first

The house where Charles and René live lies in the rocky hills near of his inheritance to buy this house stone fireplace, and the bathroom sink is made from a giant conch shell; other than that it's a pleasant but unspectacuthings Charles and René have owned for years, and others once belonged to Charles's mother. The two styles tend to clash, reflecting the way the Kaps' lives have been divided into two dis-tinct periods — preinheritance and postinheritance. Nothing illustrated this better than the dinner they invited me to one evening not long any the me to one evening not long ago: the food was served on Wedgewood china, on an old wooden table that

Ramona. It is scrub oak and manzanita ramona. It is scrub oak and manzanita country, and on an August day the temperature can reach 110 degrees and the hordes of flies — "the national bird of Ramona," Charles likes to joke — can be ferocious. Charles used part with its ten surrounding acres, but al-though it cost him \$250,000, the house itself is nothing opulent. The interior is paneled with oak, there is an immense lar house. Some of the furnishings are things Charles and René have owned

chains, on an oto wooden table that Charles picked up years ago at the Sal-vation Army.
We sat in the kitchen as Charles told me about his life. He sometime speaks with a light Scottish brogue that tends to appear, be said with a wink, after he has had a few beers. Charles doesn't



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remember much about his original Scottish parents — just that they raised sheep or sheep dogs, and lived in the mountains in Scotland. But they were n Ireland - Charles doesn't know why - when they went to a livestock auction to sell some of their animals.
"Best I can remember is, they sold something, and made a pretty good chunk of change. So I was sent to the local pub with this older friend to get a couple of pints to celebrate " While Charles was out buying the ale, the auction hall with his parents inside was obliterated by a bomb thrown by a member of the Irish Republican Army. "I can remember flames, and sheep parts all over," said Charles, who was five years old at the time. "It was a big building, and parts of it were still standing. I was too young to really know what had happened, but old enough to realize it was bad. There I enough to realize it was bad. There I had seen my parents with this money, and then, boom. I was one big tear gland. And after than I went to the orphanage in that town, which I think was Londonderry."

Less than a year later, the couple who would become Charles's new too hot, in fact, for any of them, so they moved one more time, to balmy San Diego. That was in 1958.

parents journeyed to Ireland to adopt a

"Just when you think you can kick back, you've got to go to the lawyer's office, and they say, 'You've inherited ' And they start naming off all these figures with zeros after them, and you start getting this massive headache."

child. Anton Kap was a Hungarian lived in a succession of houses in Bird who came to the United States between world wars to seek his fortune. The Rock and La Jolla Shores. He went to the beach often and enjoyed it, but in woman he married. Bentonia Green general his childhood years in San Diego were not happy ones. His mother was a recluse — she often Kap, was the daughter of a wealthy Seattle family which owned, among other things, a chain of banks and a number of other buildings and prop-erties in downtown Seattle. The Kaps voiced fears of being kidnapped — and she became fanatically protective of had had a son of their own, but the child died in its infancy, and afterward Charles, too, "Every time I wanted to go to the beach, she would bring out this little book with newspaper clip-pings on every possible kind of acci-dent — drownings, shark attacks," Charles remembered with a sigh. "She Bentonia Kap became sterile. By the time she and her husband decided to adopt a son, they were nearly fifty adopt a son, they were nearly fifty—
too old to be accepted by any adoption
agency in the United States. So they
traveled to Ireland, where the adoption
laws were much less strict, and it was
there they selected Charles. They took
him to Seattle, but his lungs were weak
and he coughed a lot, so they moved to
Tucson and Palm Springs, where the
art was direct. It was also a lot better, totally overprotected me because she had lost her first son. It was her own

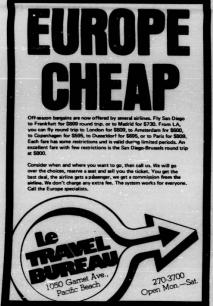
had lost her first son. It was her own way of showing how much he loved me. Of course, at the time I was always saying, "God, Mom...

Charles's new parents also tried to avoid say mention of his Scottish past. The memory of it still makes him indigunat." It sounds kind of cruel to say, it is not sound to the low of their benefit and nothing else," he there benefit and nothing else," he

said. "My mother believed I was her natural child, and my father just tried to go along with her. . . . He had a temper, and they were both very authoritarian in many ways, so I never questioned them. I felt outnumbered. But I mean, it was almost blatant lying. What was the masquerade? I Throughout the time Charles was

growing up in San Diego, his mother's family continued to live in Seattle. There were few big family get-togethers, but when Charles did see his elatives, he was uncomfortable. A foreigner in a new country, he felt like an outsider in his new family, too. "I just didn't fit in. It was just the feeling I got. I wasn't really well liked, because was the foreigner. My father was a building contractor, and occasionally one of the kids from Seattle would come down to work for the summer a a kind of apprentice. And we went to Seattle once in awhile, too, I have one cousin I love dearly, but she was the only one who would come over and play with me. . . . Everybody else would kind of look at me like, 'Oh, there it is." Now and then, Charles said, his cousins would tell him that some day he was going to be rich, but they would never say anything more about it, and he finally concluded they were teasing him. In 1961, when Charles was eleven.

his father arranged for him to attend the San Diego Military Academy in Solana Beach. Soon after that, Anton Solana seach. Soon after mat, Anton Kap began building the house of his dreams on a vacant lot in La Jolla Shores. By 1963 the house was finished enough for Kap and his wife to move in (Charles was living most of the sate in beneather the receivers









pleurisy and died. After his father's death. Charles remembered, his mother "locked herself in [the La Jolla Shores house] and never came out. That was her fortress. You couldn't blast her out of that house."

Attending the military academy was a mixed experience for Charles. While he was there he became interested in drumming, and for seven years he played snare drum in the academy s military band. (The drum was another throwback to his Scottish heritage; before his original parents were killed, a neighbor of theirs had once shown him how to play the snare drum, which is an integral part of a Scottish pipe band.) But as he grew older, he began playing bass guitar in a number of rock and roll bands, and the short, military-style haircuts he got at the academy made him feel foolish when he was with his musician friends. He also resented being told what to do virtually every minute of the week. In retrospect, Charles says, the academy was probably the best thing that ever happened to me. We weren't allowed to be ourselves, and what it did was, it instilled discipline. You went out of there with your head together."

EXPECTS

Before the inheritance, we couldn't get a loan on a coffee table. Now we get offers all the time. E.F. Hutton calls us on the phone, and they want to talk to us! American Express sent us the forms for the gold card."

At the time, though, the main thing Charles took the money and put himself through welding school (he had become interested in welding for Charles was getting out of the academy, period. When he finally graduated in 1968, he and his girlfriend eloped to St. Joseph, Missouri, where her parents lived. He grew his while working at the chemical plant), and settled down to be a blue-collar family man. For the next few years his itair long, and found work in a chemi-cal plant; later, he worked as an (un-licensed) trucker hauling frozen food wife raised their young son and daugh-ter while Charles worked as a ten-dollar-an-hour welder in shipyards on from Missouri to New Jersey. Charles hadn't bothered to tell his mother heavy equipment, and on high-rise buildings. He bought a house in Uniwhere he was going, but she hired de-tectives from the Pinkerton agency to find out what had happened to him, and they tracked him down in St. versity City, on Florey Court, and his wife and children stayed there while he traveled wherever he could find a good Joseph after just a few weeks. It wasn't the Pinkertons that made him return to job: Texas, Los Angeles, San Fran-cisco, Seattle. "When a welder booms out, you end up working fourteen- to San Diego, though. The moist Mis-souri air kept giving him lung prob-lems, just like he'd had as a boy in fifteen-hour days, seven days a week." Charles explained. "The whole thing is, you live cheap and travel cheap. You stay in flophouses and send all your money home. Otherwise, it wouldn't be worth it." The job has its hazards, he acknowl-Seattle, and he began to long for the beacl. After only four months, he and his wife returned to San Diego, where Charles received a tiny, tiny taste of the money that was in his mother's

im: at least, not until 1972.

Charles was working on the twen-tieth floor of a high-rise in Seattle tha year when he unhooked his safety belt from the girder he was working on. He had finished welding one section, and was going on to the next, but a crane operator below didn's see him moving along the building's framework. "I saw the crane's boom coming toward me," Charles told me, "and then me," Charles told me, "and then — phhht. I fell inside [the building], and I just kept falling, inside, outside; I'd roll down something, then fall again. They figured the total fall was 160 feet. But I lost it after about the third hit. The next thing I knew, I was on the ground. I looked at myself, and I was just in pieces. . Then I passed out. I had no pain until later, but then, oh, Jesus Christ. My back was broken in two spots, my neck was broken my jaw was broken, my skull was frac-tured, both arms, elbows, and wrists

tured, both arms, elbows, and wrists were broken, my right leg had been crushed. The list goes on. . . I was in the hospital for about six months." He returned to work as soon as he was able to, but the pain of his rijuries stayed with him over the next few years, and he had to avoid certain estiliate in our beautiful. years, and the national work certain welding jobs, particularly ones that required climbing. His marriage began to go sour — partly because his physical condition precluded spending much time with his wife, he admits candidly — and the rest of his life seemed to be slipping out of control, too. Although he had joined a union, there were weeks when welding jobs simply couldn't be found, and Charles had a lot of bills to pay. About that

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nood." René nold me. "It was the most borning childhood in the world. It pia a typical Californian. I mean totally, man, really." She laughed. A green-eyed beauty with long, waxy brown hair. René was the third of her parents' four children. Her father worked as an installer for the phone company, and René grew up in Charemont High Schoel, class of "75. After graduating she worked as a telephone operator at the Sheraton Hotel on Harbor Island, and briefly moved out of her parents' house. But she was living with them again when a guy who lived next does not invited her to go see a garage band he was managing. The band practiced in the garage of a house in University in them.

City, on Florey Court. "Just thought he was so cute." Rene said of Charles, who was playing bass in the band. "But he was married and had two kids. I thought, 'Oh well, too bad. But then I found out he was getting a divorce. Poor guy, he had no food, no car."

food, no car.

Charles's living situation at the time was peculiar, to say the least. His wife's boyfriend had moved in with them, and the two of them slept in the

"Charles is happy; I'm bored to tears. We've spent a year and a half in limbo, just surviving. It's horrible, it's boring, it's sickening. The first couple of months are great. But after that, doing nothing gets old, so old."

master bedroom of the house Charles was buying, while Charles slept on a couch in the living room. His wife had become bitter about their impending divorce, Charles explained, and was just being nasty. When they finally split and sold the house, his ex-wife got half of the sale price. "She got he gold mine and I got the shaft," he said,

"We went out for three weeks before he kissed me." Rene continued.
"We never spent any money: we didn'thave any. We hung around at the beach and went for walks in Balboa Park, stuff like that. And then we were married in November, 1978. a week after his divorce was final. The whole wedding cost \$500. Our big honeymoon was, we spent one night at the Sheraton Harbor Island Hotel. And then we immediately went back to my

quoting a popular song.

parents' house in Clairemont, and lived in my old bedroom for three

Soon, however, Charles and René me able to buy a small house on Dwight Street in North Park for \$41,000. Wages for union wedders had gone up to nearly twenty dollaran hour, and Charles had obtained a steady job on the Coronado Bridge, putting up a permanent painters 'sac' told. 'We go a lot of 'supplies' offthe bridge. 'Charles remembered with a chuckle. 'Eight feather pillows, a dil-do, a hundred-dollar bill, three ounces of marijuana. Things 'If you to people's caar sas they drive by; bud on t even know they' he gone.' He also got flattened one day by a spain ten that fell off a peop as it sped by 'The tire was struck by a car behind the jeck.

Charles as he stood in the back of a parked truck, breaking his collarbone and knocking him unconscious. Charles recovered without trouble

Charles recovered without trouble from that accident, but the injuries from his fall in Seattle continued to plague him. 'He was in constant pain, but with this guy you'd never know it.' Ren's aid. Eventually, the pain became so intense that he was having trouble sleeping, so in 1979 Charles went to a clinic in the North County whose doctors specialize in treating severe injuries. They injected him with current the poison used by South American Indians on their blow-darts. on both sides of his spine, to deaden his damaged nerves. Over the next teenty-four thours "it was like this little code and the property of the

White Charles and René were living in North Park, they visited his mother from time to time in La Jolla Shores. Bentonia Kap had contracted Parkinson's disease, and was virtually bedridden, but Charles and René would sit and watch TV with her, or talk. René and given birth to a son in May, 1979, and Charles's daughter from his first marriage had come to live with them a few months before that, so sometimes they would bring the kids over for a swim in their grandmother's pool, over for a swim in their grandmother's pool, bentonia Kap had lost none of her protectiveness; when she saw the children in the pool, she would tell René. "No.

"I must have told her my name a hundred times, but she always called me sweetie, or sometimes by Charles's first wife's name," René remarked.
"She didn't seem to realize Charles had been divorced."

"She had her good days and bad days," nodded Charles. "Sometimes you'd be talking to her, and she'd start bringing back all these details from starty years ago, when she was a little girl. Sometimes I'd just let her go on for hours, you know, because she enjoyed it. It was her way of escaping.

"It flooglit my mother was going to live forever," he went on. "She was seventy-eight years old, and she was sick, but you didn't think it was something where she would go all of a sud-den." But Bentonia Kap did go all of a sud-den. But Bentonia Kap did go all of a sud-den. "Goile was sudden, of a perforated ulcer, on December 6, 1980. "And then all hell broke loose," said Rene. "Charles had never told me about any inheritance. "There was a reason for that. "I didn't know shit about it," Charles evolaimed.

explained.
Charles had to make all the arrangements after his mother died, including contacting his relatives. A number of Green family members came down from Seattle for the funeral. Throughout it all, he never expected there would be much money left in his mother's estate. She had had numerous doctor bills for the last fiften years of her life; he was only hoping there would be enough money left "to pay off our house and put some money in the bank, maybe get a car that ran."

When he got a call from his mother's lawyer telling him to come down to the office for the reading of the will, Charles figured it was just one more distasteful detail he had to look after. "Just when you think you can kick back, you've got to go to La Jolla. got to go to the lawyer's office, got to

sit down in these big chairs. And they say, 'You've inherited. 'And they start naming off all these figures with start naming off all these figures with start naming off all these figures with start getting this massive headache. You're in the space cadets, man. It was like it wasn't happening. 'The lawyers weren't sure exactly how much all the stocks, bonds, and properties his mother had left him were worth, but they estimated it was a total of about \$13 in million.

"Look at this place. It's a fortress," says Charles. He and René and I are standing in the living room of his mother's old house in La Jolla Shores. There is a huge mirror with a gilded wooden frame over the fireplace, and the walls are paneled with walnut. As Charles takes me on a tour of the rest of the home, he points out a number of touches his father put in when he built his "dream house." There is not a closest in the whole place, but there are handmade wardrobes with rollers on them in almost every room. Every one of the five bedrooms, as well as the maid's room, has its own batthroom and there are light "My mother liked he lights on for security," Charles remarks as we go from doorway to doorway, Ousside, a small robe garden fronts a patio and a swimming pool. We sit at a small table near the

We sit at a small table near the swimming pool. Charles and René are both heavy smokers, and at the beginning of the conversation they toss a pack of cigarentes on the table, like a bet in a potter game. Then they reach for it time after time as we talk. Charles also sipa action Pepsi, a drink he is very fond of. Addiction may be too strong a word, but if someone told him he couldn't drink Pepsi any more, he'd holler. Charles and René moved into this house two days after his mother died. The first night, they say, they saw a ghost in the bedroom, a woman in white who simply stood in the middle of the room, looking at them. When René woke Charles up to point out the ghost, he draft it hink mench of it first, because he was used to seeing his mother look in on him at night when was younger. "All I can say is, we both saw the same thing at the same time." Charles sums up with a nervous time." Charles sums up with a nervous

laugh. Charles's mother had actually left him two estates. One included the house in La Jolla Shores and assorted stocks, bonds, and bank accounts with a total value of about \$1.2 million. The other estate was her twentypercent share of the Green family con poration, which owns the chain of banks in Seattle as well as additional stocks, bonds, and properties. Charles's lawyers estimated that this estate was worth about \$12 million. long legal wrangle to sell it at what he considered to be a fair price. He didn't want to be involved in the family corporation, and he doesn't believe his relatives wanted him in it, either. But the corporation's bylaws prevented Charles from selling his share outright. The other family members in the cor poration had the first option to buy it. (It is common for a small or "limited" number of partners who own a corpo-ration to retain the first option to buy any share of the corporation that is offered for sale.) So he offered his newly inherited corporation slice to the rest of the Green family. That was

when the bitter negotiations began.

'They didn't offer me anything for months and months, and we had this

pay within nine months of my mother's death. They had me over a barrel. [The Green family] was trying to dictate what they were going to pay, when they were going to pay it... It was for more money than he would ever need in his life, but still he refused it. I'l just assumed they didn't have to.' I'l past assumed they didn't have to.' he says. 'Obviously, when they waited six months to give me an office, it willing to gamble. I figured his was a once-in-a-lifetime shot, and I went for what I thought was right.'

When Charles didn't get a second offer from the Green family. threatened to advertise his share of the corporation for sale in a Seattle news-paper. He couldn't have actually sold it but he figured the ad would have embarrassed the family. "All of a sud-den this little nobody living in another state lists every damn thing they own, and what [my share] is worth, Charles explains with a chuckle. "They knew me well enough to know that I would probably do it. So then they came back with [a higher offer], and I said it still wasn't enough. Dicker, dicker, dicker, We wound up with \$5.6 million. I prob-ably could have sued them [over the difference between that figure and what his own lawyers estimated share of the corporation was worth], but it could have gone on for years and years. At the time, I was really drained; for months, nothing else had been on my mind. So I took the chicken shit way out. I figured it was

In the end, Charles received about \$6.8 million from the two estates, before paying federal and state inheri-











tance taxes and nearly \$120,000 in lawyers' fees. He shrugs off the lawyers' fees as money well spent, but he speaks disgustedly of the fact that the Internal Revenue Service was able to take more than \$2.5 million in taxes from him. Still, what he and René have today is four million dollars' worth of property, stocks, bonds, and cash quite a tumaround for a welder who considered \$2000 a good month's earnings. The dividends from the Kaps' investments alone now average close to \$40,000 a month; the monthly bank statements come on four pages of large computer paper, listing in tiny print every stock and bond they own. 'I try to go through [the statements]. " Her tone finds such tasks. Charles does not look at the statements at all. It is enough for him to know that he has more money

"One thing you want to do when this first happens is tell everybody." Charles says. "Then you start finding out who your friends are." Charles and René says they have lost at least five friends in disputes over money in the last two years, ironically, "not be-

cause we didn't lend them money, but because we did lend them money.' Rene says. In a typical incident, they loaned one friend a few hundred dollars to get his car repaired. The friend never bothered to repay the loan, apparently thinking his rich acquain-tances wouldn't care. "It's a Catch-22." Charles complains. "If you lend them money, that happens, and if you don't lend them money, they think you're stuck up." Another time, friends who had rented the Kaps' Dwight Street house began to pay only partial rent, assuming their rich land-lord would let it slide. When the tenants accidentally punctured a freon line while defrosting the refrigerator, they expected Charles to pay for that, too. "When you feel you're definitely being taken for granted, that's what

Other aspects of their lives have changed, too. "Before [the inheritance], we couldn't get a loan on a cof-fee table," says René. "Now we get offers all the time. E.F. Hutton calls us on the phone" — she giggles at the ludicrousness of it — "and they want to talk to us! You know how hard it is to falk to us? You know now hard it is to get just the average American Ex-press card? American Express sent us the forms for the gold card. And they don't want to know anything; they just want us to sign our names." Charles and René have been deluged

with offers like the one from American with offers like the one from American Express, but they have turned them all down. They have only one credit card, and it is the same one they had before the inheritance — a Sears card. They use it mainly as a second ID for cash-ing checks. They by nearly every thing with cash, they say, and they have instituted a "system" of goint where they have in the cash of the cash. something they want to buy. They

have asked the bank that handles their investments to pay them a fixed in ome of only \$2500 a month. "We're so conservative," René laughs.

"Not conservative " Charles cor-"Stingy. But if you allow vourself to buy a few things you normally wouldn't have, that's enough to appreciate [the money]. If I want to get myself a Lamborghini sports car or a yacht, I know I can go out and get one. And then what? Big deal. Some of those things you always dream about, when you can actually have it, you don't really want it. It sounds weird, but you have to be in the The two of them have solurged on a

few things. To make up for the honey-

moon they never really had, they took

a week-long trip to Hawaii last sum-mer. Charles donated \$1000 to the

Ramona Volunteer Fire Department for the purchase of a jaws-of-life emergency device, and René once went to a supermarket and bought thirty chickens and twenty jars of peanut butter for the Community Christian Services Agency, a charity that distributes food to needy families. But they have not bought fancy cars or clothes, largely because they are afraid clothes, largely because they are afraid of attracting attention to themselves. Along with the money has come a growing and morbid preoccupation with various things that could happen to them, including kidnapping. "When you're wealthy, you can't trust anybody," Charles declares. "Think about kidnapping. Just because you have something... you're open to it. You lock your doors at night, and you start to consume un these exeration, and sorry thing is, they could happen. That's why people in La Jolla live in these big fortresses. That's why our

Charles reaches for another ciga rette and surveys the swimming pool nearby. For a year after his mother died, he and René lived in this La Jolla Shores "fortress," but although he had previously lived in the house off and on while attending the San Diego Military Academy, "there were no happy memories for me here." he says. "It was just a place I was for a while." René disliked the house, too. The only neighbors they ever met were of the house across the street, she says and she "felt isolated. When we lived on Dwight Street, people were always stopping by. But people wouldn't come to visit as often up here. And when people did come. I was afraid what they were thinking about us. They'd bring friends sometimes, and I'd wonder what they were thinking Besides," she asks rhetorically "have you ever tried to clean five bath rooms in one day?"

Last summer Charles and René began to look for a different house, and into their new place near Ramona. (The; sold the Dwight Street house as part of the deal; Rene's parents now live in the house in La Jolla Shores, which Charles still owns.) More re cently, there was a reconciliation of sorts with the Green family in Seattle. In March, Charles and René flew up to In March, Cha/es and René flew up to attend the wedding of one of their cousins, and afterward there was a family dinner. "It was as it-down din-ner for about one hundred people." René remembers. "It was in this hall in a private club that was built in the 1800s; it was like something ou'd see' in a movie. There was silver, and crys-al, and waiters, and candles, and paie' — all this fancy, fancy stuff. And we found out the family hadn't really been involved in all the [business] hassles business people. And we got on good terms with the whole family. But Charles is still an outsider. He'll never he on the inside "

They know who I am, and where I live, and that's about it," Charles adds. "And that's just fine." He laughs, and pops open another Pepsi.

