

City Lights

City Lights

The Show Must Go Off

San Diego's only black-owned radio station, XHRM-FM (92.5), has just canceled its only program devoted to black culture. The show, called "Reggae Fever," was both co-hosted and sponsored by Melinda Cheatum, the flamboyant owner of The Prophet Vegetarian Restaurant. The station's general manager, Vince Mickens, says, "We understood the cultural value of the program and we all felt very strongly about it. But in today's economy, something's gotta give somewhere."

Cheatum retorts that the station just three months ago increased the charge from \$225 to \$300 for the two hours of airtime (from 11:00 a.m. to 1:00 p.m. Sunday). The year-and-a-half-old program featured not only reggae music but also a potpourri of guest interviews, health-food tips and other features. (On the final program, for example, Cheatum had a visiting African tell about the role of drumming in Ghanaian village life, while another guest informed listeners about an Ethiopian martial art called Bata.) Furthermore, Cheatum says the station management did not sit for a further rate increase before cancellation. "If they would have told me that they wanted extra money, I had extra sponsorship lined up," she says. However, Mickens says he

calculates the commercial value of the two hours to be worth at least \$1400. He says he didn't ask Cheatum to pay the \$1100 difference because "we knew for a fact that they couldn't afford it... based on our knowledge of their credit standing with us." (In place of "Reggae Fever," Mickens says he will probably run one hour of gospel music, followed by an hour of "Pop Twenties" black music. Cheatum insists that the latter is "nonsense music.... It's this I-want-to-go-to-bed-with-you stuff. It's not lifting their consciousness.") Cheatum only learned about the cancellation on the day she was scheduled to tape a show that would have been aired October 3; the taping session did not take place, and "Reggae Fever" was through. Mickens says the station didn't give her any advance warning of the acting because of fears that Cheatum might complain about it over the air and call for listener support.

Despite the nasty tone, Cheatum claims that "the phone has been ringing off the hook" at her restaurant, with calls from unhappy "Reggae Fever" fans. She says she's also organizing an October 28 rally to try and convince XHRM to relent. Mickens doesn't sound worried, based upon what the station has heard about the ex-cancellation. "We've gotten just three letters, two postcards and a handful of calls," — J.D.

definition of a street gang (one café owner refers to them as "rangers"), and our image of some kind, money-hungry gangsters may be more fitting, but regardless of their definition, the gang detail here doesn't want them to take root and flourish as they have in Orange County. So the cops are aggressively following any whiff of a lead. Which is all they had that Saturday night. "From confidential sources we heard there were problems being instigated by these guys," explains gang detail officer Jesse Almos. "The only way we could identify them was to take pictures and show them to these sources." None of the young men in the photos, says Almos, turned out to be identifiable as troublemakers by these confidential sources, and he admits that "we were really kind of grabbing at straws."

A civil libertarian attorney could have a ball with a case like this. "They came in just like the communists," recalls Minh Danh, who's still got lumps and bruises to show for his night of billiards. He'd like to pursue a case against the police, if he knew how to find an attorney. But as for the owners of both the Ngoc and the Tayet, their view seems to be a curious reverberation of the old destroy-the-village-is-better-than-lose-it syllogism. The owner of the Ngoc, who asked not to be named for fear of reprisals, wrote a letter of protest to police chief Bill Kolander. The letter stated that he'd lost seventy percent of his business after the photo raid. But he didn't send the letter. "I not send because I need police," he explained. "Everyone need police. Maybe the police do more than they need... not that all right, even it hurt me. But not hurt forever. Maybe someday the people come back." — N.M.

And Leave The Upscale Demographic Broadcasting To Us

San Diego Transit bus routes break even about as often as Rolf Reinhardt, misses a point after kick, so when special buses carrying Charger fans to and from the stadium turned a \$10,000 profit last year, it was cause for celebration. The transit company dreamed up a new motto for the game buses — "Ground, Croyell to the Stadium." — and spent \$1250 to punch out 5000 buttons for bus drivers and their Sunday passengers. The lapel-size advertisements, it was hoped, would generate more interest and ridership, but since the Chargers' locker games, the buttons and the promotion will probably not do much for next year.

Still the transit company's other publicity stunts continue. This year the bus company will spend some \$240,000 on advertising and public relations. About ten percent of that goes to the mundane chores of keeping passengers abreast of the timetable and schedule changes and route additions, usually through new paper ads. The remainder goes to a more creative use aimed at boosting ridership on the \$33 million bus system, which is forty-eight percent supported by state and federal revenues. This week the first television spots promoting the bus company's "Winners Ride the Bus" sales, prizes were aired. The contest is designed to entice commuters out of their cars and into the bus, where drivers will hand them entry forms for sweepstakes prizes that include trips to London and Las Vegas. The prizes are given to the bus company by firms who in return get advertising space on bus boards, but the transit system is spending \$40,000 to publicize the giveaway. Later this year comes another \$40,000 TV ad campaign, this one also promoting buses, but minus any prizes. Another \$10,000 has been allocated for special projects, including the printing of 5000 "Winners Ride the Bus" lapel pins, advertising directed to the disabled, and special route promotions (several thousand was spent last year to tell riders that Route 30 was extended from University City up to Mira Mesa).

The company's marketing department also employs the Stowers Company for advice on public relations and advertising. "They show us how to write [press] releases — how to tell the good news and explain the bad news," says transit marketing director Deborah Welter. Stowers received \$35,000 from the bus company last year. This year the public relations firm hiked its fee from fifty dollars to sixty dollars per hour and its billable hours for \$500 in the first three

months of fiscal 1982-83. And the bus company is again using the services of Jerry Hager, a.k.a. "Kano the Mime." Hager charges thirty-five dollars per hour for public appearances, which marketing director Welter says "helps to soften the image of the transit company as a hard, impersonal bureaucracy." Hager took home \$3000 of the bus company's money last year.

The benefits of advertising and public relations are, Welter admits, difficult to assess. Ridership is not a proper indication of how well the marketing program works. Welter says, since there are "so many factors involved in how many people ride the bus," (Nineteen percent fewer riders took the bus in 1981-82 than in the previous year, in part due to fare increases, the competition from trolley service, and increased unemployment.) Welter argues that advertising is successful in increasing commuter and

specialty route revenues, which frees up money to fund routes that lose at the fare box. For example, the expansion of Route 30 into Mira Mesa now pays for itself, a success Welter attributes to the publicity campaign.

There's no such beneficial tradeoff at San Diego Gas and Electric, which this year will spend more than one million dollars in local advertising. The biggest portion of that budget — \$550,000 to date — goes to "conservation" advertising. Paid for by stockholders, this relatively new form of publicity attempts to bolster the utility's battered public image and explain the dramatic increase in rates and what the company is doing to avoid future rate hikes. The three ads developed for this year's "issue" campaign spotlight company president Thomas Page; the most recent

and that advertising is the best method for meeting those goals.

Johnson has a staff to handle advertising, but the utility uses the Phillips-Ramsey advertising agency for consultation and placement of the ads. Most agencies work for a percentage of the advertising they place, but SDG&E instead pays Phillips-Ramsey on an hourly basis, though Johnson declines to say what that fee is or how much of the annual advertising budget it accounts for.

SDG&E also will spend \$173,000 this year on "issue" advertising. Paid for by stockholders, this relatively new form of publicity attempts to bolster the utility's battered public image and explain the dramatic increase in rates and what the company is doing to avoid future rate hikes. The three ads developed for this year's "issue" campaign spotlight company president Thomas Page; the most recent

newspaper ad showed Page strolling the supermarket shelves for a good deal on a can of soup while assuring readers that he shops for energy "the way you shop for groceries." Johnson says the ad budget for these image boosters is too small to include television, but the radio and newspaper budget is extensive — the ads are translated into Spanish for broadcast on five radio stations and the local bilingual newspaper *La Prensa*, as well as a host of mainstream radio stations and newspapers and magazines, ranging from locally distributed editions of *Sports Illustrated* to San Diego *Magazine* and San Diego *Home/Garden*. Another local ad agency, Knoch and Mench, has the SDG&E contract to produce \$20,000 in safety advertising and \$178,000 in recruitment brochures and ads directed toward college graduates with desired job skills. — P.K.



Melinda Cheatum

Hearts And Minds

The conviction began just a few minutes after twenty-one-year-old Minh Danh arrived at the Café Ngoc, a small combination coffee shop and billiards hall at Forty-sixth Street and El Cajon Boulevard. He'd gone there this Saturday night late in September to mingle with friends and shoot some billiards, the loser picking up the tab for the ice cold coffee. Flash. He turned around and there were six men wearing shoulder holsters and street clothes, ordering everybody to drop their pool cues and line up against the wall. Flash, flash. The plainclothes policemen and actual members of the San Diego department's gang detail, started frisking each of the twenty or so patrons, all of whom were young, male, Southeast Asian immigrants. After each one was frisked, his name was taken down — flash — a Polaroid snapshot was taken of his face. Apparently the cops weren't in a mood to answer questions. When Minh Danh's turn came, he insisted on knowing why they wanted his photograph. Flash. There was a blow to his head, and then another and another, and witnesses say (Minh's memory gets hazy here) two cops held him up while a third shot a picture of

his translucent face, then they arrested him and took him away. Before he was booked on suspicion of resisting or obstructing the lawful actions of a police officer, he was taken to a hospital for stitches on his scalp.

After the police departed the café, most of the customers left also, and since that night, the level of business at the Café Ngoc remains far below what it was before. This is also true of a Vietnamese café down the street, Café Tayet, where the cops repeated — flash — for the same purpose after completing their business at the Café Ngoc.

Charges against Minh Danh were dropped last week, he supposes, since his name wasn't called when he went to court on the date required by the piece of paper they gave him when he left the jail later that night. The police mission was evidently not to arrest uncooperative Vietnamese billiards players. According to the cops, the gang detail was acting on information from "confidential sources" that certain individuals who might have something to do with nascent Indochinese "gangs" were hanging out in the two cafés. For the past few months the gang detail has been actively interested in the rumored formation of new gangs in the refugee community. The Café Ngoc, the Café Tayet, and the Café

Pleiku in Linda Vista have been fingered by the police as possible breeding grounds for such groups. Each of these businesses has had a suspicious incident that piqued the interest of the gang detail. Both cafés Tayet and Pleiku were robbed by Indochinese in early September, and there was a stabbing at the Ngoc in July. The police have been hearing vague reports of protection rackets, in which Indochinese shop owners are extorted for money in return for "protection." These groups don't fit the generally held

Minh Danh

definition of a street gang (one café owner refers to them as "rangers"), and our image of some kind, money-hungry gangsters may be more fitting, but regardless of their definition, the gang detail here doesn't want them to take root and flourish as they have in Orange County. So the cops are aggressively following any whiff of a lead. Which is all they had that Saturday night. "From confidential sources we heard there were problems being instigated by these guys," explains gang detail officer Jesse Almos. "The only way we could identify them was to take pictures and show them to these sources." None of the young men in the photos, says Almos, turned out to be identifiable as troublemakers by these confidential sources, and he admits that "we were really kind of grabbing at straws."

A civil libertarian attorney could have a ball with a case like this. "They came in just like the communists," recalls Minh Danh, who's still got lumps and bruises to show for his night of billiards. He'd like to pursue a case against the police, if he knew how to find an attorney. But as for the owners of both the Ngoc and the Tayet, their view seems to be a curious reverberation of the old destroy-the-village-is-better-than-lose-it syllogism. The owner of the Ngoc, who asked not to be named for fear of reprisals, wrote a letter of protest to police chief Bill Kolander. The letter stated that he'd lost seventy percent of his business after the photo raid. But he didn't send the letter. "I not send because I need police," he explained. "Everyone need police. Maybe the police do more than they need... not that all right, even it hurt me. But not hurt forever. Maybe someday the people come back." — N.M.

valuable, than the zoological specimens. So local botanists and plant fanciers were shocked to learn last week that Ernie Chew, chief botanist at the zoo, had resigned after eleven years on the job. Though he doesn't want to foment trouble, and is therefore reluctant to speak freely, Chew acknowledges that he quit because of a series of disagreements with the zoo's new general manager, Terry

Winnick. Winnick's background is in zoology, he is a former University of Southern California executive who took over at the zoo last year. "I'd say I'm only the first casualty," Chew predicts, hinting at seedlings of discontent growing among zoo staffers.

Chew's problems with the new management stemmed from what is perceived, and referred to by insiders, as the zoo's embrace of a new "Tuscan" sensibility. Chew is known and respected worldwide for his work on the zoo's botanical collection, so when Winnick started suggesting that Chew dig up patches of grass and plant colorful mounds of marigolds and zinnias instead, botanical purists detected a dangerous leaning toward Disneyland shirk. (No matter that most tourists probably have more appreciation for marigolds than Madagascan palms.) This subtle shading of values was also reflected in the blocking of a pathway that led to the bird and primate mesa, and the retooling of it so that visitors would have to pass a food stand before entering. Little things,

But taking orders from a man whose forte was entertainment and whose balance sheet orientation was becoming daily more visible — this galled Chew.

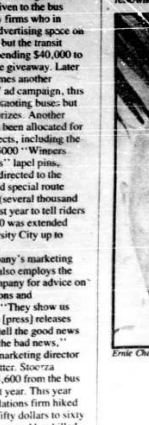
The little things swelled and burst when Chew openly disagreed with Winnick over the choice of the new trees to be placed in the zoo's parking lot along Park Boulevard. Last spring most of the parking lot's landscaping and irrigation was ripped out in order to resurface and expand the lot. An outside architect was hired to redesign it, but in Chew's opinion the new trees would take too much maintenance and water, which would have to be pumped from a water truck. Chew preferred to plant native California trees, which would require less tending; the proposed, nonnative trees were the Tipuana type and the silk tree. When Chew expressed his disapproval to Winnick, the general manager, according to well-placed sources, countered with what Chew considered an ultimatum: get on the team or get out. Winnick denies any such scenario and insists the parking lot issue didn't figure in Chew's decision to leave.

He simply decided to resign," says Winnick, who adds he asked Chew not to go. Chew went. — N.M.

Mr. Chew Could No Longer Dig It

As columnist Herb Chew says, San Diego is famous for its zoo, its zoo, and also its zoo. He should have added that the zoo isn't just a zoo, but also a garden: the botanical collection is almost as renowned, and actually more

valuable, than the zoological specimens. So local botanists and plant fanciers were shocked to learn last week that Ernie Chew, chief botanist at the zoo, had resigned after eleven years on the job. Though he doesn't want to foment trouble, and is therefore reluctant to speak freely, Chew acknowledges that he quit because of a series of disagreements with the zoo's new general manager, Terry



Ernie Chew



Photography by Jack Tuck

Straight from the Hip

Dear Matthew Alice:
Why do all newspapers, including the Reader, have to make my hands so filthy? Can't they use an ink that won't rub off? Do they still use PCBs in newspaper ink?

A.W. Mission Beach
Come on, A.W., you're not reading immaterial documents; you're looking at tomorrow's garbage pail liner. My bid doesn't complain about getting his feet all inky from waiting around on the Reader in the bottom of his cage. So lighten up, okay?

You've got filthy hands because of money. The bottom line is that it is far cheaper and much more practical to produce newspapers using oil-based inks than water-based inks. All inks used in offset printing need a transfer vehicle to get the pigments onto the paper, and oil and water are the two common bases for most inks. Water-based ink dries almost instantly and leaves a surface that doesn't rub off; oil-based inks, however, penetrate the paper and don't dry nearly as quickly, thus leaving pigments on the slightly wet surface (and on your hands). Secondly, newspapers use the cheapest paper available, and this stock will not mix with water; water will in fact "break" the paper and leave it soggy, unprintable mess.