One evening in August, Charles took me for a drive from his house to mona through the Chicken Shit Valley. We climbed into his truck, and Charles pressed the starter button. He had to press it several times before the engine roared to life, setting off a racket inside the cab as the seat and the steering column began to vibrate and the gearshift rattled against the uncar-peted steel floor. The truck is his baby - a 1953 military "power wagon" that was once used in the Korean War Jacked up nearly three feet off the ground, it resembles a cross between a jeep and a half-track. Partly because of its thick, military tires and its quarter-inch-thick steel body, it weighs 6000 pounds. "It only gets eight miles a gallon, and top speed is only forty-five, but if I wanted to get to the top of a mountain. I could go straight up the side of it," Charles told me enthusiastically.

After coaxing the headlights into coming on - and staying on - Charles set off for Ramona. He had wanted a truck like this for years, ever since he watched one pull his father's car out of a marsh in Washington. It is one of the few luxuries he has allowed himself to buy since his inheritance, and it is the only thing he owns that he wouldn't immediately translate into

dollars when I asked him. The truck bounced along the dirt road near his house like a speedboat slapping across swells, but Charles was utterly serene sweits, out Charles was uterly serene until we came to a junction. Suddenly braking hard, he announced, "Some of our local wildlife," and jumped out of the cab. A tarantula had stopped in the beam of the truck's headlights, and Charles scooped it up with his cap and dropped it into the weeds on the side of the road. "Don't want it to get run over," he said with "shrug. Soon he was back in the truck, rattling on down the road toward Ramona in the cool

evening air.
Charles said he will always have a blue-collar outlook, but he admitted his inheritance has pushed him into white-collar ranks and beyond. without my own choice," he com plained. He hasn't worked for eighteen months, ever since his last job as a welder on the Imperial Bank Building in downtown San Diego. He had al-ready received news of his inheritance by then, but he liked the work he did, and he particularly enjoyed the com-pany of his fellow workers. They were one of the few groups he ever felt he really belonged to, he said, "even though some of them are pretty rough. and I'd just as soon they didn't know where I am today." But one day when he was fourteen stories up on the Impe-rial Bank Building's steel frame, he looked over the side and was suddenly dizzy. "I couldn't move for about a minute. I was scared. And I thought. 'I'd better get out of here.' Once that feeling hits you, you're unsafe for your partners and yourself. I left work that day, and I never went back. I analyzed it later, and I think because I knew René and I were financially okay, that I began to realize the danger of what I was doing. It had never bothered me before. But I didn't have to do it any more, and I didn't want to do it any more." Charles also mentioned it was pointless for him to take work away from other welders who need it, par-ticularly when his wages would be snapped up by the government because in such a high income-tax

bracket. We were roaring across the Chicken

Shit Valley by now — a valley near Charles's and René's house that they have named after its high concentra-tion of chicken farms. Even at night the sour, acrid smell of chicken ma nure hangs heavily in the air, and Charles said that on a day when the temperature is over a hundred degrees, the smell can be overpowering. "You always know when you're coming into the Chicken Shit Valley," he ob-served. Charles spends most of his time these days ferrying his nineyear-old daughter to school and dancing lessons, looking after his threeyear-old son, and practicing the snare drum for the Scottish pipe band he plays in. He has been playing in the same band for about five years, but he has become engrossed in band-related activities since his inheritance. Earlier this year he even journeved to Inver ness, Scotland, to take lessons from a world-renowned drummer. The trip had emotional highs and lows. It was

than twenty-seven years ago, and it was beautiful, he says; on the other hand, he realized for the first time he was truly an American, not a Scot. "The last few days, I had just about had it." he told me, "It was like I had an A [for American] burned into my forehead." His clothes were different. his hair was cut differently, and al-though he spoke to the natives in his

the first time he had set foot in his

native country since he left it more

strongest Scottish accent. "I wasn't easily understood." Except for the drumming instruction, he said, the trip was disappointing.

René accompanied Charles to Scot-

land, but she grew homesick after only a few days and couldn't wait to return to San Diego. She says she isn't ready for long-distance travel yet, and she seems less certain than Charles about the future. "Charles is happy; I'm bored to tears," she had told me earlier as we took a walk around their prop-'We've spent a year and a half in limbo, just surviving. It's horrible, it's boring, it's sickening. The first couple of months are great. But after that,

doing nothing gets old, so old.
"When something like this happen to you, you have a lot of time to think about things. We've gone through thousands of ideas [for investments] Some are jokes Like dirigibles motor-home dirigibles. Wouldn't you like to have a little blimp of your own? With a little kitchenette? We finally Someone would shoot you down.

"But," she went on, "when I die, I don't want them to be able to say, 'Here hes Rene Kap She tree rich person, and never did anything.' and Charles are considering buying some apartment buildings, she explained, and they have gone through a ing companies to health spas. Recently to do. I just know the desire is there haven't even put my time in yet. There

are days I just feel guilty and useless."

As he maneuvered around the hair nin curves on the way to Ramona

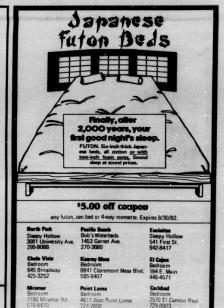




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Charles explained that part of his and his wife's indecision has been caused by delays in receiving the bulk of the money from Seattle; it was "released" from a bank there only recently. But he seems to realize that Rene, who is only twenty-four, badly needs more stimulation in her life and wants to develop some kind of career. It is one more new thing he must find an answer for now that he is rich, one more problem to add to the list of friends who don't

repay loans, people who call him with offers to double his money, worries

about kidnapping, and lying to people

to say when people ask me what I do for a living?" he asked me, gripping the steering wheel and swinging the power wagon around a particularly tight curve. "Tell them that I'm a multimillionaire? That I don't do

We had been driving for some time, and it seemed that Ramona should be around the next turn. But we continued to wind our way across valley after valley with no sign of the town's lights. I told Charles that most people would consider him to have it made, and he shook his head. "It's not what you'd think. Some people, you can't convince. They'll probably read this story and say, 'Ah, rich fucker.' Sure, you get financial security, but all this other bullshit comes with it. And it would be that way for anybody, I don't he is introduced to. "What am I going care who they are. Is it worth it? I don't

back in North Park, trying to make ends meet."

I went to hear Charles play the snare drum recently. He practices one evening a week with his band, in a recreation hall in a San Diego city park. The bagginers and drummers stood in a circle while they played, and Charles was among them, wearing a green T-shirt and old jeans. His drum hung from his shoulder on a thick white strap, and he tapped his foot as he played.

During a break, he stood around jok-ing with the other band members, his drum sticks tucked casually into a back pocket of his jeans. He seemed to be relaxed and enjoying himself. When the young pipe major called for his band members to assemble again, they took up their positions in rows at one the back, part of the group.

know. There are times I wish I was - end of the hall, which was about the size of a high school gym. The drummers stood in the back, and at a signal snapped out a drum roll as the group began to march forward, arms swing-ing and feet stepping in perfect unison. On cue, the pipers hoisted their pipes and tucked them under their arms, and a thunderous drone filled the hall. In the climactic scene of *The Buccaneer*, when the Americans first hear the bagpipers approaching with the British troops, a worried old solider looks at Charlton Heston and says, "It sends Shivers up and down your spine."
Grim-faced, Heston replies, "Yes sir, it's meant to." I have heard a lot of bagpipe music in my life, but I felt shivers again as I watched the band march down toward the far end of the hall. Charles was in the middle row, in

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Never Meat at the Bar

FI FANOR WIDMER

The Restaurant: The Shores
The Location: 8110 Camino del Oro, at
the Sea Lodge Hotel, La Jolla
(459-8271)

Type of Food: Fish and seafood (some

Price Range: Seafood-salad bar only, ten dollars; dinners, \$12.95 to \$19.95

The latest addition to the city's thriving population of fish and seriord restaurants is to be found at the Shores restaurant, located in the Sea Lodge Hotel in La Jolla Shores. Both the menu and the physical appearance of this restaurant have been newly revamped. Because of an addition to the hotel, the dining room bears little

ing area has now been divided into sections to create intimacy, and the furniture is of luxurious proportion and fabric. The view s as splendid as ever, though, because the hotel is as close to the hear has the building code will allow. Seductive easy chairs sur-tound ample tables, all of which have a vista. In the dusk, volleyball players are still hard at their sport, joggers traverse the and, and the glories of the ocean are available at whatever hour. The beautiful dining areas, the soft padded furniture, the proximity to the water are the real attracions of this dining experience.

Not that the food is had. To the contrary Not that the food is bad. To the contrary, the Shores offers a seafood-salad bur that is worth the price of admission. This seafood bar is available for ten dollars, all you can eat. But unless you tell the waiter that you want only the seafood-salad bar, unless you know about it, you may be pressed into ordering a full dinner, of which the seafood bar is the first course. For some reason the management has not printed the information about the salad bar on the

information about the salad bar on the menu, though it is served nightly. In many respects the scafood-salad bar is the best of it. It offers variety of color, taste, and texture, and food sufficient for a lasse, and texture, and root surrecent for a light meal or one on which you may suddi-ing the control of the control of the con-al lyous cancer stands but no fring out the expaciousness of people who will pile their plates high with food they can't possibly finish just because no limit is set on the amount. Sometimes diners will construct salads that resemble garbage because they and the control of the control of the con-trol of the control of the control of the property of the control of the con-trol of the con-trol of the control of the con-trol of the con-tr light meal or one on which you may stuff

placed directly on ice at the salad bar. The result is fairly rumous because the original sweet taste of the crab has been lost by these alterations in temperature. The clams and oysters are fresh, and there are a vari and oysters are fresh, and there are a vari-ety of dressings to accompany any of these items. Ceviche is available, but it, too, is watery rather than firm and flavorful.

If you feel that you'd like only a small portion from this scafood-salad bar and a portion from this scattood-salad bar and a dinner entree, be sure to ask what fish is fresh that evening. Don't settle for "fresh frozen" — my friend did that with the scallops and they were a pretty miserable affair. Dinners include the seafood bar artair Dinners include the scatood bar, consomme, an entried with several vegeta-bles, and a combination of wild and white rice. It proves to be more than most people can ear, and on my second visit I waved

aside the consommé and the rolls During two visits I sampled three en priled salmon (\$14.95). The salmon had fine flavor, the vegetables were nicely prepared, and the rice was cooked with care. The paella (\$17.50) contained shrimp, crab, scallops, and chicken breast. The quantity was large, but the dish had little zest, mostly because it tasted as if the corrospected of section disdetin it. If the chef used the same frome scalings and crab that appeared elsewhere on the menu, it would account for the insubstantial flavor. The scalings in white wine success the cheapes them on the menu, \$12.95, but don't bother with this haddy prepared dish. I also suggest that you don't wake either calories or money on the chocolate must cake, it's too ordinary.

The lovely surroundings, the deep phairs, the proximity of the occan are quite seductive at the Shores. It would be an impressive room to show out of stown visitors. If you stick to the fish that is fresh that night, you won't do baddy with the various pieces of seafood added to it. If the

that night, you won't do badly with the entrées, and a seafond-salad bar of such

flood bar a knockout.

The Shores does accept reservations, but it's best to dine early, and to avoid the busy weekend nights — on Friday night the waiters were overworked and the service was somewhat less than crisp.



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Eat & Vomit Eat & Vomit Eat & Vomit

BY JUDITH MOORE

CAPTIVES OF A STRANGE SECRE' **OBSESSIO**

cafe, sitting outside, Pieter and I drink black coffee, It's noon. He eads the afternoon paper. I stare into space and think about frozen We wake up after ten. Rush. Here, at the

We wake up after ten. Rush. Here, a the table, I should ask. "How's work! How was your match, Pieter? How is your shoulder ligament?" I could reach, across the crumpled up napkins on the table top, put my hand on his arm. I could smile. He tells me, some-

his arm. I could smile. He tells me, some-times, almost begging.

"Smile as me, Jamie."
I plead, interiorly, "Peter, go. Get to the gym. Now. Go."
I think how cool frozen yogurt is. Cold.

I think how cool frozen yogurt is. Cold. The sweet and the sour. Pieter yawns. He stands up. His crotch sets at eye level to me. The fuded denim pulls, from hipbone to hipbone. My roommate from last year tells me. "Pieter is walking porn." He mouths my cheek. He wears lavender-scented after shave. I remember, Kiss back.

de wears lavender-scented after shave-remember. Kiss back. eila, my sister, tells me last Saturday. ieter draws you out of your shell.

seeds. Holding up the puper cup, I suck off the Holding up the puper city. It was cold cut at the peak of the vogurt. At my folks house this time of day, in summer, the unclouded noon sun softens summer, the unclouded noon sun softens the curving arphital driveway. You can chew saphalt. You can chew tar. It's discrice, the road is All the way up to the house. Black licorice.

house. Black licorice.
"No, no. Pieter's gone. The gym." I
elbow past Pug. Pieter's friend.
Pieter's friends tell him I snub them. But
I can't talk — not with anyone — when I

and so the majorite control of the c

I do.
Two onion bagels, suffeel with knifedon layers of cream cheese.
One of the fine arts majors said. "That
guy over there," pointing out the man at
the coff making sondwiches, "Dust on
cream cheese like Van Gogh pur point on
cream cheese like Van Gogh pur point on
convers with his patients brite." I on't ever
"without thinking of the postman's wife
from Kries."

I scoot past Pug's table. Rat fast. Walking around the corner, I finish the first bagel. The skin on good bagels shines, smooth, as flawless as thin

I know Jamie. I have tailed to her for home. I have read about the and women like her, for countiess hours more. Now I'm write, I'm to find the heart is like to "do it." To walk around own — four or five times a week, or maybe every day—knocking back five to ten pounds of food, knowing that in an hour you'll go into a bathroom and somit it all out.

I take the tapes I've made and pile them next to my recorder. I gather the books I've read, the notes from endless conversations; take what life has taught me — and I take a list that Jamie kept for me from one of her binges, a list of what she are. I am viring Jamie's binge-pure slowy. I am trying to put myself into Jamie's head.

amic is twenty-two and gorgeous, with long lastrous blond-red hair and almost lavender. Elizabeth or eyes. A senior at the University of fornia majoring in history, she has a grade average. She weighed, the first we talked, 118 pounds, and is five nine inches, with long, tanned legs.

my Treshman year. That's how I took off the rest."

There's a pause. Jamie was taking a drag on a cigarete. She lauphed, looked at the smoke coming out of the tip. "This is only the first pack? I've smoked, I my life. I always say I'll quit binge-cating if I start to vomit blood when I throw up. But I don't know if I can stop. I thought I had control over it, and could—suodid—stop once I lost weight. Now it controls me."

me for reaction. I was disgusted. And I

inagine my disgust showed.

Aggressively, Jamie went on. 'Food and eating, you know, are the most important things in my life. I don't like anything — or anyone — as much. I've had one-to-one therapy and now I'm in a compul-sive eating group and I've tried Overeat-ers' Anonymous."

She grew pensive. "I thought a steady lationship would help. It hasn't. Maybe Pieter's loving me even makes this all worse. It's ironic. Get thin to get loved and

worse. It's itonic. Get thin to get loved and then not be able to love back."

In class, at work, in bed, I think like somebody voodooed, about a Baker Street Cookie, a Mr. Magoo cookie, or a Mrs. Fields' cookie. Then, once the thought gets in, takes hold, I feel incomplete, un-finished, until I've bought them, eaten them. And then, of course, once I eat, I biner.

them. And then, of course, once I eat, I brigg.

In the I cat — and it's the same for most bulmits. — then I stop thinking to the I stop thinking to the I stop the I stop the I stop the I stop to this tornent of wanting to eat.

'Until you've wanted food this way, been truly food-addicted, you don't imagine it could be file this.'

I whit back over this part of the gain and again and again through rewind: 'Unly cating puts a stop to this torment of wanting to eat.'

ing to cas."

I am faccinated.

"My senior year." Jamie told me, "I weighed 215."

As I listened to Jamie on that first afternoon, I had tried imagining her shoulders, arms, legs, covered with another hundred pounds of fat. I had imaginied a hundred pounds of harburger meat, in two-pound packages, stacked up natto where familie pounds of the control of the control

When I was a freshman, I binged and

vomited in my room."

I recall, listening to the tape, that as Jamie told me this, I could not look her in "I'd weigh before I started binging. On

the scales slid under my bed.

"I'd line the trash can with a plastic garbage bag — all very methodical. Then after I binged, I'd weigh again. Usually, I would 'gain' - eat - eight, twelve pounds of food.

raspherry, whooshed and mixed. The vogurt spoons down, and now I chomp down on applesauce cake. I love the cinnamon. The sweet and the sour. The

grease in the doughnut getting hard in contact with the foost of the frozen yogurt.

My mouth's a world.

It has a climate. Seasons.

This is better. Otherwise, all day, I think, "Food." Food and pissed-off not to

"So then I'd vomit into the garbage bag and get back on the scales and check my weight again. I'd keep on vomiting until I got back down to no more than a bound more than I weighed when I started."

"Stack up three or four sacks of cookins, a big hos of Corn Flakes, two quarts of milk. a quart of ice cream, a pound of raisins, five or six candy bursyou'd be surprised what that weights.

"So then I'd vomit, into the garbage log, and get back down the scales, and check my weight again. I'd keep vomiting until got back down to no more than a pound mose than I weighted when I started.

"To make sure I'd gettern it does, I'd wrap a revise-tie around the garbage to the started of th

initiate such behavior among educated women startled me, and continues to star tle me as I listen through parts of what has

sionals, physicians, dentists. And I began to read.

Jamie is bulimic "Buli" comes from the Greek word "huge hunger," or "appe-tite that's never satisfied."

The chocolate chip cookies, mixed and day-old, go on sale for \$2.80 a pound. I start on them as I walk across the court-

brings you out, Jamie." Leila pisses me off. Blond hair set in rollers at night. I've waited all my life to see her break. To find out behind her prettiness she's as bad as

t want this pieza and its grings, saity cheese. I take in the triangle, point first, the whole soft doughy warm wad. Buy one more to walk over to the campus, into the line at the deli. For lunch.

"Whole wheat, extra mayonnaise, tuna salad and guacamole with melted Swiss, lettuce and tomato, large glass of orange

today.

"Add the gingerbread with maple







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SECRET **OBSESSION**

capped the teeth of one thirty-four-year-old bulimic I met — the enamel eaten off by acid vomitus — had never even heard of the disease.

Bulimia, I would later learn, reading and talking with two therapists who specialize in treating eating disorders, often overlaps with anorexia. As many as sixty percent of anorexics have bulimic

Normal eating patterns, during times of attess, may overlap with anovexia and bulimia and simple compulsive stuffing-in of food. Most people, men and women, have at least fleeting incidences of self-starvation, orginatic overeating, and, perhaps, even purging. Physicians with whor: I talked all said they saw patients who textered on fast and feast eating—and purging cycles. And the same properties of the Normal eating patterns, during times of

when mey do talk about it, mey re more likely to be forthcoming with near-strangers than with those with whom they grow up and live. Listening to some of the hours of tapes I made of conversations with bulimics. I am struck by the lack of passion most of their

voices display. Their diffidence in narrat voices display. Their difficence in marrai-ing their binge-purpe stories reminds me of Kafka's stories or the spare, sad tales of the young, lonely Rilke. The backbone of these stories, of course, is what the bulimics eat, and where and when they vomit, and where and how ("the still-

vomit, and where and how ("the still-warm bag of vomit").

The details of their obsessional monomaniacal lives guarantee a spare plot, a suffocatingly close atmosphere, and an air-brushed flat surface. As I listen and an arrotes on my tapes I think of de Sade, his Justine. I remember gray sunless sixty-degree days, spent on the living room couch, cranky from a mild sinus

heatasche:

That advertissing question about instant soup — "is it soup yet?" — is the question I began to a dan mysele began? Better in began to a dan mysele began? Better in each of these womer something hadn't gield. What would have made them finally, all-dimensionally human, round ("Dassin," Heidegger insisted, "isst rund" — "Being is round") never seems to click. These women are almost three, almost fully human, but not quite. They are robotic, mechanical, nor quite yet made flesh.

This cheeriles air-brushed flat quality often begins at home. Bulimic families, puychistrists write, tend to care encorapidors' opinion. They tend to be tidy, flat they are the proposed to be tidy, flassily next. They sequenter encotion, neward tight-lipped stoicism. Psychosomatic That advertising question about instant

illnesses plague these families: insom migraines, ulcers, tachycardia, colds, flu. Fathers frequently may be impotent, say the experts, and mothers, frigid. (Bulimic women with whom I talked all claimed, to a woman, to be orgasmic.) Medicine cabinets in the homes in which bulimics grow up contain tranquilizers — major and minor — antidepressants, lots of aspirin, painkillers, chalky antacide, laxatives for the constipation that is a part of depression, and other symbols of somaticized

sion, and other symbols of somaticized emotion.

Since this description of the middle-class American family is nothing new, I was surprised to learn that it has only been during the last two decades that anorexia,

was surprised to learn that it has only reen during the last row decades that anorexis, bulimia, ultra-obesity, compulsive distributions, and the surprise of the control o

ident in three different university teaching toen in three different university tracting hospitals, agreed: twenty percent of American women college students and five per-cent of the overall female population in America are at least middly bulimic. Then when Jane Fonda's *The Workout*

showed up in bookstores in time for Christmas gifting, I read in her foreword that at Vassar she regularly binged and purged, that well into her thirties she took diuretics and laxatives as a weight-control

When I ask of mental health workers. when I ask.? mental neatth workers, some that I knew, some that I just tele-phoned at random, each had at least one bulimic or food-addicted client.

I was convinced. There are, I believe, enough women "by food possessed" to justify estimates that five percent of the American female population is bulimic.

Eating with Pieter, I don't order, ever,

what I want.
I want carrot cake. I want German chocolate.
"For my friends, over there," I say to

"For my friends, over there," I say to the acne-scarred cashier and carry the plates where she can't see me.

I peel the frosting back, like you peel back new unf for the front yard, peel back the pure sugar and coconut and chocolate. Jamie, this is fine. Im't this fine?

This is fine.

Thus is june.
I want more.
At Swensen's, the tall long-necked
woman blinks behind her heart-shaped,
rose-tinted glasses, smirks, "The usual?"