Money is also one of the reasons PCBs (polychlorinated biphenyls) are not used in newspaper inks. One chemist with a press in Berkeley stated adamantly that PCBs are not new and never have been used in ink, first because they are far too expensive, and secondly because they would perform no function in the ink.

Another difficulty with printing newspapers is caused by the size of the presses and the length and quantity of the press run. Books and periodicals can use drying agents in their inks that will result in stable surfaces, but the agents cannot be added to newspaper ink because they would dry in the press rollers, creating the need to stop the presses and clean the rollers — something a paper on a deadline, with hundreds of thousands of pages to print, cannot afford to do. The shiny, coated paper may



Illustration by Rick Gray

magazines use also enables them to use ink that will dry rapidly, and sometimes the paper is heated to speed this process. Some commercial printers even apply to the paper a film of silicon that seals the ink in, but this is a very expensive process.

Money is also one of the reasons PCBs (polychlorinated biphenyls) are not used in newspaper inks. One chemist with a press in Berkeley stated adamantly that PCBs are not new and never have been used in ink, first because they are far too expensive, and secondly because they would perform no function in the ink.

Dear Matthew Alice:
I have two tattoos I would like to have removed. I recently heard of a removal technique that uses lasers and leaves no scars. Could you please tell me who in San

Diego performs removals by this method and what the cost is?

Steve Bulger Del Mar

First, consider this. In Japan there is a long tradition of tattooing, known as irezumi, in which the person's entire body is given a tattooed "suit." The elaborate designs cover nearly every square inch of skin (the hands and face excepted), and cost thousands of dollars to apply. And though the art of tattooing has fluctuated in its social respectability, at least one private museum has been devoted to a display of these tattooed skins — or so writes Robert Brain in *The Decorative Body*. An interested patron of the art would make a down payment on a tattooed person, and upon that person's death would actually claim the tattooed skin for display in his

collection.

But if this doesn't sound appealing to you — if you don't want to move to Japan and become a walking tattoo display — removal may be a better alternative. Traditional methods of removal, such as abrasion or surgery, are more or less successful depending upon the size and location of the tattoo and its depth beneath the surface of the skin. Excision may leave anything from a simple line scar to a major series of jagged scars. Abrasion of the skin with chemicals, mechanical brushes, or salt removes layers of the skin and can be fairly successful if the tattoo is superficial, but it usually only leaves the design.

Lasers are now being used to remove tattoos, and seem to offer some advantages over the traditional methods. Foremost is the selectivity given by a laser. The beam of light from the laser in effect vaporizes the pigment in a tattoo, and can be focused almost totally on those pigments. Heat energy is absorbed by the pigments but to a much lesser degree by nearby tissue, thus minimizing scar damage. As with the other methods of removal, the effectiveness of the process depends upon how deeply the pigment was applied. Almost any tattoo will leave a mark when removed, but those in which the pigment is well beneath the surface (as in most home-applied tattoos) are not removable even by laser.

Only one physician in the county currently uses lasers to remove tattoos, as far as I could determine. He is Richard Fitzpatrick, and he has offices in La Jolla and Encinitas (phone 454-0301 or 753-0277). The cost is very roughly between \$300 and \$1000, and depends on many factors about which he can advise you.

Get a tattoo you need removed? Get it "straight from the hip." Write to Matthew Alice, c/o the Reader, P.O. Box 99083, San Diego, California 92108.

BANKRUPTCY INFORMATION

Are you overburdened by debt? Well then, join the ranks of millions of Americans. Current economic conditions are forcing more and more people to become financially overextended. Many of these people are finding relief in the U.S. Bankruptcy Courts. In fact, almost a quarter of a million bankruptcy petitions are filed every year.

BANKRUPTCY IN A NUTSHELL
Bankruptcy is a procedure which allows a person to get a fresh financial start by declaring bankruptcy, you eliminate most of your debts and are allowed to keep most or all of your property. In some cases a bankruptcy will even prevent a foreclosure on your home. Bankruptcy will protect you from lawsuits filed by creditors and also enforcement of our judgments, garnishments, repossessions, evictions, etc. Bankruptcy will even stop or delay a proceeding in state U.S. Tax Court. If you are a debtor with regular income, you may qualify to file a special form of bankruptcy called a Chapter 13 plan. This plan will allow you to keep all of your property and assets while you pay off your creditors. A Chapter 13 plan will generally extend your payment terms and reduce your payment amount.

There is no set amount of money you must owe before you can file bankruptcy. However, bankruptcy is a very valuable Constitutional right which can be used only once every six years. It should not ordinarily be used unless you are experiencing serious financial problems.

If your debts are piling up faster than you are able to pay, or your credit is suffering due to your financial situation, then a bankruptcy should be considered. Consult an attorney in your area.

For a free phone consultation, call the law office of:
JEFFERY STEVENS, ESQ.
5252 Balboa Ave., Suite 704, San Diego, Ca. 92117
669-0209



1690 Garnet Avenue,
Pacific Beach
270-9025
Open to the public

HAPPY HALLOWEEN

from Pacific Beach Beauty Supply

Need a special effect for your Halloween costume?
Glitter gel for hair & body.
spray-on glitter & color for hair, clown white, tooth wash, spirit gum & glitter

• 274-9167
• Register Early - Classes Fill Quickly
• Ask Your Employer About Group Rates

Wedding Bands



Gary Gilmore GOLDSMITH

Certified diamonds - Custom design - Appraisals - Engraving - Repair
4919 Newport Avenue, San Diego, 225-1137
Tuesday - Saturday 10:00-5:45

TYPE DUE YESTERDAY?

And you say your type is still not ready? STATS of San Diego offers 24 hour turn around time in most cases. Bring it in on Monday and pick it up on Tuesday! We do offer a rush service, but it is not without its fee.

We also offer a full service for those who require:
• Type • Reproduction Photo Services
• Paste-Up • Design

STATS
of San Diego

1827 3rd Avenue, San Diego, CA 92101
(714) 539-4433

11689 Sonoma Valley Rd., San Diego, CA 92131
(714) 433-1115



LEARNING DIMENSIONS™

"THE RESPONSE TO YOUR CHANGING EDUCATIONAL NEEDS."

Learning Dimensions T.M. of San Diego announces the first session of seminars for the fall season. These seminars are a unique educational approach, providing relevant, knowledgeable information at convenient locations throughout San Diego. Each seminar is led by a skilled professional with outstanding credentials in their respective field.

PROGRESSIVE, EFFECTIVE EDUCATION FULL COURSE MENU: OCTOBER 25 - NOVEMBER 4

MAN IN FORMER T-SHIRT: THE BULKY BITE

What if you had a hunk of meat hanging off your back? This seminar explores the science of bodybuilding, nutrition, and the importance of a healthy diet. It's a must-see for anyone interested in fitness and health.

COST: \$25.00 DATE: OCT. 27, 8:00 PM

THE SCIENCE OF ASSESSMENT

Ever wish you could be a fortune teller? This seminar explores the science of assessment and how it can be used to predict future events. It's a fascinating look into the world of psychics and the power of the mind.

COST: \$25.00 DATE: OCT. 28, 8:00 PM

PERSONALITY AFTER

What happens to your personality after a major life event? This seminar explores the psychology of personality and how it can be shaped and changed. It's a thought-provoking look into the human mind.

COST: \$25.00 DATE: OCT. 29, 8:00 PM

CHILDREN IN THE HOUSE

What happens to children when their parents get divorced? This seminar explores the psychology of children and how they are affected by divorce. It's a sensitive look into the lives of children and the challenges they face.

COST: \$25.00 DATE: OCT. 30, 8:00 PM

EXERCISE TO GET THE PHYSICAL

The benefits and joys of exercise. This seminar explores the science of exercise and how it can improve your health and well-being. It's a motivating look into the world of fitness and the power of movement.

COST: \$25.00 DATE: NOV. 3, 8:00 PM

STRESS MANAGEMENT

How to manage stress and its effects on your life. This seminar explores the psychology of stress and how it can be managed and controlled. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 4, 8:00 PM

MARTIAL ARTS FOR THE BULKY BITE

Are you interested in martial arts? This seminar explores the science of martial arts and how it can be used to improve your health and well-being. It's a fascinating look into the world of martial arts and the power of the body.

COST: \$25.00 DATE: OCT. 27, 8:00 PM

THE WAY OF JIKU: THE BULKY BITE

This seminar explores the science of Jikudo, a martial art that focuses on the use of the mind and the body. It's a unique look into the world of Jikudo and the power of the mind.

COST: \$25.00 DATE: OCT. 28, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 29, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 30, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 3, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 4, 8:00 PM

THE WAY OF JIKU: THE BULKY BITE

This seminar explores the science of Jikudo, a martial art that focuses on the use of the mind and the body. It's a unique look into the world of Jikudo and the power of the mind.

COST: \$25.00 DATE: OCT. 27, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 28, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 29, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 30, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 3, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 4, 8:00 PM

INTRODUCTION TO MARIJUANA

This seminar explores the science of marijuana and its effects on the human body and mind. It's a fascinating look into the world of marijuana and the power of the mind.

COST: \$25.00 DATE: OCT. 27, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 28, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 29, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 30, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 3, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 4, 8:00 PM

HEALTHY MYSTERY: A PERSONAL

This seminar explores the science of health and the power of the mind. It's a fascinating look into the world of health and the power of the mind.

COST: \$25.00 DATE: OCT. 27, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 28, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 29, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: OCT. 30, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 3, 8:00 PM

STRESS MANAGEMENT: A PERSONAL

Stress management is a key to a healthy life. This seminar explores the science of stress management and how it can be used to improve your health and well-being. It's a practical look into the world of stress management and the power of the mind.

COST: \$25.00 DATE: NOV. 4, 8:00 PM

LEARNING DIMENSIONS™ 1346 Garnet Avenue San Diego, CA 92108 274-9167

(continued from page 1)

Taking off his leather jacket, the Italian guy said T.J. had a big problem. "You got a big mission is what you got, and I'm gonna tell you about it," he said. He told me how he and I pushed him closer to T.J., who stood nearly six feet tall and was tough and strong. I heard and knew how to box and fight, so I told him to go up against the pool table in a wrangled, applying intense pressure, so that the veins bulged across his forehead. The Italian guy looked at me and squinted. Everybody heard a grunting rise from T.J.'s throat. Then T.J. dragged him across the room and returned him to the floor. The Italian guy unconscious and left him slump onto the floor, and then T.J. looked awkwardly at me. "I don't know if I can give you a smile!" he turned to Bruckner and another friend, Tony Lefebvre, like a general turns to his adjutants: "Do you want to see something?" somewhere, and everybody else, including you, Nellie, over at the counter remember you didn't see anything and you

The night of that fight T.J. came home late to 4026 Conrad Avenue in Clairemont, to a flat-roofed house, and he crossed the lawn to the hose, turning on the faucet, wetting himself down on his hair and face, trying to remove the beer and whiskey scent that he didn't want his father to notice. Inside the house, T.J.'s father, Rodney, a groundskeeper and maintenance man for Torrey Pines golf course, pushed back the curtains to look at his son

"People tend to think of runners, particularly world record holders, as athletes who ran in college, who were high school heroes. That isn't my story. I've lived on the street."

cross the driveway. The man was angered by his boy's wildness, his unwillingness to obey his father. So he went back to his chair, lighting a cigarette from his pack of Pall Malls, looking at the television, waiting for his son. They confronted each other in the kitchen, Rodney fully intent on enforcing some control over his boy. They stood looking at each other, T.J. smiling drunkenly in some sort of partly crazed way that was a mixture of resentment and defiance and hatred.

"Your goddamned grandfather drank himself into an alcoholic," Rodney said. "I don't want you drinking any more."

The boy did not speak.

"You going to talk or just stand there? I don't want you staying out this late. You hear what I said?"

The boy was still smiling as Rodney's fist slammed into his jaw; then came the warm, coppery taste in his mouth. "Well, you finally noticed I'm alive."

Fighting and violence were a way of life for T.J. because some are born to excel in the intellectual world, others in the physical. T.J., born nearsighted, the problem not diagnosed until he was about to enter his teen-age years, knew only the physical. He went through school until sixth grade never able

to see the chalkboard. He was flunked from the fourth grade back into third. He learned few words and could hardly write. That turned him into himself. The violence came early — he remembers his father slugging him in the chest when he was ten after he came home from playing bingo on the night his grandfather died — but he had no release by words to dissipate the intensity of his feelings. At age eight he had begun boxing, and very well. He channeled his darkness and frustration into his fists. All the way through high school he would be sent into class for talking back. He was absolutely certain he was dumb, that he was below normal intelligence.

Yet in other ways, until the family move to San Diego in 1957, T.J. remembers having an idyllic childhood. He came from Winner, South Dakota, on the Sioux Indian Reservation. Winner was a town that took up where the vast prairie lands ended.

but where the buildings stopped, the prairie took over again. T.J.'s friends were Indian children. Together with Dewey Broken Leg, Butchy Hawk, and Iron Horse, he explored creeks and rode horses and shot rabbits with his .22 and ran and played on the wide-open rolling lands. But that way of life ended when Rodney Key's milk-delivery business went bad. Around

1957, when he refused to switch from glass bottles to cartons, a refusal to change that proved disastrous, certainly financially, and T.J. thinks emotionally, too. Rodney declared bankruptcy. T.J. remembers that one day he cattle in to find all the family possessions — cars, guns, furniture, dishes, radios, television, toaster — on the lawn. A man, calling prices for each item, tried to get the most he could from the people gathered around, some of whom were the boy's friends and their parents. That was how T.J. learned about auctions.

Rodney had wanted to stay in Winner, but his wife said South Dakota was too hard and that California looked better, especially since their friend Donna Steckman had left Winner and moved to San Diego and lived in a small duplex at 5074 Cape May Avenue in Ocean Beach. She had invited them to share her home.

T.J. was thirteen and bitter as an old man when he arrived in San Diego. His parents had left him behind two months with his grandmother so he could finish school. That he resented. His first day in San Diego he walked along the San Diego River jetty. As he gazed at fish jump and the sun dapple the green water, four boys pelted him with rocks on his back and head. He ran.

On his way to a morning class on his first day in any junior high — this one was Marston, his parents having moved to Clairemont — four boys shoved him into the lockers. With an iron rod a teacher took to meet him at the baseball field across the street. Scores of children gathered that afternoon along the fence and on the outfield grass, all of them set against the new boy who walked alone, so the infield. His fists were clenched. All the children T.J. could see were his enemies; they moved closer in a tighter circle. The other boy swung. Three punches in the face from T.J.

knocked him down. That their favorite had been beaten angered the children, and they jumped onto T.J., holding down his arms and legs, kicking and slugging him. T.J. burned inside as outside he was bruised black. That night, when he was home, his parents didn't ask him about the bruise. Typical. But T.J., in his hit-list mind, had memorized the faces of those who had jumped him. By the ninth grade he had fought them all and hurt them and gained revenge. The boy earned his reputation as a battler: he wouldn't back down from anybody. All day during classes he flexed

(continued on page 10)

(continued on page 19)



THE LAW

can be a hassle!