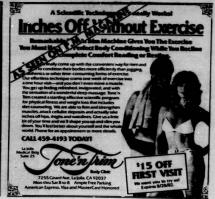
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"Ah, screw you," but I don't say that. I pitch an octave up. "O-kay," Leilavoiced, "why not?" Giggle, gurgling the

giggle.
I talk octave-up, Leila-high, to Pieter. This is me talking to me. Deep-voiced In its is me tatking to me. Deep-voiced. I'm here. Hot fudge sundae. One scoop almond praline. One scoop mocha chip. Extra whipped cream, salty suts, cherry. I pinch the red cherry in half between my sharp front teeth. Bite the little devil hard.

snarp pront teem. Site the tittle devil hard. Hear it yelp. lee cream, sweet, with salt from the mixed nuts coming in as a back naste — I let it melt in my hot pocket of a mouth and then swish the liquid — coast to coast — check to check. My mouth's my world.

n a rooming house a woman friend lives with two bulimics. She intro-duced me. I was fascinated because what these two women told me about their lives and eating habits was not all that different from what Jamie, my initial con-tact, had said about hers.

tact, had said about hers. Speculating on my own eating habits and my friends', reading Chris Chase's, Ped Great Interview Waistless, Suite Orthode's Feet to a Fernituist Issue, Kim Cherbach's Great Issue, Kim Cherbach's Great Issue, Kim Cherbach's Great Issue, Kim Cherbach's Great Issue, Statistical Charles Issue Statistical Cha

strikes the older child when he or she is moved to make room at the breast for the ewer nursling - grows out of the poverty of Bangladesh.

I begin to compare mental pictures: the Bangladesh archetype — swollen-bellied black boy-hild, stick-legged and glassy-eyed — and the blonde female North American, also swollen-bellied, filled with twelve pounds of binged-in food, head over a toilet, vomiting.

During an Indian film festival last au-tumn, I watched as the screen was covered

edge-to-edge with starving, skeletal, stick-armed Indians. Then, walking home, passing college girls and slightly cider women, who walked eyes down, one hand holding an ince cream cone, a doughnut, a cookie, a candy bar, I found myself woncookie, a candy bar, I found myself won-dering, "I's arb binge-cating?" I could connect, those Sunday afternoons and weekday evenings, after seeing Bombay on screen, or Delhi, of Indian physical hunger and my bulimic's snapshot of women suffering emotional, spiritual, culture-based starvation — famine and familibranes.

culture-based starvation — famine and famishment. Paula, when I met her shortly after Thanksgiving, walked right into my composite pierare of the basic bulimic. Born of upper middle class — "perfect" again, "air-brushed" — parents, Paula binges and parges very single day. Boe graduated at the top of her high school class, mended the University of California for floorogated control of the opportunity, then, bored and depressed, dropped out.

As a freshman, Paula had moved into a dorm and begun, almost at once, to binge-eat. "The freedom," she told me,

"to just eat whatever I wanted, to not have my morn griping at me about the grease in potato chips and the 'uture of my skin, really thrilled me. One night, lying on the really thrilled me. One night, I ying on the bed, after I'd eaten maybe ten pounds of food — I didn't feel particularly sick or maybring, just surffeel tight — the food just started coming up. I ran into the hathroom and vomited, and that gave me the idea. I'd eat, I decided, whatever I wanted, and then I'd throw it up. I'd known of girls, since seventh grade, who every day would "blow how" after lunch; it had disgusted me, but now I saw the vense of it. I could eat, and I could keep my figure."

could keep my figure."

But, like it did with Jamie, for Paula But, like it did with Jamie, for Paula eating and vomiting quickly took control. "W" in I went to visit my sister in Pasadena," she observed, "I was scared. You know why? I was afraid I would not

get a chance to binge and I'd go crazy."
"Did you?" I asked.
"Binge? Or go crazy? I binged. While she slept. Then went out in her parking lot

she slept. Then went out in her parking lot and vomited."
Now that Paulia deean't go to school and Now that Paulia deean't go to school she says. "Binging is the big part of my day."
Listening now to the cheerlesusess and falaness, the air of woundedness in Paula's tape-recorded voice, I hear the voice in Paula's tape-recorded voice, bear the voice. But how most a victim? As much as a pot-bellied six-year-old in Bengalackin?

I recently suggested this to a friend who makes charts for textbooks in social scimakes charts for fextbooks in social ser-ences. "That's ridiculous," he said. "The Bangladesh archetype, as you call him, has no cnoice. Paula does."

I went off, abashed. I knew I had an

I went out, aboanded. I knew I nau an implacably naive, soft center. But now as I listen again to Paula's tape, and Jamie's, and Kitty's; listen to them talk about their lives, and think about my own life and the lives of other women I know, somehow the bulimic, the food-addicted woman.

doesn't seem to have that much choice.

I telephone my scoffing friend. "Listen," I say, "we talk about heroin addicts in slums as if they have no choice. We look for cultural changes to solve their prob-lems. What about a white, middle-class. female food addict? What about her

ing (a sure sign I fear I might be on peril ing (a sure sign I lear I might be on peril-ously slippery ice), "just because her problems rise out of a culture of fiscal affluence and not a culture of fiscal pov-erty, is her problem less attached to her culture, less fated, than the dope addict in a

rat-infested tenement?"

There. I am coming on strong. No whining. I am up the hill, on top. I wait for his

"It's interesting," he replies









SEPTEMBER 23, 1962 25

SECRET OBSESSION

wn, like I am right now. Hot. Cold. veet. Salty. Sour. Packed in. Bitten off. Twenty more minutes. Then quit.

Okay Baskin-Robbins B-R Anything When did I finish those cookies? I'd eat rocks. I'd eat tassels off corn in the fields. I'd eat the whole Midwest at harvest time.

I'd dig up turnips, graw dark roots. Chocolate pecnut butter and banana chocotate persuit butter and buttain in nut, bundamannamannam nut, and fin in line here, and can't remember walking across the street for fallofel — streed letture, fried vegetable dumplings, licking the last of the bundamannama nut.

I get abanna smoothle after the fallofel.

am sucking it up, walking quick to the student union building. Bathrooms on all

I'll go downstairs. My stomach's hard.

As I gathered my taped testimony and read the still-sparse psychiatric literature on bulimia. I was at first surprised that so many bulimic women take part-time jobs as food service workers. I shouldn't have been, of course, for nations in which most of the persons actually addicted to food are of the persons actually addicted to food are women are also nations in which it is women who do most of the "home" and harvest-to-dishwashing and toilet-cleaning "out of the house" work with food and in food-related services. Food remains the principal substance and activ-ity of women's labor. Perhaps when we see as many men wait-

ing tables and washing dishes and picking strawberries and shopping at Safeway as we see women doing these same things, then we will have begun to have real equality between the sexes — including equality in food addiction. But now it is women who do most of the work with food, and

with food's wastes. Women do the body-cleaning work in homes, nursing homes, hospitals; the cleaning of toilet bowls, diapers, and underwear. Stomach connts, an hour old, many not look, or nell, all that bad compared to a dirty

This "excremental vision" to which nomen become acculturated, with its easy familiarity with diapers, garbage, spoiled food, toilets, stained underwear, and sour-smelling laundry orought me around to considering the purge half of the binge and purge cycle.

Because most bulimic women don't

mind vomiting.

Kity, thirty-four years old, married now for three years and bulimic for fifteen years, has

never told her husband that she often binges and vomits two to three afternoons each week. "On weekends," Kitty told me, "when

I can't stand it anymore, I take the laundry

While the wash cycle runs. I sit in the car and eat and eat, white balloon bread washed down with milk, Pepperidge Farm cookies, maybe Milanos." I remember Kitty smiled when she said, "Milanos," and wonder, each time I hear her tape, if Milanos are really that good. "Then," Kitty wens on, "I go put our

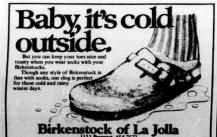
clothes in the dry cycle, go to a gas station toilet and vomit. Get the clothes dry,

folded, go home.
"I feel guilty. But once I've done it, I can quit thinking about doing it. How can I tell my husband, 'I sit in the car. I eat a loaf tell my husband, 'I sit in the car. I eat a load of bread, a quart of strawberry ice cream, drink a quart of chocolate milk, eat a jar of pimiento cheese, and then vomit'? The thought of vomiting upsets him.'

The reason most bulimic women give

for not "telling" is their recognition of the disgust with which vomiting is viewed.

Nausea, whose "naus" root comes from the Greek word for "ship," origi-



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The misery nausea suggests is so pro-found, so disabling, so universal, that French existentialist Jean-Paul Sartre, to describe the worst distress he could imag-ine for the title of his 1938 novel, used

Nausee.

But the bulimic is rarely "nauseated," or sick to her stomach. Most bulimic women vonit easily. "Regulatory," Paula calls her purging, and Kitty says it happens "without any nausea at all."

calls ner poigning, see at all."

"Like yoga exercises." Paula suggested, "just a simple reflex I've got trained. I can do it without making a sound. In fact, I can start it off simply by leaning over -- anywhere."

"No." I hear myself telling her on the halle she haugh. "I do not want to

tape, while she laughs, "I do not want to

see."

The wavelike muscular contractions, peristalsis, that have drawn the food down into the stomach, when reversed, simply send this food back up into the mouth. "By the third or fourth time," Kitty told me.

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echoing many other bulimics' testimony,
"all I had to do was lean right over and out
it came. Whoosh."

Jamie learned what is true for those rare

binging and purging women who do not vomit easily. "I wasn't getting full enough," she said. "You have to really sily."

Bulimics talk of feeling "cleaned-out"

after vomiting, and some mention a kind of high; an ecstasy "floats in," Kitty said, "after a good thorough vomit." I am reminded, listening to stories of the purging "afterglow," that vomiting, in

nany cultures, is part of a rite to ready participants for momentous events. Berke-ley anthropologist Peter Nabokov's book. Indian Running. describes rites of Navahos in which running is preceded by ritual vomiting. Of course everyone, by now, knows the Romans had vomitorium but these stories, like Jane Fonda's confe-

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Just as often, after vomiting, the bulimic feels depressed, filled with an almost "ominous self-hate," Kitty told me.

Water eases up the stuff. Barf. Blow chows. Ralph. Yock. Boot. Blow chow. Lean over, get its come hack. The Heath bar and corn must I didn't swallow mix in my mouth when what's warmer comes back through. In and out. What's the most disgussing story. When I was four and Sell Ellis, my cammul's white-hutered friend, sell sme Bills, my age.

ate until his belly button popped open and his pink guts spilled out on the rug.

We were standing, she pointed, at the exact same spot, on the same roses, where it happened. Mr. Ellis, his granpa, scooped Billy's guts in his hands and pushed them back in and took Billy, quick,

to the hospital.

The chocolate coating's still on the raisins. Tracers. Not too long.

Warmer rush now, falafel, lettuce floats

Warmer rush now, fulgel, lettuce floats out, pale grees and rust-spottal.

The never beat my quessiness at purge stories. For most American, vomiting the first particular to the control of lit health. Rightening and disagreeable. The disquist with which vomitting is greeted makes the discussion of their earing problems almost impossible for bulmines. But like eating two much, purgin—

But like eating two much, purgin—

"as important," psychologist Susan Krome says, "in bulimia as the binge" — is also bound into — institutionalized in —

Vestern culture.

Diet, and our preoccupation with diet our fascination, our willingness to suspend disbelief and give ourselves over to food disbetief and give ourserves over to food regimens that are religious, ritual obser-vances with rites of calorie counting and body measurement, our endurance of fam-ishment, offer a context for the purge that makes it seem not all that strange

"More dollars," Mike Wallace said on

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SECRET **OBSESSION**

Yet the cure rate for obesity remains less than the cure rate for cancer. No matter what diet they use, only five to ten percent of dieters are able to sustain their weight loss for two years. Hilde Bruch, whose 1973 Eating Dis-

orders is to the increasingly large profes-sion of medical specialists in eating disor-ders what Freud's The Interpretation of Dreams was to early psychoanalysis, suggests treatment of obesity and other disorders is frustrating because no one can be completely removed, ever, from food.

Anyone who's been fat knows that our

culturally expressed disgust for fat is lent the moralizing fervor once saved for sin. with due recidivism so high, in a culture rich with precedents for food and flesh manipulations and directed toward women as society's food-handlers and food cleaner-uppers, bulimia seems an inevita-ble response — an illness that is as much a symptom of our culture's bad management as malnutritional diseases are symptoms of

global mismanagement.

Ironically, eating disorders, while they ironicany, eating disorders, white they arely have physical origins, can rapidly become addictive. Binging and purging induce chemical changes and encourage a self-perpetuating cycle of emotional-physical enthrallment. Vomiting, laxative, and diuretic overuse can cause electrolyte

and difference or a cross of excession, and tooth mibalance, severe dehydration, and tooth mibalance with the control of the c

over ne. — some content we construct the work only slightly different, what Jamie Even if one does not agree that bullimis in a faint outcome for certain women in our culture, the statements of bullimic women show the binge-purpe cycle quickly becomes a habit almost impossible to break. — I habit, Jamie said, "that becomes a habit almost impossible to break — I habit, Jamie said," that be discussed to the said of the said

his muscles stretching and relaxing, as if he'd been sent out there to model for me a vision of everything I was not and could

Culture, women know, demands of them, if they would be its ideals, that they pare down from well-rounded to the flat-chested, flat-buttocked pageboy form. During Marilyn Monroe's beyday, a

zaftig woman had appeal. But even ther her charms seemed a bit gutter-blighted. She gave off the airs of a slatternly Aphro-

school blazer, shorts or trousers, and button-down shirt — trying to identify with one group in the world who, as one rulimic woman suggested, "shows prom ise"? ("Who," she asked, "would not want to be one?")

Is the amenorthea (absence of menstrua-tion) that typically accompanies bulimia also protection against the monthly bleeding that reminds so many women of what they see as their mothers' closed, doomed

Ice cream, sweet, with salt from the mixed nuts coming in as a back taste—I let it melt in my hot pocket of a mouth and then swish the liquid coast to coast-cheek to cheek. My mouth's my world.

dite — she lacked the dignity, brains, and
"morals" of a Grace Kelly or Audrey
Hepburn, ladies set more in an Athenian.
Apollonian model.

This adolescent, boyish figure,
therapiest suggest, is precisely the mold
the successful woman wants to fit. This
figure offen: "so comment" to the troubsite of the successful woman wants to fit. This
figure offen: "so comment" to the troubsite of the successful woman wants to fit. This
figure offen: "so comment is the troubsite of the successful woman wants to fit.
woman 's inner world and the outer, social
place. It's study, well-worder dout inner
armor, with greater efficiency, than thick
and insalating fairy blubber, it deflects
domentic and street violence, inhibits sexand can him at harm.
and him at harm and the difference
and him at harm and the difference
and him at harm of the successful
can him at harm.

A tour through any bookstore's health,
and filness sections will reveal a panoply
of titles on how to change feminine curves
to boyish flatness — and, all over town,
the smell around Nauthins and other fitness
machines in 'I just make sweat and jockwhite. Shoulders and Chloe.

A surprising number of women athletes
are bullinic. 'One evening of eating too
much can mean two pounds.' a woman
who plays a team sport at college told me.
"If.' she offered, "you can't afford to go
hungy, defining two days, fering weak
from hodding back your food, you go in the
bocause I know one woman who to be
te cooplagus womating deliberately. But I've
come at the some content of the
condition of the content
and to the world can amscular, thin boy —

The issue of control is important to many buliminacs. Foods anys of the bings of control is important to many buliminacs. Foods anys of the bings of control is important to many buliminacs. Foods anys of the bings of control. Losing the bings of the bi

Paula tells of taking, one day, an entire cardoad of food from a Safeway parking lot, putting the sacks into the trunk of her car and driving off and eating someone's

week's supply of groceries.

A woman, in Jamie's compulsive eat-A woman, in Jamie's computative earer's support group, tells of "eating free"
in grocery stores, pushing a cart through
the store, opening packages and eating
dried fruit, nuts, and malted milk balls from the bins in the produce section. "I can eat ten dollars' worth in under an hour, and not pay for anything."

Binging is expensive. Jamie's binge cost more than twenty-five dollars.

cost more than twenty-five dollars.

Many bulimics say that all they do is work, sleep, go to school, binge. Although they suffer financially, have narrowed their range of interests and seen relationships deteriorate as part of the result of chaotic eating patterns, none of these women has ever been able, really, to stop

women has ever been able, really, to stop-bing-eating entirely. All have tried. Treatment in any and every setting— individual, group, hospital—continues to be difficult. Kitty says she considers "committing myself if card ratu." Al-though bulimia seems to elude recovery, therapy for most bulimic women offers helpful self-misight and acceptance. Many women, like Jamie, question whether they really want to stop, completely, binging and purging.

and purging.

Bulimia, like many aberrations, or behavior, has a Bulmia, like many aberrations, or exaggerations of normal behavior, has a way of offering a royal road to conscious-ness. Bulmin women discuss their mo-tives, needs, and the distortions of these motives and needs through binging and purging, with a perspicacity one might not hear among less troubled women. But what have I learned? After the hours

Overheard at Aspen



JONATHAN SAVILLE

Last work, as part only current attempt to make sense of the anomaleis in the musical life of Sam Diego, I described the anomaleis in the musical life of Sam Diego, I described the manner masic featured of the Hinamonta Orchestra and the way it effectively funed control of the sense of

pute in an endless round of public performances. There are five orchestras (composed mainly of students, with a handful of faculty thrown in), and a plethora of

classes; there are concerts by important visiting artists; there is even an Audio-Reconding Institute, where — in conjunction with the festival concerts — industrial concerts —

Guido's Swiss Restaurant, at the foot of Outoo 5 Swiss Restaurant, at the foot of Aspen Mountain and its seasonally quiescent chair lift, diners masticate their schnitzel to the accompaniment of live nusicians — playing Beethoven.

A typical summer day in Aspen - for a fanatic of music festivals and of vacation fanatic of music festivals and of vacation-ing -- might run as follows. Up in the pleasurable morning chill, as the sun deb-onairly slips above the louring elephan-tine bulk of Red Mountain. On with the boots for a quick early hike — for exam-ple, the Ute trail directly above the still-sleeping town, an impatient congeries of hairpin switchbacks up through the serried conifers of vertical Ajax, till you suddenly conifers of vertical Ajax, till you suddenly emerge at 9500 feet onto a vertiginous rocky outcropping from which the full length of the valley is visible, as though from the viewpoint of a lark suspended in the void: the meanderings of the Roaring Fork River, the gradually awakening traf-ic on route 82, the red-brek, this-model, nineteenth-century town hall, the bold modern gland the properties of the pro-tocol of the properties of the pro-tocol of the properties of the pro-tocol of the protocol of the pro-tocol of the pro-tocol of the pro-tocol of the pro-tocol of the protocol of the pro-tocol of the pro-tocol of the protocol of the pro-tocol of the protocol of the pro-tocol of the pro-tocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the protocol of the protocol of the pro-tocol of the protocol of the pro-tocol of the protocol of the pro-tocol of the protocol of the protocol

shided accreament and a particular of the highest summits, still gleaming with patches of some in missionment and off to the southeast the wild rising courtry with patches of some in missionment and off to the southeast the wild rising courtry climbing releated by the stony under of the continental divide.

A few minutes of hovering in this imperation of the continental divide.

A few minutes of hovering in this imperation of the continental divide.

A few minutes of hovering in this imperation of the continental divide.

A few minutes of hovering in this imperation of the continental divide cases. The continental principal cases are treated principal and the article segment of low 5 hours, and off on the huntle to the missis exhool for a master crises perhaps cannot be studied by a small case of low 5 hours, and of the the missis exhool for a master crises perhaps cannot be studied by a small case of low 5 hours of low 6 hours of low 6

Scriabin symphony with the festival orchestra, or chamber music by Enescu. Dahl, Saint-Saëns, and Schumann, in the festival tent, its great white canvas panels suspended protectively over its broad

wooden stage and its 1700 seats.

During the first work on the program, the storm breaks. The rain hurls itself downward onto the billowing canvas, providing its own ireful basso continuo; the earthy, humid smells of a thunderstorm in the country penetrate the tent, surrounding the unflinching musicians with primordial perfume; thunder rolls, mumbles, and cracks; and amid the cosmic disorder the composer's mind goes on building its measured structures, asserting its domina-tion over air, water, fire, and earth. Bee-thoven proves stauncher than the heavens: by intermission time, the storm is over, the late afternoon sun is drying out the steamare atternoon sun is drying out the steaming grass, the clouds have scurried away to confer furtively on the horizon, and the world is once again firmly under the empire of dominants and tonics.

When these in turn have relinquished their control, at the final applause, the

spectacular Rocky Mountain sunset has begun, as though offering nature's own cowed approbation: the clouds down the valley are incandescent, stars are emerging out of the indigo to the east, and in a wisk cricle around the tent and the dispersing musicians and listeners — acknowledging musicians and listeners — acknowledging but centrality, as it were — the hills and peaks are silhouetted against the darkening but still luminous sky. The shuttle buses arrive, just on time — and it is back to hotels, restaurats, consultation of the next day's program, and the deep, floating sleep that enfolds you when you are a mile-and-a-half high and so multifariously stated. out of the indigo to the east, and in a wide



***1 OFF** "DUTCH'S

SEASIDE"









Overheard at Aspen

(continued from page 23) able), the Mendelssohn Violin Concerto in an exceedingly tender and spirited interpre-tation by young Chinese violinist Cho-Liang Lin, as well as his performance with Brooks Smith) of the "Kreutzer" (with Brooks Smith) of the "Kreutzer Sonata; a program of Handel arias excel-lently sung by the 1982 voice competition winners, Karen Kolvik, Linda Wall, Rosa Lamoreaux, and Carmen Pelton; a fascinatingly variegated recital of songs by voice students of Paul Sperry (one of the most striking features of the festival was the presence of so many really ac-

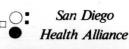
complished young singers); and a number of concerts devoted to the works of composer-in-residence Ned Rorem. These composer-in-restaunce New Roterii. These last-natured — the most important of which offered a performance of a magnificent orchestral song-cycle entitled "Sun," superbly sung by soprano Kristine Ciesinksi - constituted persuasive evidence that Rorem is one of the best of contemporary American composers, and doubtless the best living composer of vocal music anywhere; the performances, which did justice to Rorem's gifts, were at the same time a tribute to the high level of musicianship that prevailed throughout the

was that Minneapolis could mount an ar-

tistically and financially successful sum-mer music festival, while San Diego, a city of comparable size and wealth, does not seem to be able to do anything compara ble. But if San Diego, as a big city, ought to have the cultural potential of Min-neapolis, it ought also — as a resort area ideal for vacations — to have the cultural potential of Aspen, Colorado. The Som potential of Aspen, Cotorado. The Som-merfest is predicated on the presence of a first-class professional symphony or-chestra — but now, under the San Diego Symphony's new musical director, David Atherton, we have just that. The Aspen Festival is predicated on the presence — but only as a summer visitor — of a first-class music school, and of surroundings that can attract audiences (and students)

who want to combine their passion for good music with the delights of a comfortable summer climate in a place of great natural beauty. We have the natural beauty; why do we not have the music school, and the sort of festival that could go with it? Is it, once again, lack of cultural imagination and enterprise, in a city that seems unable to think about art responsibly and intelligently?