- Personal Injury
 - Auto Accidents
 - Insurance Claims
 - Business Advice
 - Real Estate
 - Divorce/Family Law
 - Criminal Cases
 - Drunk Driving
- BEESON & RAKLEY**
Attorneys-at-Law
2139 First Street
San Diego CA 92101

BEESON & RAKLEY
Attorneys-at-Law
2139 First Street
San Diego, CA 92101
(714) 233-1282

Pacific Beach and La Jolla
**U.S. MALE HAIR
SHOPPE**

for men, women and children
Shampoo, cut,
blow dry \$7
& condition
Perm special: \$22.50
FREE haircut with perm (long hair slightly extra)

Pedicures, manicures
& sculptured nails
949 Turquoise St. Pacific Branch
406-3050 or 273-9770
Sat. & Sun. 9-4, Mon.-Fri. 9-5

COSTUMES



Life's Little Pleasures

Period Clothing & Accessories
Buy, sell, rent, consignment • Monday—Saturday, 11—7
4140 Park Blvd. • 296-6222

**New Personalized
Purse Plate Charms**

Gold \$35
Silver \$15

508 JOURNAL OF DOCUMENTATION

Any message to 7 letters

Call (714) 275-5290 or send M/C or Visa no.
w/exp. date to
B. LLOYD ENTERPRISES
6065 Mission Gorge Rd., San Diego, CA 92121

prices subject to change with gold market.

Add \$2.50 shipping plus 6% tax.

THE CLOSET

Setting the mood...
with the finest intimate
apparel for very special
women.

Teddies - Robes - Camisoles
Merry Widows - Nightgown
and much more.

CONFIDENTIAL

The Divorce Place

- Complete service for do-it-yourself
- Competent professional staff
- Often court appearance not required
- Very reasonable cost
- Flexible payment plans
- Attorney available

276-6096

Old Town
Evening and weekend appointments available

[illegible]



One Step

(continued from page 1)
his abdominal muscles till they became as rigid as a washboard and so tough that the older students used his stomach as a punching bag. He was tough all right, and tense, too.

The first time T.J. was brought into San Diego County Juvenile Hall, he was fourteen and had stolen somebody's checkbook from a car. He stayed three weeks, the longest of his eight visits there, sometimes being brought in for questioning, the police taking him out of class, all the students knowing what had happened, that maybe this time he had been caught burglarizing cars at Ocean Beach or breaking into Coke or candy machines or rolling drunks. A bad place to send somebody like T.J., juvenile hall made him special in his friends' eyes, affirmed his invincibility by providing him with the war decorations that made him a bigger, more daring leader with the Blue Jacks. That first time the police took him in, he was given a pair of blue jeans and blue shirt and tennis shoes

"All day and night all one of the murderers would do is stare at me, so I did pushups, hundreds of them, my signal to them to stay away or I'd kill whoever came too close."

and assigned to a tiny cement-walled cell that had windows made of unbreakable glass with metal crossbars molded into them; the doors were made of thick metal and were controlled by electronic remote control, so that returning from an activity, each inmate waited by his door until staff unlocked it and put the boy in and the door remained locked, each door having a small window slit for staff to look in to make sure nobody tried to hang himself or set fire to the mattress. Nearly every day T.J. would be led into an interview room that had a big table and chairs and soundproof walls. The plainclothes detectives from juvenile division always worked in tandem, their routine always the same — one good guy, the other bad.

"Have a cigarette?" the good one would say while the other looked on.

"Yeah... haven't smoked in a week."

T.J. would light up and the detective would say, "Now Tim, the questions we're going to ask will be in your best interests to answer. Tell me, didn't you steal the checkbook from a brown and white Chevy on February 23?"

"Don't know a thing about it."

"On the night of January 12, didn't you assault two men in the Ocean Beach parking lot?"

"Nope. That wasn't my job."

"Goddamn you, Key," the other detective would say. "You better own up to what you're doing or you're going to be in trouble past your eyes." He'd look down and hard at Key, who would feel his hands clenched into fists, ready to fight.

T.J.'s parents came to juvenile hall, and the boy was sure that the detectives had asked them to come and help break him down.

"Please, Tim, admit what you've done and come home again," his mother Agnes pleaded.

"Didn't do anything wrong, mom."

Maddened by his own stubbornness, you don't tell them what you've done, I'm leaving you in here for good."

"Get the fuck out of here, old man."

Another time, brought in on suspicion of robbing drunks, five or six of them at a time, around Ocean Beach, T.J. was seventeen and needed a shave and the guards gathered the inmates inside the recreation room. In the center was a stool that boy after boy was seated on, where a counselor used the same razor for each boy's shaving. T.J., with bad acne, sat down and the counselor roughly shaved each side of his face till every pimple was ripped open, the blood dripping profusely in red swaths, staining his blue shirt's cotton to a dull red, all this transforming T.J. into a bawling, cornered beast, bereft of compassion, cynical, violently callous. By the time he was twenty-five years old he had been jailed at least twelve times.

...
The first meeting T.J. Key and I had was marked by two things: his erudite knowledge of long-distance running, and my clear perception that he was hiding something from me as he spoke of the Flatlanders, a San Diego running club he helped to start in May of 1980 and whose members are among the true endurance runners in the Western States area, running races of fifty and one hundred miles and frequently much longer. His involvement in this group bore more significance than he was willing, at this initial meeting, to reveal in detail. What detail he did provide concerned running — his passion.

(continued on page 12)



Let us shine your smile.
At Park West Dental Office you can have a complete dental cleaning, exam and four bite wing x-rays for just \$25.00 (reg. \$65.00).
Why pay more?

Park West Dental Office
2555 Foothill Ave., at Maple, San Diego, 234-3314
Terrell N. Teadt, D.D.S.

Expires 10/28/82

Conversation Clothes by Doris MUST LIQUIDATE! OVERSTOCKED!
200 BLOUSES—\$5 and \$10 Skirts—\$5 and \$10
Novelty Sweaters—\$19 (worth to \$40)
Wool combo jackets, skirts & slacks at LESS THAN COST!
Doris Conversation Clothes
7323 Fay Ave., La Jolla 459-8600 (in the alley across from Safeway)
Store Hours: Mon. - Sat. 10-6
For our busy customers, we'll be open this Sunday only, 11-5

1211 OFFICES OF RONALD J. FULLEN
FREE INITIAL CONSULTATION
DIVORCE
CUSTODY, SUPPORT, RESTRAINING ORDERS, PROPERTY SETTLEMENT, AGREEMENTS
BANKRUPTCY
STOP CREDITOR CALLS, SUITS & REPOS
DRUNK DRIVING
KEEP OUT OF JAIL AND SAVE YOUR LICENSE
PERSONAL INJURY
MAXIMIZE RECOVERY BY CONSULTING IMMEDIATELY
NO RECOVERY—NO FEE
KEARNY MESA EL CAJON CHULA VISTA
7808 CLAIREMONT MESA BLVD. 152 WEST PARK, SUITE 150 355 "K" STREET
565-7901 588-5111 425-0810

A Scientific Technique That Really Works!
Inches Off Without Exercise
Remarkably... Trim Machine Gives You The Exercise You Must To Perfect Body Conditioning While You Recline Complete Comfort Reading or Resting.
AS SEEN ON TV...
...effortless technique crams one week of exercise into a one hour visit—and you don't even move a muscle. You get up feeling refreshed, invigorated, and with the sensation of a wonderful deep massage. Tone 'n Trim created a startling effective scientific program for physical fitness and weight loss that includes diet counseling. We are able to firm and strengthen muscles, attack cellular deposits and actually reshape cellulite, thighs and waistline. Give us a little bit of your time and we'll shape you up and slim you down. You'll feel better about yourself and the whole world. Please for an appointment or more details.
CALL 459-4193 TODAY!
La Jolla Medical Bldg. Suite 21
Tone 'n Trim Body Clinic
7255 Grant Ave., La Jolla, CA 92037
Mon-Thurs 9-5 Fri 9-6
Mon-Thurs 9-5 Fri 9-6
American Express, Visa and MasterCard Honored
EASY COOKIE DIET
Delicious!
Lose up to 20 pounds in one month!

89 Great Places including Marshall's,
Clothing Clearance Center, Sav-on,
Von's, Kaleidoscope Jewelry, Lee Ward's

The Right Place — The Right Price
CLAIREMONT SQUARE
Clairemont Mesa Blvd. at Clairemont Dr.

BE NICE TO YOUR EYES
DR. SHELDON KRONFELD
GENERAL OPTOMETRY
CONTACT LENS SERVICES
MYOPIA PREVENTION/CONTROL
4911A Clairemont Square San Diego, CA 92117 270-2770 276-3553
8280-D Mira Mesa Blvd. San Diego, CA 92126 586-9570

20% OFF ALL PRINTING SERVICES
TIMELY REMINDER: As of Nov. 6, 1982, Area Code 714 will become 619 in San Diego. Update your printed matter early & save.
POSTAL INSTANT PRESS
4839-A Clairemont Square (Next to Sav-on)
274-7774

Maternity Wearhouse
Fashionable maternity clothes at discount prices.
2 locations:
Clairemont Square 4869 Clairemont Dr. San Diego, CA 92117
Mission Village 262 Jackson St. El Cajon, CA 92021
Hours: Mon., Tues., Wed. & Sat. 10-6
Thurs. & Fri. 10-9 Sun. 12-5

When at Von's or Sav-on drop in for a treat
WITH THIS COUPON
Yogurt Cone 50¢
reg. 65¢
ALWAYS 7 OBSCURE FLAVORS TO CHOOSE FROM
Expires Nov. 28, 1982
Mon.-Sat. 10-30 to 9-30 Sunday 11:00 to 9:30

WHOLE WHEAT PIZZA!
Now! **SALAD BAR**
FREE! Served with any purchase of \$7.00 or more (dine-in only), with this ad only. Good through 11/15/82.
We're dedicated to making America's favorite "Thin Crust" both delicious and nutritious!
THE LEANING TOWER PIZZA
Clairemont Square Shopping Center 3982 Clairemont Mesa Blvd.
CALL 274-4840 NOW

Fun 'n Folly
COSTUME & NOVELTY SHOP
HALLOWEEN HEADQUARTERS
Costumes & Accessories
Masks • Wigs • Beards • Make-up • Leotards
Free make-up instruction sheet
Clairemont Square Shopping Center 4863 Clairemont Dr. 274-7483

Fashion Gal
CORDUROY PANTS Everywhere \$24 Now \$10.99
OXFORD RUFFLED BLOUSES Everywhere \$28 Now \$9.99
OXFORD SHIRTS Everywhere \$17 Now \$6.99
Fashion Gal
Clairemont Square 4707 Clairemont Dr. 275-3210

Books To Color
from dinosaurs through the Middle Ages to the distant past—we have over 100 coloring books from Dover, Bellerophon, Troubadour & Stemmer.
Our phone is answered promptly
Call us first
Open Evenings 270-3304
Clairemont Books
Clairemont Square Shopping Center 4863 Clairemont Dr. at Clairemont St.

SPECIAL PURCHASES!!
Philippine embroidered Blouses \$16.99 value \$34.00 Sizes 38 to 42 only
Lo Roy Cardigan Sweaters \$21.99 Value \$30.00
Better Fashions • Better Prices For Larger Sizes
BIGGER 'N' BETTER
On the mall opposite Marshall's • 270-4011
or our easy layaway plan

How to please a woman
You with a Bulova for Christmas
3974 Clairemont Square 276-1010
McGinn

We're Tuning Up For Winter
With Pat's...

PRE-SEASON SKI BONANZA

Starting Saturday, October 23rd
at all 5 stores.

SAVE 20% to 50%

You'll discover a "Motherlode" of savings when you see the tremendous values Pat's offers on ski equipment, clothing and accessories, plus storewide reductions in every department. It's Bonanza Ski Sales like these that made Pat's... The Season Veterans For Over 35 Years!

Special Feature To Our
Ski Bonanza...

**KIDS FAMILY DAYS
SKI SWAP**
October 23-24
at all 5 stores.

Bring the clothes and equipment
your little skier has outgrown to any Pat's.
You can buy, sell or swap and save.

**PICK RIDGEWAY'S
"PAK AT THE
TOP OF THE WORLD...
MT. EVEREST,"**

a slide show
journal featuring one of the world's
greatest natural treasures. Call
your nearest Pat's for each
store's special engagement
date and time.



STORE HOURS:
Mon-Fri 10-6/Sat 10-6/Sun 10-5

San Diego, 3081 Clairemont Dr. 714/746-4611
Santa Ana, 2235 N. Tustin Ave. 714/834-0000
Huntington Beach, 9100 Adams Ave. 714/963-4555
Redondo Beach, 15 Palms Verdes Blvd. 310/379-6551
Belmont Shore, 5332 E. Second St. Long Beach, 213/434-7461 714/952-9365



One Stop

(Continued from page 10)
Most people will never even consider joining the Flatlanders, since the price to pay is too high, not in dollars and cents, but in strength of body and mind — the will to run one hundred miles in less than twenty-four hours. That accomplished, with a two-thirds acceptance vote from the other forty members, the club may have a new member. Besides being president and publishing the chatty *Downstream Digest* club newsletter, as well as constantly writing articles for magazines such as *Runner* and *Runner's World*, Key has become the Flatlanders' spiritual hub. He has extracted as much personal meaning as he can from the strain of running great distances.

He spoke of a trip he had just made to Mexico's Barranca de Cobre (Copper Canyon), taking a train halfway between Los Mochis and Chihuahua, hopping off at a site known as Divisivo, hiking down into the canyon, the air smelling thickly of sage, footpaths from thousands of years of travel having been hollowed into the boulders along the trail he waited. At last he reached the Tarahumara Indians, some of whom were wearing colorful feathered plumes, others with red cloth wrapped around their foreheads, the tribe's men and women known for their ability to run for days with little or no rest. For several days the Key ran among the Tarahumara, the women smiling at his pace, some of the younger men joining him as he ran. "Running is very spiritual with them; it's their belief," Key told me as we sat inside the small guest cottage in which he lives in back of a home on Mission Way in Chihuahua. "That they run is an everyday fact of life. Running for a Tarahumara is the same as eating food for anybody else. In many New World Indian cultures, runners were held very highly for their ability to run such long distances and withstand the rigors that running long distances involves. They were very spiritual people who had to take special care of themselves and stay by themselves a large part of their lives. These people usually didn't marry. It took a special kind of person to be a runner."

That T.J. Key himself is an extraordinary runner is a fact: In November of 1980 he and Flatlander Tommy Jackson, of San Diego, set a world record in the two-man, twenty-four-hour relay. In that event, held in Carlsbad, they ran just under 194 miles,

with an average mile time of 7:09, breaking the old record of 187 miles, set by a European team. Still, he had remained completely silent about his past, and I knew nothing of it but sensed there was indeed something worth knowing.

As our first meeting ended and we stood on his driveway, beneath clear blue skies and swaying trees, surrounded by an impressionist's palette of flowering shrubs, I asked him if he would be able to articulate his motivations for competing in races that shoved him close to the limits of human endurance. His reply, he confessed, was something he usually kept to himself. He had been involved in struggles, he said, in which it was miraculous that he hadn't ended up imprisoned or dead. "You're used to think of runners, particularly world record holders, as athletes who are in college, who were high school and college heroes. That isn't my story. I've lived on the street. I don't usually tell people these things about my life, but I'll tell you, because if what I say can help even one kid in a bad way — or on a path he knows is a dead end — make himself a better person, it's worth it."

"Thirteen years ago I was jailed and charged with murder."

"Did you do it?" he asked me to see my expression. "No."

In 1965, I was twenty-one. Jim Hammond and I lived in a rooming house in San Diego, where we were working on the road camp and seeing stars in the night-time sky and the red canyons of Utah one day and the next day the snowy peaks of Colorado that had clouds covering them and then coming to the south Pacific lands and the wheat fields rolling on until my eyes couldn't see them any more. We were drinking and staying drunk and feeling free. Only I wasn't feeling at that time, I can see now. I was running away from home and my father and mother, and from being kicked out of Chalmers High. At Kearny High I stopped going to classes altogether, unless I'd made a trip across the border to buy Baccardi and alcohol. I stood in my locker and sold to the students and drank myself anytime I attended classes. Mainly I was running from my father. He was the kind of man who could go five days without talking. You know how it is when you make yourself vulnerable to somebody and you don't get anything in return? I felt cheated by him.