Next week, concluding this series on Next week, concluding this series on summer festivals and what they mean—or do not mean—for San Diego, I want to talk about some people who have indeed shown imagination, and about what they have done to make summer



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Off the Cuff



Fireman

East San Diego

His name was Mike. In the seventh grade he was a nice guy and then all of a sudden in sevening glade in was a nucleo in the eighth grade be changed. I guess the rights back then were tossally over girls, but to tell you the truth I can't remember what it was about. I do recall that there was some sort of confrontation and he challenged me to meet him after school it was to the confrontation and he challenged me to meet him after school was usually held at Doo's Fahmburger office was bigger than I was but I pot real brave and said iddn't want to wait until after school. I suggested that we take care of the problem immediately. I was praying he wouldn't hit the problem immediately. I was praying he wouldn't hit me. I guess I must have sounded serious enough because he backed down. I was scared to death for about two weeks after that, but he never did take me up on it.



His name was Tony. He was a total jerk. He threatened a total jerk. He threatened people and he had the neanness and size to do it. He was about six, feet tall and weighed about 190. Luckily he used to take some of his aggression out on the football field, but not all of it. He would ham people over the felled, but any of the felled, but are the felled, but are the felled, but are the second-story fire excape and threaten to throw them off. He wasn't very bright. He was foudmouthed and obnoxious. I don't remember exactly how it started, but when I was a freshman and he was a freshman and he was a sophonore he threatened to pounce my face in. For a small person, that wasn't two good. I was extribed. Fortunately he exceeding the fresh of the fell of the fell

Charms from the Sea.

GARY GILMORE GOLDSMITH



His name was Dwayne. He was a tall, wiry kid. He would you. One of his favorite tricks was to pull up the girls' dresses or do something to make you jump. He used to other gum and get wask of it tanglad in your hair. He was a sixth grader and he was obtained by the time. Maybe he was justs trying to overcompensate for his size. He really was thin, Whenever someone confronted him back, he would back down. He never fought, He'd go and get his he would back down. He never fought. He'd go and get his friend Hawthorne. Hawthorne was an enormous black kid. He was Dualyne's buddy and when Dwayne got himself into trouble, Hawthorne would be right there by his side. Dwayne was a cree.



His name was Bobby, He was average height and a little bit skinny but he was just victious. He used the advantage of surprise or bluff. He was just plain mean. He d always trip somebody when they were carrying an armful of books. He liked to intimidate people, back them into a corner and make them cry. He was nearly. He'd get caught once in a while but it didn't do any to the control of the co His name was Bobby. He in awhile but it didn't do any good. I was the nonviolent kind but I remember once in the sixth grade he started harassing me. I don't remember what it was about, but I though I would have to fight him. Fortunately, my brother stood up to him and got into the fight so I didn't have to. He always had a sneer on his face. He only smiled if it was at someone else's expense. He was a real nasty kid.



His name was Marty. He was one of those kids that just didn't fit in. He had red hair and freckles and a little gang of buddies that would do anything he said. This was back in third grade. My last name is Macomber and he used to call me cucumber. He would watch the girls play on the bars at used to vank on my braids and used to yank on my braids and tease me about them. My best girlfriend was Patty Underwood. We called her Peppermint Patty but Marty called her Patty Underwear. He was incorrigible. He would practically try to kill you if you played dodgeball with him. He played dodgeball with him. was such a brat. It would be fun to know what happened to him. He would have made a great lawyer, I bet.



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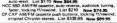
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Section 2



on her way to see Orandma. She whistles a time, smits a flower, then does a few back flips, a couple of handstands, and a mifty balancing act along a fallen log with a reverse dismount in the open position. This girl gave up

st walking to Grandma's house

a long time ago. Suddenly, tumbling and Suddenly, tumbting and handspringing out of the trees, comes the heavy, Mr. Wolf, to check out the tasty morsel that's bounded into his territory. "Oh, I'm just going to walk on my hands to Grandma's house," says the wolf, burgh, as the head. the wolf's lunch, as the plot thickens. The wolf departs as he came in, head over heels, on his way to set up the old pretend-he's-Grandma trick to bag the little red tidbit.

hag the little red tidbit.

From there, things go pretty
much according to script, except
that the characters continue to
prefer flipping and springing
through their scenes instead of just saying the lines. Pretty soon, the wolf has Red mayonnaised-up about right for a sandwich, when the hero, the kindly woodsman, swings into the picture from some parallel bars that happen to be right outside Grandma's window. There's a fight, and if you didn't know already, you can tell in

advance who segoing to win because the woodsman is a white dude and the wolf's a blood. It's always that way in honky fairy tales. So, the woodsman lays the wolf out, saves Red, and the story ends happily as Woody and the kid head for home, tumbling

and somesaulting all the way.
It's not quite the original, but
that's how it will go when the
United States Professional
Gymnastics Classic — part
sports competition, part
Broadway musical — comes to
town this Sunday. The featured
gemnasts include three-time
world champion, Kurt Thomas
(the wooks)man) four-time and somersaulting all the way

(the woodsman); four-time NCAA champion and the first black member of the U.S. Olympic team, Ron Galimore (the woft), former Big Ten and AAU champion, Paul Hunt (in drag as Little Red Riding Hood); American Acrobatic Dance Theater, Toby Towson; and

Among The Animals

There was once a very young gri who lived in the town of Lo Gano with a car named Fuffy. As the gri grew older, her based of a princes, and her cheeks, between a princes at all, and so she had to go to school. But he was not a princes at all, and so she had to go to school. But he was not a princes at all, and so she had to go to school. But he was not a prince at all, and so she had to go to school. But he was not a prince at all, and so she had to go to school. But he was not a prince at all made to go to shool and dispeper in his hands, and dispeper in his hands, and pulled or abbet trepestedly out of he in all black har. He gave the

rabbit to the girl, Sk; took the rabbit home and named him Flegos.

For many years the girl and her cat and her rabbit lived her cat and her rabbit lived disappeared. The girl was very unhappy and wished every day that Flidfy would come back but Plidfy sever did. And then once with Flogos and found him dead. A cat had come into the yard and town his thoust. That left the girl all davie, except for her vacan squ a dog samed Nikhi came to live with the girl, and lives with her still.

Meanwhile, the girl had vacant day the standard was the same of the with the girl, and lives with her still.



New Music

The lute was originally an Arabic instrument, but its instrument, but its instrument. But its instrument in the Luter in the Thirteenth Century started it on an illustrious career that was to last several centuries. A lute is a fertred, stringed instrument, like the mree familiar guitar; it differs from the guitar in its shape (the guitar is flare-backed, within the luter in the contract of the placked strings on the lute is softer, nore delicate, less penetrating, than that of the guitar). Its special sound, along with its ability to

accompany a voice with chords and figurations as well as to play to common and the play to common and the play to common and the play to composers of the late Maddle Ages and Renaissance. Intercomposers were the Italian Pranaceous de Mallano and the Engleshman John Doshard, Pranaceous de Mallano and the Seventeenth Century, the late has declined in favor, so much described in the instrument. But in the following centurs there was a partial event of narrest, as a partial event of interest, and appeals are well of narrest, adapted a number of pieces for the late: several suites, a

prelude, fugue, and allegro, and prelude, fugue, and allegro, and an adago and fugue. It is some of these pieces that will make up the all-Bach program next Wednesslay by the noted German lutenist, Jürgen Hübscher: the Suite in G Minor, (continued on page 4, cot. 2)

De Mille On Dance

In her autobiography, Dunce to the Piper (1952), Agnes de Mille wrote, "If it is possible for a life to change at one given moment, if it is possible for all movement, growth and accumulated power to become



apparent at one single point, then my hour struck at 9.40. October 16, 1942. Chewing gum, squinting under a Texas hat. I turned to face what I had been preparing for the whole of my life." That moment hunched her career as a chorcographer: the première performance of

the theorem is a choice speech of the control of the control of Rodos, in which de Mild also danced the principal role of the Cougart. Rodos is one of the carthest purch's American balles, telling a love-tony of the Southwest with "Artiang," one Southwest with "Artiang," one of the Chapter of the Cougart of the Cougart

part of the plot instead of the mere decorative divertissement it had been.

Despite a nearly tragic nament in 1975, when she suffered a seyere stroke. Agnes de Mille has been writing and speaking with great style about

speaking with great strict about dame and her life in disnece—
the life of the control of the life of the control of the life Nevember 17), and children's

READER'S GUIDE

Contributions to READER EVENTS must be record by mad-to-later than the Finks proceeding the Than-day issue in sides why the considered for publication. Places do-to-phone. The Events Edison reserves the right to old all maternals. Send complete of immunion, and phones to READER EVENTS EDITOR, P.O. Doss SPOSS, San

Dance

"Dance Jam," a chance to dance unconventional dances in an atmosphere free of smoke and al-cohol, is presented by the Interval Foundation each Friday, 8 p.m. to midnight. Don Room, El Corter Hotel, Seventh Avenue and Ash Sov. r., downtown. 239-1713.

Dance Concert featuring the Evance Concert featuring the Samahan Philippine Dance Com-pans, will be held Satunday. Sep-tember 25, 2 and 8 p.m., East County Performing Arts Center. 210 East Main Street, El Cajon. 440-2277.

Western Street Dance, part of a day-long festival sponsored by the Mission Hill Business Association, will be held Staturday, September 25, 4 to 7 p.m., Hawk and Washington streets, Mission Hills, 293-8020.

Fireman's Dance, to benefit the San Marcos Firefighters Associa-tion, will be held Saturday, Sep-tember 25, 8 p.m., San Marcos Barn, 149 East San Marcos Boulevard, San Marcos, 744-1235.

Film

"The Case of the Bermuda Triangle," a film that explores the mysterious area where hundreds of ships and planes have disappeared, will be shown Thursday, Sep-tember 23 through Saturday, Sep-tember 25, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla, 459-9109.

Talian Films will be shown in con-junction with the exhibit "Italian Re-Evolution," daily through Oc-tober 31, 2 p.m., Sherwasd Au-ditorium, Ia Jolla Museum of Con-temporary Art. 700 Prospect Street, La Jolla. Free. 454-3541.

"To Be or Not to Be," a 1942 movie about a pair of across. Carole Lombard and Jack Benny, who try to salvotage the Georgo in Warsaw during World War II, still be shown Tuesday. September 28. 7 p.m., Coronado. Public Library, 640 Orange Avenue, Coronado. 433-4187.

San Simeon, William Randolph San Simeon, William Randolph Hearst's goaldy castle by the sea, will be the subject of two films. Wednesday, September 29, 1 to 2.30 p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"Indian Summer," a film about an art professor whose affair with one of his students creates conflict with his middle-class principles, di-rected by Valerio Zurlini in 1973. rected by Valeris Zurlini in 1973, will be shown Wednesday, Sep-tember 29, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Street, La Jolla. 494-3941.

"Soup for President," a movie for children about a boy who wants to be president of his school, will be shown next Thursday, September 30, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free. 435-4187.

Films for Children, including Doughnuts and Really Roste, will be shown next Thursday. September 30, 430 to 430 p.m., National City Public Library. 200 East Twelfth Street. National City. Free. 474-8211.

Music

Piano Recital by Suname Shick, performing works by Buch, Bee-thoven, Chopin, and Ravel, will be presented Friday. Spermber 24. 8 p.m., San Diego Woman's Clob. 2557. Third Avenue, Hillcrest. 234-0510.

Jazz will be performed by in-strumentalist and composer Turia, accompanied by the Sisters of Mercy, Saturday, September 25, 730 and 930 p.m., Wing Cafe, 2753 B Street, Golden Hill, 130,9906.

Latin American Music will be per-formed by Canto en Libertad, Saturday, September 25, 8 p.m., Che Cafe, UCSD, 452-2311.

"East Meets West," classical In-dian violinist L. Subramaniam, jaz-guitarist Larry Coryell, and flutist Paul Hom will fuse their talents in concert, Saturday, September 25, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

UCSD. 452-4599.

"Development of Fugues" is the theme of an organ concert presented by Jared Jacobsen, Sunday, September 26, 2 p.m., Organ Pavilson, Bulboa Park, 296-327.

Music and Song will be presented by the Music Makers, featuring works by Beethoven, Couperin, Bach, and Chopin, Monday. Sep-tember 27, 8 p.m., San Diego Woman's Cube, 2557 Third Av-cinue, Hillcrest, Free, 469-4865.

Chamber Music will be perform by the Peregrin Duo, Tuesday, Sep-tember 28, 7:30 p.m., San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

Special

"Zeki Is Coming." a dramatic mythical retelling of the creation of black pr. ple, will be presented by the Human i Theatre Ensemble. Thursday, September 23 through Saturday, September 25, 8 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Walking Tours of the Gaslamp Quarter downtown are held every Friday at noon and every Saturday, 10 a.m. and 1 p.m., beginning at 652 Fifth Avenue, downtown, 233-5227.

233-5227.

"The Layers of the Onion," a performance presented by Hanne Lauridsen in conjunction with the closing of her exhibit. "The Onion Universe," will be presented at a closing reception to which the authorice is method being a frozente with of shift. First, September 24, at the p.m. Mankeville Annex Gallers, UCSD, 452-3120.

Italian Folk Tales will be presented in a performance organized, di-rected, and designed by visual arts graduate student Carol Mavor, Fri-day, September 24, 8 p.m., Man-deville Recital Hall, UCSD, 452-3120.

492-1930.

Basehall Card Convention, dis-plays of busehall cards, caps, year-books, pins, and other memorabilis related to baseball will be on dis-play at a convention organized by the convention organized by Ausociation, Strunday, September 25, 9 am. to 7 pm., and Sunday, September 26, 9 am. to 4 pm., form and Country Convention Cardon, 200 Flor. I Circle. Mission Valley, 222-480.

Valley, 222-7446.
"So You Want to Go to Con-gress." a congressional candidates forum sponsored by the Gray Panthers of Sin Dlego County, and a number of other organizations, will be held Saturday, September 25, 10 a.m., First Unitarian Church, 490 Front Street, Hill-crest, 463-1806.

Book Sale, the San Diego Histori-cal Society will hold a book sale Saturday, September 25, 10 a.m. to 4 p.m., Museum of San Diego His-tory, Casa de Balboa, Balboa Park, 239-2211.

and more. Saturday. September 25, 10 a.m., East Vista Way, Vista. 726-4900.

Orange Crate Derby, held in conjunction with the Bonitafest, will begin with time trials, Saturday, September 25, 10 a.m.; and conclude with finals, Sunday, September 26, 9 a.m., Briarwood Road, Bonita. 475-2030.

Radio-Controlled Model Ship Re-gatta, will be held Saturday. Sep-tember 25 and Sunday. September 25 and Sunday. September 26, II a.m., Model Yacht Basin, Vacation Island, Mission Bay. 449-1211.

Serbian Festival, fearuring foods, handicrafts, and cultural displays of Serbia, will be held Saturday, Sep-tember 25, and Sanday, September 26, noon to 9 p.m., 3025 Denver Street, San Diego. 276-5827.

"Fort Guijarros" will be the topic of a lecture presented as part of the Cabaillo Festival, and will be inter-Cabaillo Festival, and will be inter-preted by sign language for the hearing impaired, Saturday, Sep-tember 25, 2 p.m., Cabrillo Monument, Point Loma, 293-5452.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 am, and 130 pm, vilverwood Wildlife Sanctuary, five and a half miles east of Lake-side on Wikkat Canyon Road. Free, 291-8271.

Free, 201-8271.
Featinal of the Californias, an artistic celebration extending across the border to Tipana, will lack off with an open house of La Jolla artistleries, medaling a van with a noar gonde to take vintores free pitched to be a second t

Bird Alert, a twenty-four-hour taped message telling what interest-ing birds can be seen where in the county, a service of San Diego Field Omithologists, can be heard by calling 435-6761.

Sports

Fun Run, a three-mile race spon-sored by the Mission Hill Business Association, will be held Saturday, September 25, 9 a.m., Fort Stockton and Hawk streets. Mis-sion Hills. 299-8020.

Frisbee Clinic to help Frisbee players of all skill levels improve their game, will be held Saturday, September 25, 10 a.m., East Mission Bay Drive, one-fourth mile north of Sea World Drive, Mission

Football, the SDSU Aztecs, in their first home game of the season, meet the University of Nevada, Las Vegas, Saturday, September 25, 7:30 p.m., San Diego Stadium. 283-7096.

Tijuana Express Bicycle Ride, a fifty-mile ride to Tijuana, spon-sored by the American Youth Hos-tels, will be held Sunday, Sep-tember 26, 10 a.m., Organ Pavil-ion, Balboa Park. 239-2644.

Baseball, the San Diego Padres face Baseball, the San Diego Padres face the Houston Astros. Monday, Sep-tember 27 and Tuesday, September 28, 7:05 p.m., and then meet the Cincinnati Reds, Wednesskay, Sep-tember 29, 7:05 p.m., and Thurs-day, September 30, 1:05 p.m., San Diego Stadium, 283-4494.

Volleyball, the SDSU women's volleyball team meets UCLA's team Tucsday, September 28, 7:30 p.m., Peterson Gym, SDSU, 265-5547.

Radio/TV

"Past and Present," the tinal episode of "Ireland: A Televisior History," focuses on the curren situation in Ireland and how it link to past events. Thursday, Sep tember 23, 10 p.m.; repeats Sun-day, September 26, 7 p.m., Chan-nel 15.

mel D:

"Let's Make Love," a 1960 movie about a milionaire who sets about to become an actor and comedian so he can join the cast of a play starring Marihn Monroe, will be shown Friday. September 24, 1 a.m., Channel 6.

a.m., Channel 6.

"Throw Aways — No Deposit,
No Return," a CalPIRG report on
Proposition 11, an initiative that
would require supermarkers to
change a refundable deposit on certain sorts of containers, will be ared
Friday, September 24, 5:30 p.m.,
Suthwestern Cable Channel 15C.

"River in the Desert," a documen-rary about the Colorado River that examines the water crisis in the Southwest, will be aired Friday, September 24, 6 p.m., Channel 15.

"Telefrance," programming in Frencis, including movies, plays, and programs from French televi-sion stations, is aired each Saturday and Sunday, noon to 3 p.m., Cox Cable Channel 2.

"Long Voyage Home," a 1940 movie based on Eugene O'Neill's play about soine seafaring friends who share thoughts and ambitions, starring John Wayne, will be brooklest Sarurday, September 25, 9 p.m., Channel 6.

Chamber Music, performed during the 1982 Santa Fe Chamber Music Festival, will be broadcast Sunday, September 26, 9 p.m., KPBS-FM 89.

Jazz composed by Ernest Krenek will be featured on "Coming of Jazz." Sunday, September 26, 11 p.m., KPBS-FM 89.

"Staying On," a drama about ar aging English army couple who stay on in India after independence will be broadcast Monday. Sep-tember 27, 8 p.m., Channel 15.

"For Heaven's Sake," a light-hearted, modern adaptation of Moratt's one-act opera. "De-Schauspieldirektor," conducted by USC music student Stephen S-ein, winner of the Young American Conductor's Award, will be broad-cart Monday, September 27, 9:30 p.m., Channel 15.

"The Ouskirs of Hope," an ac-count of the current economic de-pression felt by many Americans, with portraits of a selfare family, a farm family, an unemployed auto-worker, an eklefty woman, and a rural family, narristed by Maya Angelou, will be broakeast as an opposed of 'Crisis to Crisis with

TO LOCAL EVENTS

arour a stury professor who rails in love with a cabaret entertainer, will be shown Wednesday, Sep-tember 29, 7:30 p.m., Southwest-ern Cable Channel 15C.

Lectures

"Race Activism to Race Unity" will be the topic of a lecture by Gayle Morrison, author of a biog-raphy of Louis G. Gregory, Thurs-day, September 23, 7 p. m., Educa-tional Cultural Complex, 4343 Ocean View Boulevård, San Di-ego. Free. 262-8462.

Opera Town Hall Lecture Series begins with an exploration by John Willett of the intricacies of the opera Guendoline. Thursday, Sep-Willett of the intricacies of the opera Guendoline, Thursday, September 23, 7:30 p.m., auditorium. May Company, Mission Valley, Reservations: 291-8215 or 487-3847.

"Southern Arizona: Natural His-tory Featuring the Herpetofauna," a slide-illustrated travelogue, will be presented by Mark Dodero, Thursday, September 23, 7:30 p.m., Otto Center, San Diego Zxo, Bulbou Park, Free, 264-3352.

"Art Today and Tomorrow — A
Different Point of Vice" will be
the topic of a lecture by Larry Unuta,
founder and former director
of the Center for Photographic
Arc., Thursday, September 23, 8
p.m., Pawn Shop 2, 650 Ninth,
Avenue, downtown, 233-9242.

Wennee, downtown. 23-7242.

"Wildlife of the Okavanago," a slide-illustrated lecture about the wildlife in northwestern Bestowana, will be presented by David L. Binney. Friday, September 24, 7:30 pm., Otto Center, San Desg. Zoo, Bulbsu Park. Free. 291-8271 or 443-2998.

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Special Guest

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many a tormer English major in this computer-craed age, will be the topic of a talk by USD associate professor James Evans, Saturday, September 25, 2 p.m., San Diego Federal, 1055 Torrey Pitas Road, La Jolla, Free, 454-4864.

Figurative Paintings created by Joy Shipman will be the topic of a lec-ture by the artist, Saturday, Sep-tember 29, 3 p.m., Cygnus Cal-lery, 656 Ninth Avenue, downtown, 234-0846.

"Promoting Health Fitness for In-creasing Organizational Produc-rising" will be discussed by Lee Solow and Terry Montoe, authors of The Wellens Resource Guide, Wednesday, September 29, 11:30 a.m., Tom Ham's Lighthouse, 2150 Harbor Island Drive, San Diego. Reservations: 563-7292.

"Asian Refugee Women in San Diego" will be the topic of a lecture by Sue Mei-Yu of the Asian Ref-ugee Center, Wednesday, Sep-tember 29, 3 to 4 p.m., building HH-221, SDSU. Free. 265-6524.

"Evolution and Ethics" will be discussed by Michael Carella of SDSU's department of philosophy, Wednesday, September 29, 4 to 6 p.m.. room 136, social science building, SDSU. Free. 265-5204.

building, SISU. Free, 260-204.
Marine Mammals, including elephant soils, sea orters, and sea loos, will be the topic of the last locure in the marine life lecture series sponsored by Scripps Institution of Oceanography, Wednesday, September 19, 7 to 9 p.m., Scripps Institution of Oceanography, 8602 La Jolla 515 knores Drive, La Jolla 492-4578.

Howard Johnson

29, 7:30 to 9:30 p.m., Casa Real toom, Artec Center, SDSU. Free, 265-5528.

"Women and Religion: A Global View" will the topic of a breakfast lecture by Mary B. Mischal of the Pacific Southwest District of the Unitarian Church, next Thursday, September 30, 7-30 to 9 a.m., Desales Hall, USD. Reservations: 293-4585.

Galleries

"Drawings by Painters," an exhibit featuring works on paper by fifty-row artists who maintain studios in California, will open Friday, September 24, 5 p.m., and rumain on siew through Centher 31. Mandeville Art Gallery, UCSD, 452-3120.

"Airborne," an exhibit of paint-ings by Vera Simons, will open with a reception Friday, September 24, 6 to 9 p.m., and remain on view through November 3, Deicas Art Galley, 1224 Prospect Street, La Jolla, 456-1555.

Jolla 456-155.
Ministers Visual Nerratives, with theme that no from humonus to grim, created by Rosemary Boat, with the conversal be on view at a reception for the artist, Fishay, September 24, 6 the cartist, Fishay, September 24, 6 to a conversal to the conver

"Just Passing By," a display of black and white photographs by San Diego photographer David Jan Schwatz, will be on view through October I, Darkroom Etc., 6610 El

Cajon Boulevard, San Diego 286,7801

Paintings by Joy Shipman will be on view through October I, Cyg-nus Gallery, 656% Ninth Avenue, downtown, 234-2846.

downtown. 234-0840.
"Personal Tableaux: Radioactive
Cats and Selected Visions." an exhibition of color photographs by
New York photographer Sandy
Skoglund, and the black and white
fantasy landscape of Sidney Jason,
will be on view through October 6.
Callery Graphers. 3847 Fifth Avenue, Hillcrest. 295-3538.

Etchings by Santa Barbura artist Gary Chafe will be on display through October Z, Visual Dimen-sions, 415 Market Street, downtown. 232-0396.

Paintings, Drawings, and Graphics by Norman Rockwell will be on view through October 3, Cir-cle Gallery 2501 San Diego Av-enue, San Diego. 236-2596.

Watercolors, Lithographs, and Paintings by Paul Jenkins will be on display through October 7. Laura Pullak Galleries, Seaport Village. 294-9160.

Paintings and Sculpture, an exhibit of works by Joseph Clower, will be on view through October 9, Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

"Transitions," an exhibition of painted wall sculpture in hand-made paper featuring the human figure, created by Marianne Chil-dress, will be on view though Oc-tober 9, Spectrum Callery, 726 Seventh Avenue, downtown.

"Mingei of Japan: New Perspec-tives on Old Traditions," an exhi-bition of more than 500 objects from Japan, focusing on the works of three craftsmen/artists, Tatezzo Shimaoka, Takashi Yosumoto,

and Arihio Natume, will be on view through October 10, Mingei International Miseaum of World Folk Art, University Towne Centre. 453-5300.

French Impressionism, works by Degas, Pissarro, Bonnard, Signac, Vuillard, and other impressionists, will be on view through October 12, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

Retrospective Exhibition photographs by Darryl Curran will be on view through October 15, Grassmont College Art Gallery. 8800 Grossmont College Drize, El Cajon. 465-1700 x248.

All Media Juried Exhibition, spon-sored by the Multicultural Arts In-stitute, and featuring forty-six works by attrast residing in San Diego County, will remain on view through Cotober 16, the Gallery of the Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"Worlds in a Small Room," photographs by Irving Penn, will be on display through October 16. Pho-tography Gallery, 7468 Girard Av-enue, La Jolla. 459-1800.

"Edward S. Curtis: The Indian Venue," an exhibition drawn from Edward Curtis's photographic story of America's native civilizations, will be on view through October 21. Founders Gallery, USD, 291-6480.

"Contemporary Photo Imagery," a juried exhibition of photography, will be on view through October 22, Maple Creek Gallery, 2400 Kettner Boulevard, San Diego. 234-2151.

THE CALIFORNIA BALLET MAXINE MAHON DIRECTOR Preserits A Ballet Classic of Shakespeare's Productions Ashford Simpson

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Live Music

READER'S GUIDE TO LOCAL EVENTS

Gymnastics

(continued from page 1)

British Olympian and national champion, Susan Cheesebrough. A group of lesser knowns round out the troupe

In addition to the Riding Hood act and several other flood act and several other acrobatic dance and comedy routines, the Classic offers serious gyannastics competition, the first ever for prize money — \$250,000 to be awarded to the winning gymnasts over the course of the Classic's forty-fourcity tour. The competitive events, sandwiched between the how numbers, will test the m and female athletes on standard Association. America's greatest gymnast, Kurt Thomas, is the competition, but reports have it that lately Ron Galimore has

een a serious challenger to the The Compostics Classic will come to the Sports Arena on Sunday, September 26, at 7:00 p.m. Tickets are available at Mad Jack's Sound centers, First Sole stores. Sports Arena ticker outlets, and Sports Arena box office, 224-4176.

- Stephen Heffner

Music

(continued from page 1)

BWV 995; the Sonata in E-flat, BWV 998; the Prelude in C Minor, and the Sonata in G Minor, BWV 1001. Hubscher, who studied under the famous lutenist Walter

Gerwig, is not only an expert in the lute music of the Renaissance and Baroque. Oddly, there has been a new revival of compositions for the lute in our own century, along with the renewed interest in its fact, made a specialty of avant-garde works, and has

avant-garde works, and has given world premiers of lute pieces by Frank Martin, Earl Brown, John Cage, and other contemporary composers.

Next Wednesday's concert—and another, three Jass later—will give San Diegans the chance to hear this important musician playing lute music of

all-Bach concert, the first of UCSD's Wednesday Evenings on Behalf of Music series, will take place Wednesday rember 29 at 8:00 n.m. in September 29 at 8600 p.m. in UCSD's Mandeville Recital Hall. On Saturday, October 2, also at 8600 p.m. and also in Mandeville Recital Hall. Jürgen Hübscher will be joined by septano Carol Plantamura for a correct of Renaissance and early Baroque vocal music and lure solos, in a program that will also include the world première of a both concerts are available at the UCSD box office and at the door. For further information, phone 452-4559 or 452-3229.

- Thomas Arms

Animals

(continued from page 1)

came, the girl made dogs too. By now she has made many other animals, including a rabbit. One dog has chesecake ears, the rabbit wears a suit, a cat looks like the girl's mother—and another cat looks just like Fluffy.

their wash from and even an oven for them to bake their pies in. All the animals are big. sc in. All the animals are big, so big that they are funny and, also, a little bit scary. There are stories about some of the animals, and tomorrow the girl will gather all these animals and tell the stories with them.

The girl is Carol Mayor, a The girl is Carol Mayor, a visual arts graduate student at UCSD. The animals are acrylic- and tempera-on-wood sculptures that she has made to illustrate two Italian folk tales from the widely acclaimed. collection compiled by Italo Calvino. The stories, less like Disney and more like Grimm, Disney and more like Orimin, are humorous and macabre parables. Cats in the Hole (the original title is The Tale of the Cats) will be performed by Mayor in the roles of the good Mayor in the roles of the good stepshapher and the wicked daugher, with narration by Daniella Aveenu. Quack. Quack! Sack so My Back will be narrated by Mayor from inside a large rocking goose. Violin accompaniment for the stories will be by Jinos Negreso. The performance will be tumorous evening. Friday. Sprender 24, at 8500 p.m. in

charge. Immediately following will be a reception, during which the audience will be welcome to mingle among the for the animals, they and their props will be on display, from Monday. October 4 through Monday, October 4 through Friday, October 8, noon to 5;00 p.m., in the Mandeville Annex Gallery at UCSD. For further information, call 452-3120. — Amy Chu

De Mille

(continued from page 1)

book author and illustrator Maurice Sendak, whose Maurice Seridak, whose seventy-some books iriclude Where the Wild Things Are (1963), In the Night Kitchen (1970), and Outside Over There (1981) (on Tuesday, December

Agnes de Mille will speak in Sun Diego next Wednesday. September 29, at 730 p.m., in Copley Auditorium of the San Diego Museum of Art, Balboa Park, For further information, call 232-7931.

Gayle Morrison "RACE ACTIVISM TO RACE UNITY"

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ayle Morrison is a noted lecturer and author of the highly acclaimed biography of Louis G. Gregory To Move The World

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The ·

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charged energy, consider the dance market in this The Tribune 3's Company & Dancers in concert

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READER'S GUIDE TO THE THEATER

World War. The patients yow to make

for the most part, in speeding up the play's leisurely tempo and in toning down its urge for moments of emotional excess. He is less

emotional excess. No is less successful, however, in cossing controling accertate from the members of he cast. Soutaming a certain jet over it appeared in about meeting of finestimal coggins to achieve the common of finestima Coggins teach mortal. When the McMeren polys francia a grantious of hot tempered American State Margaret to hospital nature whose innote, cheerful goodness argues for instate cannotization. The characterisations serve as excellent Labelton who is desirable from the characterisations serve as excellent Labelton who is almost by life.

darmatic foils for the two sides of Lachten, who is played by Kim AcCallam with the finely controlled McCallam with the finely controlled shallmarks as an actor. The efforts of the owershile way in quality, though sales Willeam is memorable as Blossom, a black native of Burma who Blossom, a black native of Burma who Bowery Theatty, 490 Elm Steret (in the bowery Theatty, 490 Elm Steret (in the bowery theatty, in though Cocket 3; Holds, Son Diego, through Cocket 3; p.m. For information call 202-4088.

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OCTOBER 31!

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ieff Smith; commentary is by lonathan Saville and Jeff Smith; information is accurate according naterial given us, bui it is aiways obset to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students serior citizens, and the military; ask at the box office.

BURLESQUE: THE WAY YOU LIKE

If watci ing an elderly man perform a If watci ling an elderly man perform a striptease (peeling off his clothes and revealing a bra undermeath) is your idea of a fun time, then the Uaslamp Quarter Theatre's imitation of the genre of burlesque may be your cup of tos. But if naive sexual taillation, old geme of burleague may be your cap of on. But if a river social distillation of on. But if a river social distillation of the But in the social distillation of the social distillation

Alternative Control of the Control o

A COMMUNITY OF TWO ween two apartments, the cor-es the travails of a recent dive-thas been locked out of her-trement and is rescued by her-entric, thrice-divorced neighb cited by D. Larry Steckling, the

1844. Mrs. Wilson is about to lose the 1044. Ms. Wilson is about to isse the only home she ever had; her penniless daughter Mary is forced to need the supposed rake Edward Middleton; and an extl lawyer named Cribbs is bent on weaving a heinous web of intrigue. Scott Kinney directs the production. Cast recentlyse include I days Middleton. Cast members include Linda Hawkins, Michael Hall, Jim Langham, Rick Nowak, Alice Greene, David Walton, Cathy Jones, and Dave Wynn, The set is designed by Scott Kinney, the costumes are by Debbie Bartlett, and the lighting is by Andy Half. (Sm.) Pine Hills Lodge, through November

grm., cutain at 800 p.m.

GUTS AND DOLDES is
presenting a good but at times uneven
presenting a good but at times uneven
presenting a good but at times uneven
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and Jo Swering, Decetor Frank
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occasionally resembles a ship in a
decentification. other respect down metabolic processing and process

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World War. The patients yow to make Lachien's list days as pleasant as possible Lachien, a nuggedly independent misanthrope with a morbit fear of things emotional, compulsively resists their overtures. Director Kent Brishly has succeeded, for the most part, in speeding up the play's less youts. 8:30 p.m. For information call 232-3428.

MARK TWAIN-HUMOR AND REMINISCENCES
The Progressive Stage Company presents a directure by Mark Ilwain, which includes both prepared material and off-the-rulf improvisations. The material — based on Twain's collection of hamorous lectures. collection of humorous lectures, burlesques, satisfacial sketchers, and his Letters From the Earth — his been compiled for the production by Carlos X. Pens, who directs the show, and by BB Brendelds, who plays the cantankerous M; Twain (Sm.)
Progressive Stage Company, 715
Fourth Avenue, downtown, through October 2; Findly and Saturdity at 800 pur. For information call 273,00730.

THE MAX FACTOR
The Lync Dinner Theatre is staging the comedy, by Marcy Vosbusgh and Sandy Sprung, about Frederick Howard, an actor whose agent named Max des, leaving Howard to flend for himself amid die financial strais. Veteran actor Cesar Romero plays Howard. Other members of the cast

232-9232

are Jim Wiggins, Catherine Machical, and Maria Lillo. The set is designed by Tim Dantischek and the lighting is designed by Joey Lepetin (Sm.) Lyric Dinr er Theatre, through October 17: Wednesday through Sunday, dinner at 6:15 p.m., curtain at

MISTER ROBERTS

MISTER ROBERTS
The Coronado (Raphouse in staging the comedy by Thorias Heighen and the comedy by Thorias Heighen and Armenon salona about a Thiny cargo vessel in the Partic during World War. Some the Bully has seen no combat. the catastacherous small rended the catastacherous small rended. The company of the Coronado of the Coronado (Raphouse Coronado (Raphouse Coronado) (Raphouse Co Bob Blomgren, E. John Townsend, and Charles McCue. (Sm.) Coronado Playhouse, through Oxtober 16; Thursday through Sunday at 8:00 p.m.

MORNING'S AT SEVEN
Paul Osborn's cornedy, written in 1939
and revived successfully on Broadway
in 1980, takes an intriguing look at an



CESAR ROMERO

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READER'S GUIDE TO THE THEATER

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MY THREE ANGELS MY THREE ANCELS.
The Heartand Community Theace presents the comedy, by Sam and Bella Sowward, about three convicts who have escaped from an island prison, along with these per snake. Enrangements ensure when they encounter a local shopkeeper and his family. Members of the cast, directed. Frain Schuld, the collumns are by Marge Spassan, and the lighting is by all Straton. Heatfand will green to benefit performance of the show on September (35, with the looket processing one) to the EL Cason figs. School Little Theater. (355 Sac Maddoor Nember EL Cason figs. School Little Theater. (355 Sac Maddoor Nember EL Cason figs. School Little Theater. (355 Sac Maddoor Nember EL Cason figs. School Little Theater. (355 Sac Maddoor Nember EL Cason figs. Sac Maddoor Nember EL Cason figs. Sac Maddoor Nember EL Cason figs. (355 Sac Maddoor Nember EL Cason figs.).

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The Pine Playhouse through Chables Pine.
Thursder eff Things 1600 pm.
Sunday, Ontober 3 at 200 pm.
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Sunday, October 3 at 200 p.m.

OVER EASN OR LAS AMENTURAS

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Southwestern College, presents at
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Stephen Mook, the work-in-progress
drawn upon the essential of Felge A.

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Lateran into the insoury of Barro

THE OWL AND THE PUSSYCAT THE OWIL AND THE PUSSYCAT The San Diego State University The state opens as 1982-83 senson with The state opens as 1982-83 senson with Bill Manhoff is two-shivater comedy about "the most unlikely couple ever to share a San Francisco apartment Pela Sheman is a stuff, would be noverbit, Dorts is a self-assertive hooker. They don't get along. Directed by Gordon S. Howard. Tim Irving is Felix, and Monica Prosper is Dorts. by Gordon S. Howard. Tim Inving is Felix and Monica Prosper is Dorts. The set is designed by Jerry Dunn, the costumes see by Holi Bankhon, and the lighting is by Tom Bolland. (Sm.) Aim Stager Theatre, San Depoy Sate University, Fridge, September 24 through Cusbor 2. Fridge, September 24 Sarvador, September 25 and Tuesday, September 25 through Saturday, September 28 through Saturday, September 28 through Saturday, September 28 through

Senting, October 2 et 600 pm.

HER PLAYS THE THOM
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Simon comedy about Mest a well-paid executive who is digring a lossing baste with the fluorations of eventylety like in New York, his wife Edut are too support him emiscionally and ends up having to support him feminically as well. Members of the emiscine of the end of the paid of

SHOWBOAT
The San Diego Playgoer Series opens is 1982-83 season with the musical by Jerome Kern and Oscar Hammerstein II, based on a novel by Edna Ferber. from the flast meeting on a lever in Nathrick to the fresion. Insulph beenly and like about the properties of the control of the Annual Annual Annual Annual Annual Insulph and Annual Annual Annual Annual Annual Annual Trainer of the case include Denial of Commol. Annual Annual Trainer and Annual Annual Trainer and the testings in the Terminal Annual Section (Section 1997). The Continues are the Annual Trainer and the significant the Section of the Annual Annual Annual Section (Section 1997). The Control Annual Annual Annual Section (Section 1997). The Control of Control (Section 1997). The Annual Annual Annual Annual Section (Section 1997). The Annual Annual Annual Section (Section 1997). The Annual Annual

p.m. For information call 231-8995.
SPONTINEOUS CORRECTION
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they are brought off even from a purely technical point of view. Even a firm, strong, comprehensive directorial concept, however, would have had a hard time achieving anything but unintentional comedy with a cast such as the one crowded new head a hard time achieving anything has unembroard commend and commend and

WOMEN'S OPEN THEATRE SHOWARE SHOWARE THE WAY GOOD dies an evening of topin heater, enceed by Kulty performing comed, improvisation, music sales, miner, dence, poetly, monosologues, and excepting, from the control of the control of

ZEM IS COPPING.
The Human Elementale is staging the original drawn a mythical retenting of the creation of bless people. If the drawn of the creation of the property of the creation of the property of the creation of the property of the p

READER'S GUIDE TO THE MUSIC SCENE

Jazz was born and spent its childhood in the streets of New childhood in the streets of New Orleans. A musical mutt of diverse and somewhat dubious lineage, its ancestry was traceable to West Africa, Europe, and the West Indies, and it took years for the form to evolve into something supremely American. During this character development, two causally related traits became causally related traits became apparent: jazz was wildly different from any music that had come before, and it was for the few and not the many. Whether it was played in the bordellos, saloons, or living rooms of the Crescent City's wall liddle (fighter) (Six-es). rooms of the Crescent City's red-light district (Storyville), sazz rarely entertained more than a handful of listeners at a time, and this became even more significant as there emerged innovators whose messages were more personal, more appropriately expressed in

contained, infimate surroundings, Eight decades later, one can still listen to jazz in the cosy, funlsy confines of a smoke-filled club, where even the ubiquitous waitresses, clinking glasses, and conversational ambience hark back to the settings of the music's formative years. However, most of these clubs



feature jazz of the mainstream variety, jazz that is long on improvisation but short on innovation, that has been heard a thousand times before, that satisfies the dilettantish finger-tapper with a preconceived notion of how jazz is supposed to sound.

Nor can one look to the maior fast in his moneyo jazz. miniature figurines perched on a wedding-cake stage fifty yards away, then ballyhooed spectaculars such as the Kool Jazz Festival and others of its

Jazz Festival and others of its heavily sponsoroil ills should sail your needs. However, if you wish to hear the young lions of jazz, the players who passed through mainstream jazz as one would a general education course, and who continue to seek new and often highly ideopmeratic modes of expression, you don't have many options. Wu can search out the lofts, art galleries, and

metropolitan centers such as New York, Chicago, and Los Angeles; you can venture to Europe, where experimentation Europe, where experimentation and invention are welcome, appreciated, and rewarded; or, for a tmy fraction of the cost of either of the above, you can attend the San Diego Jazz Festival in Balboa Park.

The San Diego Jazz Festival (formerly the La Jolla Jazz Festival) differs greatly from

Festival) differs greatly from other jazz festivals - indeed from most music festivals in from most music festivals in general — because it offers a live platform for composers and performers whose exploratory music is otherwise only available to the lapperson on records poorly distributed by small, financially strapped, but well-intentioned labels. This festival allows both the well-infermioned parts to such a contract of music properties. festival allows both the well-informed and the eager novitiate jazz fan a peek inside the music's inner circle, where such names as Anthony Braxton, James Newton, and Anthony Davis are as hallowed as those of Ceorge Benson, Chuck Mangione, and Al Jarreau are to listeners who like their love the control of the control of the bens of the control of the control of the their love the control of the control of the their love the control of the control of the control of the their love the control of the control of the control of the their love the control of th

Jarreau are to listeners who like their jaza week, on the rocks, and garnished with a cherry and little paper unbrella.

Musicians such as Davis and such a such as Davis and jazz, and any event that succeeds in gathering them together for live performance should not only be applaused, but attended by anyone who desires a break from the usual connect experience. By slaging

small, sylvan environs of the Old Globe Festival Stage and in the neighboring stately comfort of the Old Globe Theatre. this weekend is a radical departure from the jazz played in New Orleans at the turn of the century, the San Diego Jazz Festival provides the essence of what that scene was all about music of a wildly different music of a wildry different nature performed in an intimate setting for a manageable, appreciative audience. Here, then, are the line-ups for this

then, are the line-ups for this year's festival: Friday evening leatures Dizay Gillespie, Jon Hendricks and Company, and Billy Dopler in Birks Gillespie was given the nickname "Dizay" by his pers-because he brought a mischievous, unpredictable sense of humor to a form of music noted for being taken, at the michael person been chasticed for this fact by a few ervious musicians has never bothered him. He has few ervious musicians has never bothered him. He has nothing to prove. One of the founding fathers of modern jazz, the man with the odd-shaped horn and bullfroglike checks was, from the mal-Forties through the mal-Fribes, the most distinctive While his unique phrasing was undoubtedly influenced by continued on next page!

Theater Directory

CIMC THEATRE 202 C Street, downer 236-6510

CRA THEATRE Diego 277-990 x111
EAST COUNTY PERFORMING ARTS
CENTER
210 E. Main Speed, El Capon
440-2277

PESTA DIPPER THEATRE 9965 Campo Road. Spring Valley 647,8077

GROSSMONT COMMUNITY COLLEGE Saggificuse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 4410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Pity-fourth Street, San Diego 563-3300 k36 LA JOLLA STAGE COMPANY Parker Auditorium, La Jola High School 750 Naudius Screet, La Jola 459-77-3

LYRIC DEVINER THEATRE 7578 El Caron Boulevard La Mesa 454-1196

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

NORTH COUNTY COMMUNETY THEATRE Vista 724-3421

OLD GLOSE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 296-0082

PINE HILLS LODGE 2960 La Posade Hay Julian 765, 1100

3900 Lornaland Drive. Point Lorna 222-6474 x248

NORTH COAST REPERTORY THEATRE. Plaza of the Four Flags Lumas Santa Fe Road, Solana Beach 481-1055

OLD MISSION PLAYERS Mission Basilica San Diesn Mission Basilica San Diego de Alcala 10818 San Diego Mission Road, San Diego 278-002/ 464-040

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

PATIC PLATHOUSE Why and Shopping Center 1151 E. Valley Partway. Escondid

POINT LOMA COLLEGE

SAN DIEGO REPERTORY THEATRE 1620 Such Avenue, downtown 235-8025 SAN DIEGO STATE (INVERSITY Man Stage and Experimental Theater 265-6894 Open-air Amphitheater 265-6947

SAN DEGISTO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 565-7300 ic216

SOUTHWESTERN COLLEGE Arena Theater, Mayori Hall 900 Otay Lakes Road, Chula Vista 421-1190 SPRECKELS THEATRE 121 Broadway, downtown 211-A441

271-3300
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The Lamb's Players Theatre is staging
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TITUS ANDRONICUS

FOURTH ANNUAL *SAN DIEGO JAZZ FESTIVAL '82

THIS WEEKEND, SEPTEMBER 24, 25, 26 FRIDAY EVENING, SEPTEMBER 24, SATURDAY EVENING, SEPTEMBER 25. SATURDAY AFTERNOON,

Old Globe Theatre, Balbos Park 7:30pm, 10:30pm Old Clobe Festivel Stage, Balboa Park, outdoors, 1.00pm Dizzy Gillespie

ALL SEATS RESERVED, TICKETS AVAILABLE AT ALL TICKETRON TICKETRON For further information, call 459-1404.