In Oxnard we took a job building hay and picking blueberries and we drank up and gambled away all our money. The winter harvest started and we hooked up with old Sam Anderson. He wore an old floppy gray hat and farmer jeans. He also had known my grandfather and had stayed with him in his home in Winter. Sam had followed the harvest since the 1920s. We worked first around Oxnard, Jim working in the combine. The hell if I would. All a man made for working fourteen hours, with the chaff and stems coming at him all day and breathing in the dust and wheat and a world record in the two-man, twenty-four-hour relay. In that event, held in Carlsbad, they ran just under 194 miles,

then fill the combine operator waved. Then I'd drive the truck up along the hopper while the combine kept moving. I'd stick the funnel into the truck's high-fenced bed and the wheat would fill it up and I'd drive into town or to the railroad tracks or wherever the co-op silos stood. We'd super the wheat into the silos to store. The people I worked with held no airs. One name I remember never went anywhere without a fifth, and wore a cowboy hat and talked cowboy talk and was always in a good mood and never afraid to fight. Jim told me all about apple picking in the Northwest and about stoop labor. All of what I was doing was an adventure. Even though the money wasn't great, I'd rather have been with the harvest than washing dishes, which was about the only other job I felt I was suited for.

But one day, heading into eastern Montana, we had to go over some mountains near Canada and the 1948 flatbed Ford I drove made badly. I thought the truck would make the pass, but the smoke filled the cab so badly I had to stick my head out the window. I burned out the engine. We made our way into a town and spent five days trying to fix the problem. But nobody could help that truck. Old Sam shot off his mouth. He told me what I was worth. All the bad feelings from San Diego I was trying to hide filtered back into my mind. I got tired of everybody telling me I wasn't too smart. After night fall, when everybody slept, I told Jim we ought to cut out for Las Vegas. We could gamble and drink and find new jobs. We had \$150 we had.

I gambled away my share two hours after we arrived. I wanted to get drunk, and I asked Jim how much money he had left. He wouldn't say. In the Golden Nugget I stole half a chicken a guest left on a tray. We slept a few hours in the hotel's laundromat, but the manager rounded us and gave us each a silver dollar and told us to leave. I thought that he gave me a silver dollar was a good omen, but I gambled it away immediately. Next, I told Jim we ought to buy some alcohol with the money he had left. He looked at me strangely, like what right had I to his money? He was crumbly and said he wanted to sleep, so we went to San Juan across from the Golden Nugget, just step on the grass. Just before the sun came up, I felt the hand of a policeman's flashlight in my hat as that hot hand, as though my feet were frozen and tightly numb and I'd stumbled my way against a rock. I tried to see the faces of the policemen but their car lights' glare blinded us. I saw one grab Jim and lead him away. The two that led me away asked whether I'd been in Los Angeles and what my name was. I said I hadn't been there and Tim Key is a mumbly, fast voice. And one of the cops asked how did I get a Japanese name like that? I guessed Tim Key said fast sounded Japanese. They threw me in one squad car and Jim in another. I thought that in jail at least I'd have a decent bed and good food a few days. Later, Jim and I were in the cell and he was excited. "Have you seen those pictures of you?" he said.

"What pictures?"

"The ones the police showed me when they asked if I knew the person in them? They were of you, it was I told the police. A guy ought to know when he sees his best friend's photograph. Then one of the police said there were photographs of a man wanted for murder in L.A., and that I'd just identified you as the murderer." Three days later Jim was set free and was about to leave the cell we shared. I was frightened. "I need some money," I said. "To make some telephone calls. A dollar."

"Just one dollar, I'm in trouble."

"See you later."

I was transferred to another cell known as Little Siberia that was a cage with bars on all sides set in the middle of a big room with gray walls and no windows and with four other inmates already inside, two of them in for murders they'd actually committed, two in for armed robbery. I was held on a murder charge for luring a man in L.A. on a day I was probably in South Dakota. After three weeks in there, I felt like I didn't exist any more in the outside world and that that world didn't exist for me, since without money I couldn't make any calls, couldn't even buy a newspaper, candy, or cigarettes. They wouldn't even allow me a lawyer or to mail a letter. I learned later that Jim arrived in San Diego and told our friends what they must have expected to hear about me someday, that I had been jailed for murder. He told everybody except for my parents. Maybe they would have helped me. Maybe.

Every day the police led me into a room and shined a bright light on me and gave me the good-guy-bad-guy routine, one of them questioning, the other accusing. For a month I tried to convince them I hadn't murdered anybody. I realized at last that I was being set up and I'd never get out of jail, and after that I felt apart. They almost had me convinced I'd knifed the man and sometimes during the questionings, I hate to admit, I'd lose control and cry.

In Little Siberia, if I looked too long at one of other prisoners, he would shout, "Don't stare at me!" Or all day and night all one of the murderers would do is stare at me, so I'd feel perhaps, hundreds of times, my signal to them to stay away or I'd kill whoever came too close.

One night a guy screamed for hours and wouldn't stop. So we all started to throw water on him. That cell was awfully cold in the night. An inmate has only the clothes he wears and no other mattress but the one he's given. If all that is soaked, he can spend hours shivering, maybe catch pneumonia. By the time we finished, his mattress was swampy wet and his clothes like he'd been swimming. A guy turns sadistic in jail. But after two months, when I didn't think I'd ever be let out, the real murderer was found. One of the guards needed my street clothes and said, "Don't ever come back to this town again." On the street, in the sunlight I hadn't felt in weeks, my knees buckled and I fell to the ground. Never thought the sun

(continued on page 14)

BUILD YOUR OWN RICOH OUTFIT AND SAVE ON RICOH ACCESSORIES

| | W/camera | W/o camera |
|----------------------|----------|------------|
| 180 Speedlite | \$30.00 | \$27.50 |
| 240 Speedlite | 35.00 | 47.50 |
| Winder 1 (for KR-10) | 55.00 | 69.95 |
| Winder 2 (for XR) | 45.00 | 59.95 |
| 35-70 G.S. zoom | 130.00 | 155.00 |
| 70-150 4.5 zoom | 130.00 | 155.00 |

**LOOK INTO RICOH,
YOU MAY WIN
A NEW RICOH SLR
OR WIN
'25, '50 OR '100 OFF
A RICOH SLR PURCHASE
(PRIZES GIVEN
IN REBATE FORM)**

**MINOLTA X-700
WITH 50mm f2
'244.50**

**SOLIGOR 70-210 f4.5
'139.95
IN ALL
POPULAR MOUNTS**

**CLOSE
OUT
10% OFF ALL
USED CAMERAS
20% OFF ALL
USED LENSES
(Ends November 1)**

**WE NEED USED CAMERAS & LENSES.
BRING YOUR TRADES.**
Monday—Friday 9-6, Saturday 9-5, Sunday 11-4

PHOTO IMPORTS
4861 CONVOY ST., SAN DIEGO, CA 92111 565-9995

We would like to thank our customers for helping to make us San Diego's second oldest, full-service camera store.

ORDER THIS BOOK TODAY!

"Profound and confronting!
Probably the most impactful book
ever written about baldness!"
"Your life and your hair will NEVER be the same!"

Prepare to discover all you
didn't know about baldness!

the Bald Ego

1741 775 3030 ext. 500 (24 hours)
P.O. Box 2784, La Jolla, CA 92038

Please REMIT me _____ copies of "The Bald Ego!"

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

Enclosed is \$7.95 per book plus \$1.00 handling.
(California residents add 6% sales tax)

MC/Visa No. (if charged) _____
Expiration _____
Signature _____

Halloween ideas
start with

DANSKIN

Leotards
Unitards
Swimwear

Tights
Lingerie
Fashions Stockings

The
Good Life Clothing Co.