This festival is supported in part by a grant from the National Endowment for the Arts.

Jon Hendricks & Co.

SPECIAL FESTIVAL PACKAGES
\$44.00 entire festival, including 7:30 concert Friday w/reception
\$40.00 entire festival, 10:30 concert Friday
\$20.00 Saturday & Sunday afternoons

SPECIAL HOST BILLY TAYLOR

Friday, 7:30pm, \$28. Includes special wine and cheese reception in honor of Dizzy Gillespie at 6:30 pm. Friday, 10:30pm, \$16.

OLD GLOBE BOX OFFICE HOURS: Friday, September 24, 5:30 pm Saturday, September 25, 11:00 am Sunday, September 26, 11:00 am

Jack De Johnette's Special Edition Chico Freeman, John Purcell, Rufus Reed, Jack De Johnette

Billy Taylor Trio Anthony Davis **Epistēmē**

Saturday afternoon, \$11.50 advance, \$12.50 day of concert.

Jackson & The Decoding Society **Bobby McFerrin United Front**

Old Globe Theatre, Balboa Park, 7:30pm

'Artists of the '8Os'

Ronald Shannon

Saturday evening, \$7.50 advance, \$8.50 day of concert

SUNDAY AFTERNOON, SEPTEMBER 26 Old Globe Festival Stage, Balboa Park, outdoors, 1 00cm

Jr. Walker & The All Stars Clarence

'Gatemouth" Brown Sippie Wallace

Legendary Blues/Jazz/Ragtime singe Accompanied by Jim Dapogny. S.D.S.U. Jazz Ensemble I

Sunday afternoon, \$11.50 advance, \$12.50 day of concert.

SPECIAL UCSD EXTENSION WORKSHOP FOR COLLEGE CREDIT

Seturdey, September 25, 10:00 em BILLY TAYLOR, ANTHONY DAVIS Sunday, September 26, 10:00 am CECIL LYTLE, SIPPIE WALLACE, JIM DAPOGNY

FOR INFORMATION CALL 452-2320

swing trumpeter Roy Eldridge swing trumpeter Roy Eldridge, and his adventurous harmonic sense was nurtured by his association with Charlie Parker (Gillespie's uncommon harmonic ideas got him booted out of several name bands in the Forties). Gillespie is considered a pioneer of the instrument's a pioneer of the instrument's contemporary application. A fine arranger and bandleader. Gillespie was one of the first to incorporate the rhythmic feel of Cuban music into his jazz, and that influence is still in solid evidence today. Somehow, at the age of fifty-five. Gillespie sersing the bestelling house. retains the bristling, brass sound that has long been his

sound that has long been his trademark. From the late Pitties to the early Sixties, a jazz wocal group called Lambert, Hendricks, and Ross earned plaudits and a substantial following with their slick, modernized version of "wocalese" a singing invention "vocalese," a singing invention in which stream-of-conscious lyrics are written and sung to the notes of an already existing iazz melody and its jazz melody and its accompanying improvisations. Founding member Jon Hendricks has remained active in music ever since and won a Grammy Award a few years back for his lyrics and arrangement of the tune "Birdland" for the Manhattan Transfer, a current pool fare, drough that ones. pop/jazz group that owes a huge debt to Hendricks and his huge debt to Hendricks and his former associates (and who are also appearing in town this week). As an example of his gifts in this regard, Hendricks wocalized everything in that piece, including the bass line, the piano part, and even Joe Zawinul's sorthesizer solo so

Zawinul's synthesizer solo, so that at times there are three different sets of lyrics being

450



sung simultaneously. Now Hendricks has assembled a new jazz vocal ensemble, Jon Hendricks and Company, that features two family reambless.

Hendricks and Company, that features box damby members. Justin and Michelle, as well as Audit and Michelle, as well as Consider this group even better than the original Lambert, Hendricks, and Ross.
Billy Dalver is a plantist, composer, and arranger who is Autz-Affred show on National Public Radio, which has established him as a lexaling authority on jazz, both past and present transer on Billy Eppler in animatics.

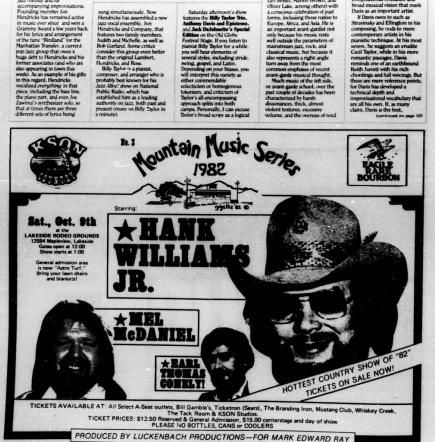
jazz historian. Blessed with a fluid right hand, and capable, at his best.

hand, and capable, at his best. Or providing hiref glimpses of Art Tatum, Bylor is not known as much for tremendous technique as for his refined taste and discretion. The success of his trio work has always been determined by the strengths of his sidemen (which is not necessarily the case with a more dominant performer), some of whom in the past, have not whom, in the past, have not been very supportive. If his current partners are even adequate, and I have every adequate, and I have every then Taylor's contribution to the festival could be notable. The appearance of Anthony

Davis and Episteme — their West Coast debut — could be West Coast debut — could be the highlight of the festival. A pianist of formidable technique and perhaps the best jazz composer to come along in years, Davis manages to balance impeccable avant-garde credentials (he's worked with Leo Smith, Marion Brown, and Cookination size aware common and the common and th

instruments to produce what many of its detractors have labeled, not always unjustly. labeled, not always unjustly, noise. Davis signals a return to melody, to lyricism, to sensitivity. While his music is still too recondite for the average listener, it nevertheless exhibits a thoughtful confluence of disparate, occasionally familiar musical streams that. familiar musical streams that, given a chance, can give pleasure to almost anyone. In Davis's music, sentiment counterbalances intellectual aridness, poignancy offsets the esoteric, and a gentle understanding answers the obscure. His most recent obscure. His most recent release, Episteme (the Greek word for knowledge), is nothing less than an avant-garde tone poem, replete with marimba. Chinese gongs, vibraphone, xylophone, tympani, violins, and other classically associated instruments, as well as more traditional Western/jazz

instruments, as well as more traditional Wischern jazz recognitional, beautiful work, Existence campillies the compositional brilliance and broad missical vision that mark busis as an important artist. Stravinsky and Ellington in his composing, he nods to more contemporary artists in his plunistic technique. At his most severe, he suggiests an entufler contemporary artists in his plunistic technique. At his most severe, he suggiests an entufler romantic passages, Davis romantic passages, Dav are all his own. If, as many claim. Davis is the best,





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SCHLITZ-THE TASTE THAT BOCKS AMERICA



continued from page 81 brightest young jazz star in the world right now, he certainly isn't modest about the company he keeps, either. Performing with him at this festival is his group, also called Episteme, which boasts the incredible flutist and long-time Davis commade, James Newton (a star of last year's festival), Jay Hoggard on vibes. Abdul Wadud on sello (compar, in his own on cello (a comer in his own right). George Lewis on trombone, Pheeroan Aklaff on drums. San Diego's Mark drums, San Diego's Mark
Dresser on bass, and Shem
Guibbory on violin. The
appearance of Anthony Davis
and Episteme is a coup for the
festival, and is not to be missed.
A drummer's drummer, Jack
Delohnette has been around

long enough to absorb a multitude of musical styles, and has reached that point in his career where he feels equally at career where he leels equally at home in a variety of contexts. I was just a kid drummer when I first heard DeJohnettle's work with Miles Davis and John Coltrane, and he was the first drummer I listened to who could flash and burn without drawing tundue attention to drawing undue attention to himself. DeJohnette's emphasis on ensemble unity has never been more pronounced than it is currently, and his most is currently, and his most recent recordings show him to be as bold a handler of forms as of drumsticks, as he deftly guides his fellow musicians through trucky textural as well as harmonic and melodic changes. The Special Edition Debolnette will bring to the festival includes the redoubtable Chico Preeman and John Setting the control of the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the control of the Chico Preeman and John Setting the Chico Preema

Thore Berman

United Front, and Ronald Shannon Jackson and the Decoding Society in the Old Globe Theatre. McFerrin is a the baton dropped by Al Jan when the latter moved into the more lucrative field of pop-rhythm and blues. In fact, after listening to his recently released, self-titled album, Ed have to say that McFerrin is a much more versatile, more talented vocalist than Jarrea whom I admire. Since this is his San Diego debut, most of us will be hearing him live for the first time, but I've been lead to time, but I've been lead to understand that he is even more dynamic on stage than on record. If that's true, watch out. United Front is a four-piece

progressive jazz group from the Bay Area whose work I have only recently been introduced to. Judging from the band's second album, United Front shows a great deal of promise. although favorable comparisons to the Art Ensemble of Chicago to the Art Ensemble of Chicago seem a bit premature at this juncture. They are possibly too new to each other to realize fully the ideas they present but don't always explore sufficiently. Fresh from a European tour that took them to the that took them to the prestigious Montreux Jazz Festival, United Front will make its San Diego debut at this

The addition of Ronald The addition of Ronald Sharmon Fackson and the Decoding Society to this year's festival roster is an exciting one. Jackson is one of those untethered spirits who might have found himself shouting free verse in Central Park had he not charmeled his creative energy into music. An uninhibited drummer capable

of shifting seamlessly from a pulsating swing to a smooth 6–8 and back again. Jackson would be remarkable if traps were his

only calling, instead, he acquit

composer. His brash, crazy unes sound at first as though

himself equally well as a

this frenzy. Finding an apt

Toussaint-style New Orleans

Toussant-style New Orleans gumbo and high-energy fusion, with a healthy dash of free jazz thrown in for good measure (Jackson's stints with Cecil Taylor and Ornette Coleman must have left some mark).

Jackson's six-piece band,

featuring Henry Scott on

trumpet and Vernon Reid on

Sunday aftermoon's schedule closes out the festival with Junior Walker and the All-Stars, Sipple Walker, Clarence 'Catemouth' Brown, and the SDSU Jazz Ensemble I on the Old Clobe Festival Stage. Walker, a Sixties rhythm and blues stalwart, needs no entertwistering to See Diago.

reintroduction to San Diego audiences — he has appeared here several times over the last couple of years. If Walker can be excused for his occasionally uninspired, automatic-pilot renderings of hits such as

electric guitar and banio (!) electric guitar and banjo (f) produces a rhythmic surge and jarring, dazzling timbres that hit the system like an injection of pure caffeine. Jackson and his Decoding Society make their West Coast debut at the San Diego festival. Sunday afternoon's schedule closes out the fortiers with

description of Jackson's music

sn't easy, but it strikes me as an add mixture of Allen

"Shotgun," "Roadrunner."
"What Does It Take?" and "How Sweet It Is." he is still capable of playing a southal sax and putting on a good show. Sipple Wallace is are eighty-three-year-old blues and hallad singer who is a literal and figurative representative of the epochal New Orkans scena to which this festoral is spiritually which this festival is spiritually nnected. Leaving her nusician older brother George the Storyville district, the seventeen-year-old Wallace fell in with some young players who were destined for legendary status, among them King Oliver, Louis Armstrong, Sidney Bechet, Clarence Williams, and

Johnny Dodds. A powerful Johnny Dodds: A powerful singer with a talent for writing strong lyrics and melodies, Walface is perhaps best known for her two blues classics, "Suitcase Blues" and "Mighty Tight Woman." Coaxed from retirement by one of her biggest fans, Bonnie Raitt, Wallace, with assistance from Raitt, recently assistance from faitt, recently recorded an album with Jim Dapogny's Chicago Jazz Band that captures an elegant, raw flame that has barely dimmed in seven-odd decades of

seven-old decades of music-making. Clarence "Gatemouth" Brown is another old-timer who shows no sign of slowing down. Beginning his professional career as a sisteen-year-old drummer in 1940, the range treasment with the slashing gatar style has been on the more cert since, wiming over audiences around the world with his around the world with his cancerd the world with his cancerd the world with his country swing. This is not Brown's first concert appearance in San Diego — he

performance at a jazz festival Brown having made a triumphant showing at the Montreux Jazz Festival in the early Seventies. He never fails to

carry seventies. He never fails to generate excitement. The Bob Holtz-directed SDSU Jazz Ensemble I is an award-winning instrumental aggregate that has recently completed its first album. The ensemble, which finished in the top five out of more than 150 jazz bands competing in the recent Pacific Collegiate Jazz Festival at UC Berkeley, has been in existence for nearly ten years, and will provide some hometown flavor to this

outstanding festival. In addition to the actual oncerts, two jazz workshops will also be offered during the festival. The first features Billy Taylor and Anthony Davis, Isylor and Anthony Davis, Saturday morning; the second features UCSD music professor Cecil Lytle, Sippie Walface, and Jim Dapogny, Sunday morning. Both workshops will be held in the Cassius Carter Theatre in Balboa Park, and college credit can be earned by attention

In a very tightly packed week other concerts include pianist
George Winston at the La
Paloma Theatre tonight,
Thursday; Duce Swarbrick and
Simon Nicol of the old Fairport
Convention on Friday at the Old Comention on Friday at the Ok Time Cafe; the power pop of the Paul Collins Beat and the Brat at SDSU's Backdoor on Friday; and Jury Rispelle and Back Hadson (not the Rock Hudson)



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On Saturday, the Motels, the Greg Kihn Band, the Monroes, Bratz, Dirk Debonaire, the London Brothers, the Heroes, and Four Play will perform at the Del Mar Race Track dstands; vtolinist L. Subramaniam, guitarist Larry Coryell, and reedist Paul Horn will join forces at UCSD's musician Turia will be at the Wing Cafe: comedian George Carlin and

Travis and Shook will entertain at the Fox Theatre; and Bonnie Raitt will perform the first of a wo-night stand at the

two-night stand at the Bacchanal.

The week closes with the Romantics, the Headpins, and the Textones at Escondido's Distillers East on Buesday, while the Manhattan Transfer sing at College Manhattan Transfer sing at College Manhattan Transfer sing at

CONCERTS

Dizzy Gillespie, Jon Hendricks and Company, and Billy Taylor: Old Globe Theatre, Friday, September 24, 7:30 and 10:30 p.m. Balboa Park, 13:9:1404.

Dave Swarbrick and Simon Nicol: The Paul Collins Beat and the Brat:

SDSU's Backdoor, Friday, September 24, 9 p.m. 265-6947. Bobby McFerrin, United Front, and Ronald Shannon Jackson and the Decoding Society: Old Globe Theatre, Saturday, September 25, 7:30 p.m., Bulboa Park, 459-1404, Jerry Riopelle: Belly Up Tovern, Friday and Saturday, September 24 and 25, 9:15 p.m., 143 South Cedros Ivenue, Solana Beach, 481-9022

George Carlin and Travis and Shook: Fox Theatre, Saturday, September 25, 8 p.m., 720 B Street, downtown, 272-8862 The Motels, the Greg Kihn Band, the Monroes, Bratz, Dirk Debonaire, the London Brothers, the Heroes, and Four Play: Del Ma

Bonniy Raitt: Bacybanal, Saturday

L. Subramanian, Larry Coryell, and Paul Horn: UCSD & Mandeville

Auditorium, Saturday, September 25, 7:30 p.m. 452-4559, 279-9699 or 836-9700.

Turia: Wing Cafe, Saturday, September 25, 7:30 and 9:30 p.m., 2753 B Street, Golden Hill.

Junior Walker and the All-Stars. Sippie Walkee, Clarence "Gatemouth" Brown, and the SDSU Jazz Ensemble I: Old Glo The Belly Taylor Irio, Anthony Davis and Episterne, and Juck DeJohnette's Special Edition: 1%

Textones: Distillery East, esday, September 28, 8 p.m., swon and Metcalf, Escondido.

Manhattan Transfer: Golden Hall, Tuesday, September 28, 8 p.m., Community Concourse, downtown, 236-6510.

Alam Holdsworth: Bacchanal

Men At Work: Humphrey's, Friday October I. 7 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Suburban Lawns and the Brat:

The Dynatones: Belly Up Tayern, Friday through Sunday, October 1 through 3, call for times, 143 Souti Cedros Wenue, Solana Beach, 181-9022.

Suburban Lawns, the Paladins, at Manual Scan: Headqu Saturday, October 2, 8 p.m., 4617 Mission Bay Drive, 270-ROCK

Missing Persons and DFX2: UCSD's Main Gym, Sunday, October 3, 8 p.m. 452-4559.

Mest Christian: Old Globe Theorem Monday, October 4, 8 p.m., Baiboa Park, 456-0957.

Fender Quintet: San Diego City College Theatre, Tuesday, October 5, 8 p.m., 14th and C streets. 234-1062 or 230-2481.

John Kay and Steppenwolf: Bacchanal, Thursday, October p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Roomful of Blues: Belly Up Tavern Thursday, October 7, 9 p.m., 143 South Cedros Avenue, Solana

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Sheree Brown: Humphrey's, Friday, October 15, 8 p.m., 2303 Shelter Island Drive, 224-3411. Olivia Newton-John: Sports Area

Saturday, October 16, 8 p.m., Sp. Irena Botslevand, 224-4176. The New Nat Adderly Quintet:

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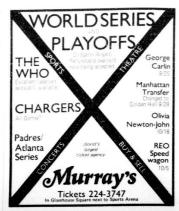
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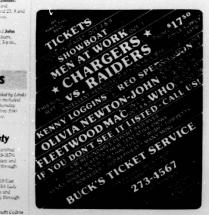
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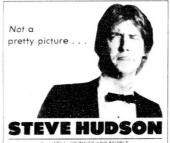
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Distillery East, 733 Metcalf Street, Escondido, 741 (1900) Brint, rock and roll, fino-ginto Rockers, rock and roll, Thursday; dance to recorded music, Friday and Saturday, rock and roll, Sunday an Welmesby, call dub for information: the Romantics, rock and roll, the Headings, rock and roll, the Teadings rock and roll, the Teadings rock and roll.

Distillery Nighteiuk, 140 South Serra Boulevard, Solana Beach, 755-9733; Rock and roll, severi nights, call club for information.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Automotics, rock and roll, Thursday through Saturday: Tremor, rock and roll, Tuesday and Wednesday.

Fish House West, 2633 South Highway 101. Cardiff, 753-6438: Bob Long Bond, Jazz, blues, and boogie, Thursday through Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151: Denny Timer, country, Buesday through Saturday; Don Tennison, contemporary and country, Sunday and Monday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Planet, rock and roll, Thursday through Saturday, Incognitio Bockers, rock and roll, Sunday through Buesday.

Gentleman's Choice, 1020 West San Marcos Boulevard, San Marcos, 744-5215: Delene, contemporary, Friday and Saturday.

Gizmo's, 380 North El Camino Real, Encinitas, 942-1676; Rock and roll. Thursday through Saturday, call club for information; dance to recorded rock and roll. Sunday through Buesday, the Pep Boyz. Wednesday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Mix, rock and roll, Wednesday through Saturday; live entertainment. Sunday through Tuesday, call club for information.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Mr. Peet and the Wandering Boys, rock and roll, Wednesday through Saturday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: The Boxze Brothers, '50s and '60s rock, rhythm and blues, and country, Wednesday through Saturday.

Lu's, 1963 East Valley Parloway, Escondido, 746-7038: Donna Beckett and the Heartstrings, country rock, Monday and Tuesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Fran Loskota Trio, contemporary, Wednesday through Saturday.

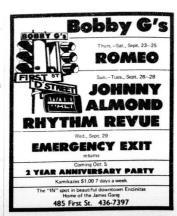
Mulvaney's, 340 East Grand Avenue, Escondido, 741-0905; Rich Hunt, contemporary, Thursday and Saturday; Nick of Time, contemporary, Tuesday and Friday; amateur night, Wednesday.

Normandy, 215 North Hill Street, Oceanside, 722-4724, Mixed Genes rock and roll, Tuesday through Saturday

Oakvale Lodge, Lake Wohlford, 749-3193: White Lightnin Expres country western, Friday and Saturday evenings. Sunday aftermouth

Oakvale Resort, Lake Wohlford, 749-3193: Kurtis Fargo and the Spurs, country, Sunday afternoon

Old Time Cale, 14/4 North Highway 101, Lencadia, 436–4000 Daye Swarbick and Simon Nool, British folk music, Friday Paul Smith, old time banjo music, Melissa Mongari, traditional and original harp music, Saturday; Mantante Als, Irish, Scottish







Breton, and Quebecois music, Sunday: Old Time Hoot Nite. Tuesday: Alex DeGrassi and Scott Cossu, jazz, Wednesday.

Pancho's, 1309 Carnino Del Mar. Del Mar. 481-0414: Purl. jazz, Thursday through Saturday.

Pomerada Club, 12237 Pomerado Road, Poway, 748-1135; Stagecoach, country rock, Wednesday through Saturday.

Poseidon, 1690 Coast Boulevard, Del Mar. 755-9345: Dirk Debonairs rock and roll, Thursday through Saturday; the Bob Long Band, jazz blues, and boogie, Sunday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Sky High, rock and roll, Thursday through Saturday: Black Rose, rock and roll, Wednesday, Ramada Inn. Scotty's Pub. 2500

Ramada Ian, Scottys Pub. 2500 South Escondido Boulevard, Escondido, 747-5009, Magic, contemporary dance music, Wednesday through Saturday, Mike Barilla, contemporary dance music, Sunday through Tesday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo. 487-1611, 277-2146: The Orion Duo, classical guitar, Tuesday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1998; Ray Sanders, country and pop, Friday and Saturday.

Rogue Stills, 9850 Carmel Mountain Road, Penasquitos. 578-2144: The Duane Wall Show, country and oldies, Monday and Tuesday.

Rosp, 517 East First Street, R. Encinitas, 436-5001: Steve Feierabend Auzz Quartet, jazz, Thursday, jazz, Friday and Saturday, call club for information: Delene, jazz, Wednesday.

The Shepherd Cafe, 1126 South

Highway 201. Encirutas. 733-123; Las Karny, Cassical plano. Thurnday, Artherio Jackson, Cassical plano. Friday and Stating Peter, Standay, Hell Gregory, Bendrary, Sunday, Hell Gregory, Bendrary, Sunday, Hell Gregory, Bendrary, Sunday, Hell Proctor, Governmentary, Wednesday, Inc. classical and loft gutard during lanch seven days, including Laura Jackson, Wednesday.

Stage Coach Inn., 1865 Vista Way, Vista. 724-9090: Cactus Jack. country. Tuesday through Saturday

Sunset Lounge, 2328 South Escondido Boulevard, Escondido, 744-2541: Donna Beckett and the Heartstrings, country rock, Wednesday, Friday, Saturday, and early evening Sunday jam session.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; Dakota, country rock, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information. Triton, 2530 South Highway 101.

Cardiff. 578-6340: The Pat Fitzpatrick Quartet featuring Doris Cole, jazz. Tuesday through Friday. Valley Center Inn Saloon, 27555 Valley Center Road. Valley Center. 749-1466: Elton, J.R., and the

Country Gold, country, Friday and Saturday. Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Tremor, rock and roll, Thursday through Saturday.

Whislay Creek, 14240 Poway Road. Poway, 748-7531: Coyote, country western, Wednesday through western, Wednesday through the Lightnin Express, country western, Monday and Tuesday.

Whislay Flats. 1260 West Valley Parkway, Escondido. 745-8640: Don Livingston and the New Timberline Band, country, Monday through Friday, rock and roll, Saturday, call club for information;

488-1081: The John

the London, Brothers, rock and roll, Sunday,

Beaches

Atlantis, 2595 Ingraham Street. Mission Bay. 224-2434 Roberta Linn and the Gamblers, pop and standards. Baesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive Mission Bay, 488-0551: Svencer Mobbins, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-(651: Jonathon Von Brara and Vesterday, Elivis impersonator, Wednesday through Saturday, Vesterday, oldies, Tuesday, Piano Bar, Buday Reed, Tuesday, Piano Bar, Buday Reed, Tuesday through Saturdae, Bob MacLend, Sunday and Monday.

Banana Court, Macho's Restaurant 2966 Mahaya Drive (at Rosecrans). Loma Portal. 224-240: Decoccan. contemporary. Thursday through Saturday; Sunday Tardeas and featuring Latino performers and mariachis; dance to recorded new music. Tlaesday; the Rebel Rockers, rock and regige. Welnesday.

The Beach Club, 1921 Bacon Street. Ocean Beach. 222–3822: Circus, rock and roll, Friday and Saturday: Jim Edmunds, jazz. Sunday through Wednesday: Tom Crowley, piano bar, Friday through Sunday happy hour.

Blane Parrol, 1298 Prospect Street. La Jolla. 454-9131: Mike Wofford Tho, jazz. Thursday; Ruth Price with the Born Garvin Tho, jazz. Friday and Saturday; Bill Kyle, jazz. Friday and Saturday; Bill Kyle, jazz. Sunday; New Bixedo, Jazz Band, jazz, Monday; jazz. Bixeday, call club for information: the Joe Marillo Quintet, jazz. Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488 1081: The John Mallon Sho variety. Tuesday through Saturday.

Dooley's, 2901 Nimitz Boulevard. Point Loma, 224-6628; P. F. Flyen cuzz and contemporary, Thursday through Saturday.

Elario's, 7955 La Jolla Shores Drive. La Jolla, 459-0541: Dance of the Universe Orchestra featuring Peter Syragice and Kevyn Lettau, jazz. Thursday through Sunday. Sprague, Plank, and Wofford, jazz. Riesday and Wednesday.

Haleyon, £258 West Point Loma Boulevard, Loma Portal, 225-9555 Four Eyes, rock and roll, Thursday through Saturday, Dirk Debonaire nick and roll, Sunday and Monday Poison by, rock and roll, Tuesday and Wednesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK: Live rock and roll. Friday and Saturday, call club for information.

Hilton Hotel, Cargo Bar. 1775 East Mission Bay Drive, Mission Bay. 276-4010. People Movers, contemporary dance music, Bussday through Saturday. Triple Play, contemporary dance music, Sunday and Monday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: The Merrill Moore Trio, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road. Mission Bay. 224-3541: Richard James Trio, variety — classical to contemporary. Friday and Saturday. Doug Ulrich, variety piano. Tuesday through Thursday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220; David Bradley, comedy and originals. Thursday through Saturday; the Nomads, rock and blues, Sunday through Wednesday.

Key Largo, 711 Pacific Beach Drive, Pacific Beach, 270-6223: Rumous contemporary, Wednesday through

Le Chalet, 5046 Newport Avenue, Decart Beach, 222-3306 The Hurricanes, rhythm and blues. Thursky through Saturday, Chris Spencer, blue, Sunday and Worday, Spike and the City Boys, Bassday and Wednesday.

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

Moby's Bruiler, Adam's Rib Restaurant, 1403 Rosecraris Street, Point Loma, 228-1871: Mike Sanders, contemporary, Wednesday through Saturday.

Mom's Saloon, 945 Garnet Avenue. Pacific Beach, 483-7737: Night Flight, rock and roll. Thursday through Sunday: Termor, rock and roll. Monday: the Blitz Brothers, rock and roll. Thesday and Wednesday.

Muhaney's, 1031 Orange Avenue. Coronado, 435-4660: Johnny Cadillac and Ace, contemporary, Monday, Friday, and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596; Lanny Previst and Cinnamon Ridge, country, Tuesday through Saturday, Country Jamboree featuring Lanny Previstt and Cinnamon Ridge, Gerry Baze and a Touch of Country, and Richie Gary and Sundown, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Critters, country and contemporary, Sunday through Bussday.

Rodeo, 8980 Via La Jolia, La Jolia, 457-5590: Tweed Sneakers, rock and roll, Thursday through Saturday; the Movies, rock and roll, Sunday and Monday; Bratz, rock and roll, Tuesday and Wednesday.





Sandtrap Lounge, 2702 North

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George Carlin

Manhattan Transfer

Men At Work

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Texas Teahouse, 4970 Voltaire Saturday and Sunday: Bonzo Goliath, country, Raesday.

Vacation Village Hotel, Bay Lounge Vacation Isle, Mission Bay, 274-4630; Shine-It-On, contemporary, Tuesday through Safurday, musical entertainment, Sunday and Monday, call club for

Windrose, 1835 Quivira Road, Marma Village, Mission Bay Park, 223-2335; Roin Bolton, rock and road, Tuesday through Saturday, the Siers Brothers, 60s rock and Beatles music, Sunday and Monday,

Woodcarver Pizza, 7225 Michaele

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hursday through Saturday. Gold Coast Lounge, Town and Country Hotel. 500 Hotel Circle North, Mission Valley, 291-7131. The Jaime Moran Quartet, iazz. Tuesday through Saturday. Serve Coe, contemporary, Sunday and

Hajji Baba. 824 Camino de la Beina, Mission Vailley West. 298-2010: Middle Eastern music and belly dancing featuring Gizalah, Thursday through Schurday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Motion, top 40, Tuesday through Saturday

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074; Sarah and the Owl, contemporary and bluegrass, Friday and Saturday.

Islands Lounge, Hanalei Hatel. 2270 Hotel Circle North, Mission Valley. 297-1101: Summer Breeze, contemporary, Tuesday through Saturday: Niteline, contemporary. sunday and Monday.

La Hacienda Cantina, 878 Hotel

The Loading Zone, 7888 Othello Street, Kearny Mesa, 277, 9869; Fuze, rock and roll, White Docart, rock and roll, Thursday, the Bitte Brothers, rock and roll, Friday, the Nomads, rock and blues, Saturday, Melting Pot, rock and reggae, Sunday: Dark Ryder, rock and roll, Tuesday: Push, rock and roll,

London Opera House, 5404 Bulletin Avestic, Clairemont, 279-2350; Niteline, contemporary, Wednesday through Saturday.

Mission Restaurant, 6225 Mission

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131.

The Alamo, 3093 Clairemont Drive. Clairemont. 276-2240: Plyweil, rock and nill. Ruesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boolevard, Clairemont, 560-8022: NRG, rock and roll, Darius and the Magnets, rock and roll, Thursday, the Monrocs, rock and roll, Durius

the Monroes, rock and roll. Durius and the Magnets, rock and roll. Finday: Bonnie Raitt, rock and blues. Saturday and Sunday: NRG, rock and roll. Diamond, rock and roll. Russlay: Allen Holdsworth, rock and roll. Wednesday.

Black Angus, 5247 Kearny Villa

Road, Kearriy Mesa. 279-3100: True Spirit, top 40. Riesday through

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

Blarney Stone Pub. 5617 Bailboa Avenue, Clairemont, 279-2033: Brian Connelly, Irish music, Wednesday through Saturday.

through Saturday.

Monk's, 19475 San Diego Mission Road, Mission Valley, 563-9060: RPM, contemporary, Tuesday through Saturday.

Monterey Whaling Company, 88 Cammo del Rio South, Mission Valley, 291-1638; Steve Hudson, X-rated comedy and music. Sunday

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: The Latest, rock and roll, Tuesday through Saturday; Trance, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Affred Cardens, 296-7873; Fro Brigham's Preservation Band, Divieland, swing, and oldies, Friday and Saturday.

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714; Danny Doyle, Irish entertainment, Wednesday through Sunday.

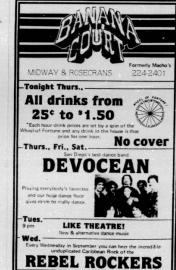
The Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Naki Ataman dance music. Tuesday through

Smuggler's Inn. 402 Fashion Valley. 291-7170: Stephen Coe.



9 nm Wed - Sat

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Margarita Brunch

etemporary, Russiay through uturday, with Toriya Mantooth, intemporary, Friday and Saturday.

Sgirtt. 1120 Buettos Avenue. Bay pijs. 276-3961. Ernuf. mck. and mil. Cher Spot. rock and mil. Plum. nck and mil. Thursday. Red Zone, nck and mil. Thursday. Red Zone, nck and mil. 1962. rock and mil. In-the Spots. mck and roll. Erniss and the Magnets. nck and mil. Inte-Serm, nck and mil. Samilay, the color and mil. Spots. Spots. Mil. Spots. Spots. Spot. nck and mil. Thursday. The Spot. nck and mil. Clear Spot. nck and mil.

Springfield Wagon Works, 525. Kearny Villa Road, Kearny Mesa, 563-2272. The Dan Luevano Trio jazz and contemporary music for dancing. Thursday through Saturday.

Tio Leo's/Mira Mesa 10787 Camino Rutz, Mira Mesa. 696-1461; Joe Stewart, country and contemporary, Wednesday through Saturday.

Mission Gorge Road, Mission Gorge, 280-9944; Bill Frey, contemporary, Monday and Tuesday: Peggy Spye, contemporary, Wednesday and

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NOMADS

Wrangler's Roost, 6668 Mission Gorge Road, Mission Gorge, 280-6263: Steer Urazy, country, Wednesday through

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358; Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday.

Aztec Bowl, Turquoise Room, 4356 30th Street, North Park, 283-3135 Road Runner, rock and reggae. Wednesday through Saturday.

The Backdoor, Aztec Center, SDSC College Avenue, East San Diego. 265-6947: The Beat, rock and roll, the Brail, rock and roll, Friday.

Barnacle Bill's, 1880 Harbor Drive Harbor Island, 297-1673: Paco, Mexican popular music, Wednesday through Saturday.

Black Frog. 4672 Federal Boulevard, East San Diego. 264-5797: Jazz., Friday, Saturday, and Sunday afternoon, call club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: Oh! Ridge, music and comedy. Tuesday through Saturday: Steve Hudson omedy and variety. Sunday and

Bodie's, 6149 University Avenue. East San Diego. 583-5700: Count music. Thursday through Sunday call club for information.

Cafe del Rey Moro, 1549 El Prado. Balboa Park. 234-8511: Raggle Baggle, new Rerusissance variety. Tuesday evening and Sunday afternoon; West Coast, reggae, country rock, and jazz, Thursday through Saturday.

Calliope's, 2927 Meade Avenue. North Park, 281-2610: Flamenco music and dancing, Thursday.

Crossmads, 345 Market Street, downtown, 233-7856; Sammy Britt Organ Trio featuring Daniel Jackson, Ronnie Stewart, with Holly Maswell, vocalist, jazz, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: The Spud Brothers, 50s and 60s rock and roll. Ruesday through Saturday: Stone's Throw, vintage jazz, Sunday and Monday.

Drowsy Maggie's, 31st Street and University Avenue, North Park. 298-8584: Rocket to Stardom night with five local musicians. Thurs Dave and Becki Robinson. traditional English folk music, Friday: Paul and Carla Roberts, Siamsa Gael Ceili Band, traditi Irish music, Tuesday: Les Tray esday: Deborah Liv Johnson, folk

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Highway, downtown, 232-0686; Harvey and 52nd Street live, jaz. swing, show tunes, blues, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive. Shelter Island. 224-8242: J.J. Frank Duo, jazz. fands, contemporare, Friday and Saturday.

Holiday Inn/Embarcadero, Porthole Lourige, 1355 North Harbor Drive, downtown, 232-3861: Larry Page, contemporary, Tuesday throug

Humphrey's, 2241 Sheiter Island Drive. Shelter Island, 224-1577: Jon Sandoval with Lisa McDowell. contemporary and jazz, Wednesday through Saturday.

John's Tavern, 4246 University

Jolly Roger, 807 West Harts



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Nume Food, 2949 Fifth Avenue. Hillcrest, 298-7302: Julio Aguirre, classical guitar, early evening. Thursidy and Sunday, various classical and folk performers. Ruesiday through Saturday, call club-for information.

Mandolin Wind, 368 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, Blues and rhythm and blues, Thursday through Saturday live masic, Ilasday and Wednesday, call club for information.

McDini's Downtown, 647 Market Street, downtown, 232-1795; Danny Lopez, contemporary and oldies, Friday happy hour.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332: Dallas Collins, rock and roll. Tuesday through Saturday.

Oasis Cocktail Lounge, 3184 Market Street, South San Diego, 237-9772: Big City Blues Band, blues, Monday. Our Place/Mild San, 2424 Fifth

Avenue (at Laurel), Hillcrest. 232-1773: Jaime Valle Trio, jazz, Friday and Saturday.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Shep Meyers, jazz. Thursday, Saturday, and alternate Sundays.

Red Coat Inn., 5933 University Avenue, East San Diego, 583-6670: Prophet, rock and roll, Tuesday through Saturday, Looker, top 40, Sunday and Monday.

Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island. 291-1974: Blue Skies, contemporary, top 40, oldies, Buesday through Saturday.

Royal Affairs, 1021 Scott Street, Shelter Island, 223-5200: Rex Paris, contemporary and variety. Tuesday through Saturday evenings and Sunday brunch.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island.
291-2900: Butterfield's: Carneo with
Jeannie Cheatham, Harry Smith,
and Patty Padden, jazz. Tuesday
through Saturday. Leslie Gold.
contemporary and standards.
Sunday and Monday.

Sufnay and Surnay: Sheraton Inn Airport, Sandpiper Lounge, 1390 Harbor Island Drive. Harbor Island. 291-6400: The Johnson Teins Trin, contemporary and variety. Monday through Saturday; Jazz jam session with Jearnie and Jimmy Cheatham, early evening Sunday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: Ella Ruth Piggee, jazz and blues. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Mayhem, rock and roll. Ruesday through Saturday: Panic, rock and roll, Sunday and Monday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Hardtimes Bluegrass Band, bluegrass, Thursday, West Coast, rock and jazz, Saturday.

Wing Cafe. 2753 B Street, Colden Hill, 239-9606: Turia and the Sisters of Mercy, with Catherine Schieve, jazz and avant garde, Saturday; Catherine Schieve, folk, Sunday

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Appaloosa, country, Friday and



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The Textones



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September 29, 27 Sunday, monday It sounds like a five-piece rhythm and blues band but Chris Spencer does it all hinself. Dancers enjoy the beat of the drums, harmonica solos, the guitar playing and the vocals of one of the most talented musicians in San Diego. He's a band; not a novelty.



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Friday From Cinderfella rags DFX2 Shows why, are they is

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SUBURBAN LAWNS, THE BRAT and I/I I/I HOUNDS.
THE EYDOO of BILLY SHEETS UNDERCOVER with BURNING
AT DNS and introducing from Riverside - SMART ALEX. Oct. 9th.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Jet Jetty, top 40. Thursday through Sunday; Looker, top 40. Tuesday and Wednesday

Blamey Stone H. 7059 El Cajori Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music. Wednesday through Saturday, with Tom McMaster, Friday and Saturday, Brian Councily, Irish music, Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Dale Pearson, piano bar, Tuesday through Satunday: Bruce Robbins. easy listening and top 40. Sunday and Monday.

Boss Bill's, 9325 Mission Gorge Road, Santer, 418-9983; Nightrunner, country and country rock, Thursday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757 Chain Reaction, contemporary, Basslay through Saturday.

Castaways, 10757 Woodside Avenue, Santee, 449-6700: The

Circle D Corral, 1013 Broadway, El Cajon, 114-7443; Country Caranova, country, Tuesday through Saturday.

DeAnza Springs Resort/Holiday Trails, 1951 Carrizo Gorge Road, Jacumba, 766-4384: Almost Live, country, Friday and Saturday.

The Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon. 442-7288: California Country Band, country, Friday and

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533; Carl Semmons and Southern Comfort, country. Tuesday through Saturday Country Justice, country, Sunday and Monday

Kentucky Stud. II377 Woodside Avenue, Santee. 448-3402: Country Justice, country. Thursday through Saturday. Stagecoach, country rock, Sunday.

Lakeland Resort, Highway 79. Cuyamaca, 765-0736: C. Y. Dygit, country, Friday and Saturday.

Lakeside Hotel. #940 Rover Street. Lakeside 443-9591: The Cottonwood Country Band. country. Thursday through Sunday.

Live Oak Springs Resort. Highway 80, Boulevard. 766–4288: The Grand River Band, country rock. Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Jack Pollack and Coast to 442-9999: Jack Pollack Pnd Coast to Coast, contemporary dance music. Tuesday through Saturday: Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Jimm Nixon and Downhome, country rock, Tuesday through Saturday: the Grand River Band, country rock, Sunday and Monday. Mickey D's, 9563 Mission Gorge

448-9934: Dive rock and roll, Friday and Saturday Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 347-4500; Elite May and Les Older, contemporary folk. Thursday through Saturday; open mike talent search with Les Older, Sunday; Wade Neilson, contemporary folk.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854; Fever, top 40, Tuesday through Saturday; the Brown Sugar Show, top 40, Sunday and Monday.

Thesday and Wednesday.

The Office, 14110 Old Highway 80, El Cajon. 561-8762: Bitter Creek, country rock, Friday and Saturday.

Organ Power Pizza, 3459 Imperia Avenue, Lemon Grove, 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with pupper shows by Retha Friday and Saturday.

Park Place, 1280 Fletcher Parkway. El Cajon, 448-411: Heroes, rock and roll, Thursday through Saturday; Sky High, rock and roll, Sunday and Monday; Prophet, rock and roll, Tuesday and Wednesday.

Reuren's, 5455 Grossmont Center Drive, La Mesa, 465-3464; Baron Moran, contemporary and folk

Thurs Mike Wofford Trio

music. Taesday through Saturday

The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525: Entergency Exit, rock and roll, Ruesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Johnny Road, Santee. 449-0060: Johnny West and the Chaparrals, country, Thursday through Saturday.

Win Cody's, 240 West Main Street, El Cajon. 440 9247: Back Issue, top 40, Thursday through Sunday.

South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200; Cycles, top 40. Tuesday through Sunday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; T.C. Richardson and Rose, country Ducktail Revue, 50s rock and roll, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: The Late Show, rock and roll, Tuesday through Saturday.







Sm. Ms. Ruth Price sun. Bill Kyle Trio Mon. New Tuxedo Jazz Band Tues. Bill Kyle Quartet
wed. Joe Marillo Quintet

Wind rose

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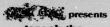
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Vista, 427-8880: Jim Moore ontemporary. Sunday through

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Lee Whittington, country and pop, Tuesday through Saturday; Rex Paris, contemporary, Sunday and

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MONDAY Sept. 27

MONDAY NIGHT **FOOTBALL**

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TUESDAY-THURSDAY Sept. 28-30

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Gardener's Club Card Privileges:

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FRIDAY & SATURDAY Oct, 1 & 2

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

bry Cotttage, 2200 Highland Avenue. National City. 477-9151: Linda Sherwood, crossover countr Ruesday through Friday happy

La Maze, 1441 Highland, National City. 474-3222: Art Hall, piano bar, Tuesday through Saturday.

McDini's Raja, 105 East 8th, National City, 474-6771: Danny Lopez, contemporary and oldies, Wednesday through Saturday.

Oasis Bar, 1121 Third Street, Cluda Vista, 426-2977: Rex Paris, country and contemporary, Tuesday; Sugarfoots, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Double Take, contemporary, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Gene Karolizyn and Crosswind, country, Thursday through Saturday.

Teapot Inn., 1060 Broadway, Chula Vista. 427-1304: Bach-a-la Trio, contemporary. Tuesday through Sunday.

Trophy Inn., 999 National Avenue, National City. 477-5753: Nightlife, country, Tuesday through Saturday

Westerner, 22 West Seventh, National City. 474-2919: Legend. rock and roll, Monday; Tony Mills and Crosscut, rock and roll, Tuesde through Sunday.

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

Rock & Roll

Johnny Almond Rhythm Rev Bobby G's The Amber Band: Bunbury's Automatics: Fireside Loui The Beats: The Buckdoor

The Black Shocks Band: Belly Up Tavers
The Bills Brothers: Loading Zone.
Mom's
The Ron Bolton Band: Windrose
The Bones Brothers: Jolly
Roger Occurside
The Bank The Bankshoo
Brake: Roden, Detaillery East.
Left's Generalises
Circus: Beach Club

Club
Dallas Collins: My Rich Uncle's
Darius and the Magnets:
Bucchurud. Spirit
Dark Ryder: Spirit

Detente: Spirit DFX2: Spirit Diamond: Bacchanal Dirk Debonaire: Poscidor

Ducktail Revue: (



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The Majestiks: Wild Thrica. Maybem: Project Horse Melting Pot: Localing Horse, 1982

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Mr. Peet and the Wandering Boys. The Mix: And Mixed Genes: Vormana The Monroes: May have Movies: Roden Night Flight: Movie Sales The Nomads: Jose Marris

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Spike and the City Boys: Le Chale: The Spud Brothers: Inc. Musters The Textones: The Dostillery East The Tobias Band: Custamays Fore Left Committee

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\$1 drink night on Thursdays

Almost Live: Dr. braza Springs

Appaloosa: Antonio's Hackenda Cerry Baze and A Touch of Country: Mustario C Donna Beckett and the

Lou Cole with Skin and Bones:

The Booze Brothers: Avily

Cactus Jack: Stage Couch him The California Country Band:

The Cottonwood Country Band:



"Oh Ridge" Nov. 2nd-Dec. 11th Jesse Davis Dec. 14th-Jan. 29th

Lunch 11:30-4:00 Entertainment from 9-00 PM. Tues, thru Sat.

Monday, Sept. 27 COORS COLLEGE NIGHT 25c Coors draft, \$1 well, \$1 she Tuesday Sept. 28 S1 drinks Wednesday, Sept. 29 MEN'S LEGS CONTEST \$50 1st prize each week, \$200 grand prize

S1 drinks



Sunday & Monday, September 26 & 27

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Starting Friday, October 1st and every Friday

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Draft beer and house wine just 50c from 5:00-6:30 pm.

Two bands starting at 5:30. This week .

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Red Lane Band: Belly Up Tavern
Leather and Lace: Hutch's
Don Livingston and the New
Timberline Band: Whiskey

The Lone Star Country Band: 77

Nightlife: Trophy hm iightrunner: Flors Bill's immy Nixon and Downbo

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Contemporary/

Top 40 The Naki Ataman Trio: Pavillion

Lounge Bach-a-la Trio: Teapot Inn Back Issue: Wire Cody's Mile Barilla: Run add

hm/Escondido
Blue Skies: Reuben E. Lee
Bob and Jerry: Two's Company: Old Town Saloon Brown Sugar Show: Night Owl

Anchorage Stephen Coe: Smuggler's Inn., Gold

Coast Lounge The Critters: Old Pacific Beach

The Crittens: Old Pacific Boach
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Cycles: Black Angust Chula Vista
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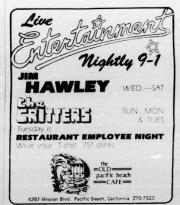
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Tuesday - Saturday, beginning at 9 p.m. WEEKNIGHT HAPPY HOUR 4 - 9 p.m. MUNCHIES 4 - 7 p.m

SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m. LADIES'NITE WEDNESDAY ST Margaritas FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.

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Baron Moran: Reuben's La Mesa Motion: Holiday Irm Mission

Valley Michael Murphy: La Hacienda

Nick of Time Nick or Nick of N

Jack Pollack and Coast to Coast

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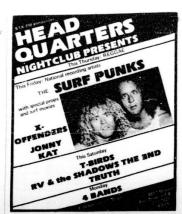
Wind Bob Long Pand: Fish House West. Poseidon. Belly Up Tavern Melting Pot: Loading Zone, Wild Tarkey The Nomads: kese Murphy's.

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Ella Ruth Pigger: Triton/San Diego
Rebel Rockers: Banana Court
Sus Palmer: The Bax Office
Bonnie Raitt: Bacchanal
Road Ranner Actor Bacel
Chris Spencer: Le Chalet
Stone's Throw: Belly Up Ravern,
Dox Mastern

Don Strandberg: Drowsy Maggie's West Coast: Cafe del Rey Moro.

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Forecast: Jolly Roger Scaport

Village

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Wagon Works Joe Marillo Quintet: Blue Parrot Holly Maxwell: Crossroads Jaime Moran Quartet: Gold Coast

Lounge New Tuxedo Jazz Band: Eltar

P.F. Flyers: Dooley's Ella Ruth Piggee: Triton/San

Diego Ruth Price: Blue Parrot Purk Puncho's Jon Sandoval: Humphrey's Sprague, Plank, and Wofford: Elurio's Stone's Throw: Belly Up Tavern, Doc Musters

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Jaime Valle Trio: Char Place Miki-San West Coast: Cale del Rey Moro.

September 24 & 25

Tuba Marr's Mike Wofford: Blin: Parrot

Everything Else

Julio Aguirre: classical guitar.

Rang Food Bill Brackett: X-rated comedy and music, Monterey Whaling Co. David Bradley: comedy and originals, Jose Murphy's Tom Crowley: variety piano, Beach

Club Art Hall: piano bar, La Maze Steve Hudson: comedy and variety, Boat House, Monto

Orion Due: classical guitar.
Rancho Bernardo fran
Tommy Starle: family
entertainment, Origan Power
Pizzul Lemon Groev
Doug Ulrich: variety piano,
Islandia Hotel
Duel Vernon: variety, Ramada
Inn/Escondido

Adriene Jackson: classical piano

The John Mallon Show: rurnety.

Catamuran Flotel
Melissa Morgan: harp music, Old

Time Cafe
Oh! Ridge: cornedy and music

Inn/Escondido
Jonathon Von Brana and Yesterday
Elvis impersonator, Bahia Hote

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October 1 & 2 JAIME VALLE guitar BILL ANDREWS bass

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HELD OVER STH WEEN! Evenings 7:00, 9:20 stimes, Sat. - Sun, 2:20, 4:40

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All Character Programs Start Friday
THE A BOY
AND HIS DOG
2:20, 6:00, 9:50 (R) 12:30, 4:10, 8:00 (R)

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ATINE ES DAIL Y. Bargain Matiness Mon.—Fri. all performant before 5:30 and Saturday—Tst performance only except Sp Engagements & Holidays, Subject to seet availability.

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Amityville II: The Possession
More horror in a haunted house, with
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two Alabama losers, a beenly-dollar

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A Boy and His Dog

La Cage aux Folles - The homose all proprietor of a hornosexual inight-club, and long time lover of his star drag queen, learns that the son he sied twenty years earlier in a mad moment of heterosexual experimenta-tion is engaged to be married. Commaricate helepathically with arimals, to see through their eyes and to re-cruit a skytinig team made up of an eagle, a black figer, and a couple of seasels. Some resourceful production work, eth (flathis to that seeing-through-animal-eyes girmnick) some exciting and significant enais shots and subjective tracking shots. With Marc Singer Tanya Roberts, and Rip Tern, directed by Don Cosca-relis 1982. The Best Little Whorehouse in Texas - The stage musical retailored to the talents of Butt Reynolds and Dolly Parton, directed by Colin Hogans.

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Dawn of the Doad — George A. Romero's companion pieces to his NIGHT OF THE LIVING DEAD, set

CURRENT MOVIES

ne of mose persons who under no incumstances can admit the possibil-y of there being anything humorous sout, for example, a flesh-eating ombe having the top of his head aced off, very thin like Oscar Mayer's

Days of Heaven — If the Time-Life publishers commissioned a picture book on the Great American Bread Brasker, ca. World War I, they'd prob-ably want if to look like this—a thing you could be proud to place on your coffee table. You never know for sure what the picturesque. Thomas Hart and the one of hem knocks you that on you thick. Hemere Marick, the writer director, appears to be getting deastform interest scene globy, deastform interest scene globy, deastform interest scene and Doordness Lange and pasteres such as Doordness Lange and pasteres such as Androw Weeth and the adocement to externelly careful not allow any to externelly careful not allow any hing disruptives of discordant to enter him immaculate images. He tires, him of the scene of the control of the him of the scene of the books, or maltered effect. By tacking other elements onto the soundiract, the eccentric, modernatic disloque delivery of Richard Gree and Brooke Adams. And there is the pseudo-delivery of Richard Gree and Brooke Adams. And there is the pseudo-delivery of Richard Gree and Brooke Adams. And there is the pseudo-pain apprecision of the pseudo-pain apprecision of the pseudo-pain apprecision of the pseudophrases of the consistence paraphrases of the consistence processing the pseudophrase processing the pseudophrase processing the pseudophrase pseudophrases of the consistence processing the pseudophrase pseudophrases of the consistence pseudophrase pseudophra

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"LOLA" MUST BE SEEN! "LOLA" MUST BE S More intuitive and more pragmatic than much of Fassbinder's previous work. I was somewhat understand more clearly the distinctive qualities of his art. —Andrew Sorna. D Shows Eves. 7:00, 9:15
Mats. Sat. & Sun. 2:30, 4:45
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Inchem — War adventure with Lau-nence Oliver as Douglas MacArtmu; also attaining Bern Gazzara, Jacque-ine Bisset, and Tostrio Manue, direc-ted by Teneco Toung and Haracod (Larimo Cinema 4. Centra 9 Crema (Larimo Cinema 4. Centra Night Shift — Hard-working but not very creative comedy about a prosi-tion ring operating out of the City Morgue. Bon Howard's direction, in only his second feature, starts out with only his second feature, starts out with soon levels off, and later on summons sponly an occasional future. Similarly, newcomer Michael Keaton lets fly with his entire hypérienteic repertore in his office. very creative comonly acoult a possibilities in any operating out of the City and t

(PG) Midnight Fri. & Sat.

SEPT. 29-OCT. 2

(PG) 6:30 & 10:25 pm. 2:00 pm Sat. & Sun.

The day on 355 Set 8 Sen.

The days are 1900 adding mights at 10 adding mights at 10 adding mights at 10 adding mights at 10 adding might adding might at 10 adding might addi

\$2 Bargain hour! Between 6 00 \$ 7 00 pm. all seats are only 32. All matiness are only 52 to

Indian Summer — Lover I space, and a should a Pinner university professor amove suprations as a poet were an array, long-luming dappen in alls and developed professor and a space and a s An Officer and a Gentleman — Your basic basic-training move, with a hard-missed, decided drill sergeard (played with guisto by Lou Gorsett) outlooggang would be felved a relative buildings of the service of Candidate School. It is something of a buzzle why a movie in the day and age would take so long going over these fundamentals, but then, a time over any life thing is sets its mind or e.g., the building-lating discovery. La Paloma
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George Winstan
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HIMN IRE THE LIT LIST ASP
18 6.30 pm & 10.00 pm.
200 pm Sat & Sun DADOS CHARE

The Incubus — Horror film with John Cassavetes. Kerrie Kean, Hellen Hughes, and John Ireland; directed by John Hough. (Carmo Cinena 4: Casino, from 9/24; Clairemont, from 9/24; College, Flash-on Valley, Frontier Drive In. New Valley Drive In. from 9/24; South Bay Drive In.

Lad print philippina. Another of Michael Cacoyanna's essays on the topic, "Is offered Trade pheal?" He arqueen, and he persuades you yes. This more present program of the persuades you yes. This work program of the persuades you want from the persuades of the persuade

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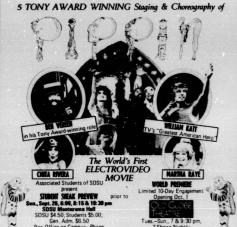
Politergelet — In what has been billed as: The first read phost story. The fifty and phost story is elso an polity calculated, though, the human and produced and sometime states are eventures as a stress and the production of the story of digestering events as the production of the department. If the terror factics are poorly calculated, though the humor factios are women os on as the refert-tation of the properties of the calculation the suburban family from sympathy. With Charg 1 Neison, Jober Milly with Charg 1 Neison, Jober Milly facilities of the suburban of the rected by floor Hooper (though Speeberg has made an export factor that tool) 1982. (Canno Cinema 6, Valley Circle) (Canno Cinema 6, Valley Circle)

-L.A. Herald

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downs in this chapter of the Rocky saga, and more action as well. With Talia Shre, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. "Cinema Plaza S: Escondido Drive in, from 924-Platkway 2 Sports Arena 6. University Towne Centre, Vogue)

The Secret Policeman's Other Ball
— Concert him with comedy provided
by John Cleese, Michael Palin, Peter
Cook, et al. and missic provided by
Peter Townshend, Eric Clapton, et al.
clirected by Julian Temple and Roger
Graef.

Smokey and the Bendit — With characters called The Bandit, Mr. Big, and Sheriff Bullord T. Justice, you might anticipate allegory, but you get nothing more than Southern-fried Keystope Kons, Saliv Feldr as a chin-

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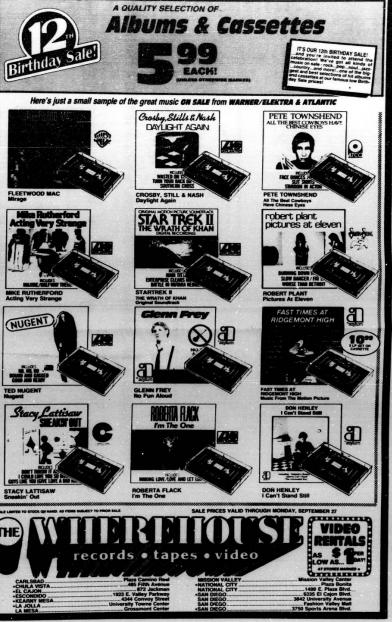
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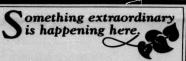
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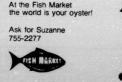
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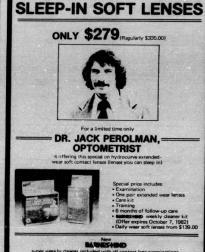
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ADDRABE PUPPES Father is purched Alaskan mala-muse: 4 males, 6 females, 480-2716. PENALE MIDITAL HOA very rate, 3-1/2 long, with small cape, 1200/best, John 463-2496. FREE KETTENS: gray with white vest & millions, gray & other solid long/short hair, male & firmale: 287-3430, seep bying.

ACCUMBLAN for sale, 60 gallons, some accessories. Sie new, 140, 278-4805 evenings. He Must see, you'll love them. Sumese mother Litter trained shoes Susseme 452-9060 s8598 or 404-1407. FREE TO GOOD HOME. 7 year did St. Bernard min. Neutered Beautiful Cog. 484-4586.

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READER PURSONALS tread: First annual Reader Per-sonals party will meet at the Babbia Piek Fountain noon funday, September 26, 8YOB & Junch, Name Sags provided. is THE SWAP MEET the end of the line for ourned-out performers?

DIFFANY, when people with whom you share your life sem like strangers, when xive seems only to bring you pain, remomber I am here. Carey. DOUG TRUILLO, where are you? Long one no see. Contact Jay J. or Mary M. Scripps Banch number.

HECTOR you're the man of our dreams. Wetnout you life would be miserable. Diane & Carla. CREATIVE MANuscriss artistic wisman to give each safe meaning. Willing to work at building relationship. At-tractive body/sour. Picture, Box 8391, 921-02. LADIES, are you became nearted neglecters or possess some other alment? Well, have no fear, cause Dr. Feelgood is nere. PO Box 12505, San Diego, 92112.

CREATIVE BUSINESSMAN, 30, compountly incarcom-ided sents idea sharing letters with woman needing supporture main french. Novae C-22879. CMC(E) 6127. Box A Sen Luis Obligo, 77409. CARING GENTLEMAN, mid-40s, seeks man for sharing increase. Rease write details. PO lists 22274, San Diego, CA 92122.

SNICKLES, you know I love you & somewhere you know I'm safe. TK is a 2nd choice. Grab the brief ring, baby, love, Smiley Face.

ALICIA, your heart has wings, so let it fly Let it nut free of lear. Nowhere if you cut it right decomes just now & DIZZY, that some men come & go, leaving seeds behind to grow, is indeed unitar, but some men do care, maybe you should by Teddybear.

LONELY SAN DIEGO area white male. 31. desces female correspondence, age unimportant. Write Steve Assers. No. 46648-098, Camp. PO Box 1500, El Reno. Chathering 27036, INC. ACKESTACES.

SINGIBLE, true-eyed mare. 13 supportive affectionate, desires needing woman to share the desert, arts. con-versation, augming perceptions. Bill, Box 5201, San Di-ent. 9205

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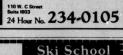
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CONDO TO SHARE in Claimmort, near Minal College.

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mJOMMATE NONSMORING warred to share 4 bed-room house in Mrs Mesa. 1/2 upities. 1250. Also 566-4197. 454-4531. NICE WEST CLAREARONT house wen 2 bedrooms in need of a ringuissisk female recommute. 1/2 upition. 1225 Furnishes. 481-0109 after Spin.

ACCUMENT DATE (ACCUMENT DATE OF THE PROPERTY O

ROOMMATE WANTED Ownlarge roominal bedroom with den, construct Mission Valley Pool, jacutzs, very quet and onun. 1250, first and last Carry 296-0130 EMPLOYED WOMAN, 40, were multipudenous sterling guilding wares rosen to rest for month of October, I 3001 bitche, dans, or cook, 292-6392.

WOMAN TO LIVE in healthy place with numbered Own Sedroom. 1185 month including utilities 584-1664

WANTED TO SHARE, house or apartment. Woman with 5 year old child. White and utilizes no higher true 1775 are morth. Jean 237-9279.

RODMMATE WANTED by September 30. M/I nominous, dean, for house in Chemistre, own bath \$200 plus uplices. Bob or Dave 277-7874 evenings.

FEMALE ROOMMATE wanted for large detached room in data: Hilkrest home. Peaceful atmosphere with pri-vacy. \$210, 299-7351. FEMALE ROCHMMATE wanted to share Bonks condu-includes pool & jacuse privileges. Hefer quest young professional or serious student. \$100 month plin. \$1/2 usbest. 287-1913.

MALE VEGETARIAN housemake wanted for quert rousehold No smoking of anything. Cheft room in Bay Park area. \$200 month: 275-2431 anytime, it ave

NEAT CONSIDERATE person wareed October 1, share spaceous, farreshed tobaccolers, Normal Heights house with planes, yard, HBCL and easy-going male. \$175, total monthly Doug 99:2-3748.

PACIFIC BEACH. Share 3 bedroom house with 2 straight hand working males. 1250 mores. Austable October 1, 270-6955 before noon.

LPAYVERSITY CITY home to share, large pool and yard. No children or pres. 1285 plus ucities. Available Oc-toor 1: 453-1226.

ECOMMATE WANTED to the in later duplest Facility Beach area beach nearby Looking for financially stable Condy student. 1225 month. 30% updates. Many

LOCKING FOR RESPONSIBLE, clean, nonsmoking female, to share 2 bedroom nouse, \$175 a month plus 1/2 utstoes. Central location, privacy and washer in-cluded, keep trying, 278-8810. FEMALE ROOMMATE warend to stare 3 bedroom house near Mission Bily with student, \$188.34, 1/3 uplifor & depose, Gary 275-5758

CLAREANONT Responsible person to share 3 bedroom house Garage freplace cable/HBO nice yards patio, peta? 5215, feet & last. 525 depose, 1/3 utations. Geoff 273-1425.

FEMALE ROOMMATE to share large beautiful home in University City with all the americals. Maid & gardener included. Share unitaries. 1225 are moved. 453-0601

Rental Agencies

SANE, PBVANCIALLY relucte, clean recommute warted to share house with idensi-minded man and 6 year old son. 1225 & 1/2 utilities plus deposit. 281-1067.

promis VALLEY, 2 bedroom just 1825, tenons yans, jets, welcome, might applications (#4678) Televiers (%) 12as, open 9-7pm; Choline your next home home ne very largest selections)

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SCUTH MISSION BEACH, small unturnated 1 bed-room apartment near jetty, year round, parking, no pers, \$320 including utilities, 299-2153 weekdays. Z BEDROOM FOWNHOUSE. 2 car garage. 1-1/2 buts. crisure appliances, frequence, but , say to, dryer, near pouch, slept just fraction form, fine. 3 1 september 1 stars, 220-4788 or 765-1711.

BENE LIPCRACED 3 bedroom, 2 bath condo in Clare-more with poon, spale, private backyard. Wale to knock & thropping, 1575, 202-1994. If SEDBOOM APARTMENT, usiners paid Golden Hilb. Indicate the condoction of th WARRIST CONDO "Inn on the Park," pool cabet, lens, parking furnished 3195 weekly, lins by the morth. 533-0785. No pers. Chief to shops & beach 1375-1930 toning Street, 273-0790. PROFESSIONAL WCARMAdenes to mediganise de-mon, gar use auction in houseful selfs may com-pose the professional based on the com-posedanist based processed, support of the composition of the compositio

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LARGE DNE REDICOM untained aparties: As tractive grounds come to SOSL Source emigration do positive unitained above, lauredy code. Adults, no pers. 1755, 284-2736.

ESCONDIDO, PEPPERBODO condos, 1 pedición - bath, upicars baciny, catredial celling storage den withins pool jacutza. Adults only Australia Expansiva. 25: 1330.0 Directly 254-4556 or 563-5475.

FOR EENT 2 decision, 2 bits vecurely conduct covered partially distributed and partially distrib LEUCACIA 3 bedroom 2 bith house with double gar-age, 1/3 are, 3 years ond 1625, find last \$200 organia. House primarily find the state of the state

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EARRINGS

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PACHIC BEACH: 3 bedroom 1 buth huge eving room with freploce, free Gundry, 1 block bay, 6 to occur, partent cure. 1700, 270, 944. FOR REAL IN Encircus, 2 decreases, 2 decreas

THE READER PUZZLE

ght. The letters are strung seether, touching, in correc

out, then fill in the spaces

By Don Rubin
Each of the figures at the right is a word formed from the phabet shown at the bottom

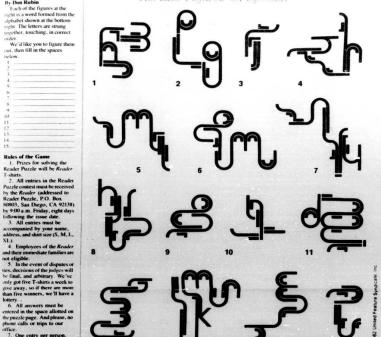
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25 Figures Of Speech



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Winners of and Answers to Reader Puzzle #223,

7. One entry per person.

The Starring . . . puzzle starred William Shatner (Captain, later Admiral, James Tiberius Kirk) and Leonard Nimoy (Mr. Spock) of Star Nimoy (Mr. Spock) of Star Trek. Dr. Spock is a pediatrician, not a Science Officer, but we accepted it. The common errors?

The common errors?
Richard Nixon and Ronald
Reagan, believe it nor not.
Richard Dreyfuss (wrong
movie), Ricardo Montalban (right movie), John W. Hinckley Jr. (slow-motion videotape replay), and a stellar supporting cast (Agnew, Haig, Miss Piggy, etc.) rounded out

aboard. The T-shirt winners are: 1. Mary F. Clauss, San Diego 2. David Holbo, San Diego 3. Grant Mayer, San Diego 4. Gary Carr, San Diego 5. Georgina Zachau, San Diego