4967 Newport Ave.
Ocean Beach
222-9374

7900 El Cajon Blvd.
(Alpha Bldg.) La Mesa
460-0309



One Step

(continued from page 1)

in my eyes could feel so good.

If this had been 1965 and Vietnam hadn't gotten bad, San Diego would have been my choice to stay awhile, but with the draft and the notices coming to my parents' house, I was afraid to go back there. But I hadn't learned my lesson about jail either. Right away I was arrested again.

I hitched to Key West and found John Bruckner (an old friend from Claremont High) living in a trailer there with his mother and four children. They were poor and the other kids much younger than me. So in order to help her, John and I took to breaking into grocery stores to steal food.

But I guess the police were onto us. After we piled \$200 worth of groceries into the car we borrowed from his mother and took off down the highway, the police pulled us over and arrested us. The next two months we spent in a prison gang. We cleaned trash off roads while being watched by men who cradled shotguns in the crooks of their arms. Bruckner and I were the youngest there, barely twenty-one, and the guards liked and trusted us. They would send us to work in a hot dry stand by the beach while they were complacent else. One time they sent us there, we never came back. We hitched a ride out of Key West to

Miami with some friends, and from there took one of those drive-away cars north to Detroit in the winter of 1965. We were near dead when we arrived. We lived in the Greyhound bus station and stole pencils and roamed the streets. I was trying to reach bottom so that I wouldn't fall any farther but I always had a glimmer of hope that life would be better if only I managed to hang on.

We got locked out of the bus station and slept in hotel doorways and one night, sleeping, a black man put a gun to my head. "Man, this ain't no place to sleep," that was when we decided to go back to San Diego. In Dayton, Ohio, a guy picked us up who was really hard for work. He didn't care where he got a job now that his girlfriend had left him.

My dad, too, was a construction company in San Diego. I said once we'd been driving for a while and we were getting drunk, together and I figured what he was after. "If I tell him to give you a job, he'll do it. That's where I'm headed."

"You sure?"

"Give us a ride to San Diego and you can bank on that job."

"Drop John and I off at the bus station so we can get cleaned up," I said a few days later when we arrived in town. "Now, you go buy some beer and come back in twenty minutes and we'll go meet my uncle."

The guy returned and we were gone. When I came to my parents' home, they had stacked all the draft notices on the kitchen counter. The latest ones threatened jail. I can recall the very date I went in for my physical. That was my mother's birthday, June 28 in 1966. We were to have a party for her after I'd taken the bus back from Los Angeles. But the same day, after being checked and given an aptitude test, the government shipped me to Fort Bliss in White Sands, New Mexico. Makes me spit when I think what the government pulled. "Well, make the best of it," was all my mother said the next day when I called to tell her what had happened. Everything made me furious after that.

During basic training the Army made us use live ammunition and one of the guys was shot in his back and killed. Another died after a twenty-mile hike. The chef died of a heart attack. On a day the temperature reached 110 degrees, my squad leader ordered us to pick weeds from between rocks that covered the earth in front of our barracks. He kept shouting for me to sleep, as if the discipline would make me more of a man or break me as a man. All I thought while swinging my sharp-bladed entrenching tool was that I was damn tired of him. The next time I heard him bark, "Sleep," I bent and looked at the sun glare off his black boots. Then I swung the tool behind my shoulder and down, fast and hard, and the blade grazed the front of his boot. I was hardly able to pull it out of the ground. Any closer and I would have chopped off his toe. He had a terrified look.

"Don't ever fuck with me again," I said.

He never did. The first time I ever had a clue I might not be dumb was that on the aptitude test they gave me in L.A., I scored at least 117. I was offered placement in officer candidate school but refused. That would have meant extending my enlistment. So the Army put me into pharmaceutical school. Those first weeks going to classes I was feeling as smart as anybody. But I'd been transferred to Fort Sam Houston in Texas, where all the Vietnam battle casualties came, some only hours from the battlefield. Seeing those guys fired my convictions that Vietnam wasn't right. Everywhere in the hospital I heard mourning. I saw guys with no arms or that had lost a leg or that had been bombed by napalm and whose faces had disappeared and their bones showed. So many more guys than beds were there that they were on gurneys in the hallways.

The further along I went in school, the tougher the mathematics became until I was completely lost by the calculus and trigonometry, and the colonel called me into his office to say I wasn't making the grade but that I could continue on, although I probably wouldn't graduate. I lost the self-worth feeling I had, and I quit. I was shuffled around a lot the next year, staying awhile in Georgia, then Virginia, until a year later, around late 1967, I volunteered for the Army underwater demolition training program the Navy conducted in San Diego. That was the best break a guy could have.

Of all the Marine and Navy and Army trainees, I was among the best. Some of them had trouble adjusting to the air-pressure changes as they descended underwater, other succumbed to the stress of diving daily. We'd begin on Coronado Island at five in the morning by diving in the ocean to swim an hour no matter how cold the water, and after that run ten miles with twin tanks and weight belts strapped on. Sometimes we ran through obstacle courses mud. Some days we were dropped off underwater from a submarine and had to find our way back by use of only a compass. Even doing the 200 pushups I'd be given for my screw-ups was easy after spending time in that Las Vegas jail. But I spent more time in that Las Vegas jail than I did in Vietnam and that my training meant I'd probably soon be swimming in some Asian river trying to explode a bridge and probably be shot to pieces. So when the Army ordered me to extend my enlistment before UDT ended, I wouldn't. I quit that coast, too. I shouldn't have.

That I quit worked on me. Once out of the Army I had a hard time living with myself knowing I was a quitter. I thought my life would amount to more than washing dishes. I had friends and women when I wanted them, but I felt so bad about myself I tried to stay alone. That first year out of the service I spent three months working carnivals, traveling in a 1948 Chrysler I bought for fifty dollars from Del Mar to Pomona to Sacramento to San Antonio. At first I untangled cars in the bumper car rides. Later I worked a booth where people pitched dimes and quarters onto glass plates. I felt like a social dreg, knowing that as a carry I was no better than the sad fat guys without

on. We were always waiting for trouble to brew. We would all jump out of our booths to point the man that put down one of us. After that was when my life started to change.

Everywhere in town T.J. went during his bad year of 1969, the regular haunts that once had been sources of mystery and excitement — the Claremont Bowl, Tug's, Maynard's. The Fremont, other bars he had once frequented he now saw faces, aged and lined, he had seen too many times before. Knowing that these people wouldn't amount to much in life as they drank themselves into oblivion and sat on their stools and their eyes searched for new faces and new bodies to approach. T.J. would light another Camel — he was up to three packs a day — and order a beer and feel trapped. San Diego was home, and all the old habits and patterns and his projections of what people thought of him changed him to a way of life from which he couldn't seem to escape.

Yet he knew he needed to change as news filtered in about what had happened to friends, friends as good as he thought he could ever have, the ones who had accepted him and shaped him in his earlier years. Bruckner and Lefebure had been killed in 1967 when one of them fell asleep at the wheel as they drove home from the Pomona fair. Richard Bohannon had by now spent most of his life in penitentiaries for bank robbery. Bob Morley was robbing banks, too, and would soon be wanted by the FBI. Tim Sutton had been shot dead in another bank robbery. Rick Reave killed himself on a drug overdose. Richard Boyd was arrested for narcotics. In prison he turned squealer and was killed. Jason Roy-alston was in prison.

Working out in a cement factory in Mission Valley, T.J. registered for night classes at Claremont High. The principal was the same man who eight years earlier had told him to leave that school but who had also told his mother her son was "college material." A plain-looking man by the name of Kenneth Hale, he would provide T.J. one of the most important oppor-

tunities in his life. Even though T.J. tried to avoid the principal, ducking from him in hallways, pretending he didn't see him at other times, he walked into Hale's office one day to find the man that he badly needed to earn a high school diploma, that he wanted to try to quit smoking and find a better job and make money and lead a better life. Although Hale said little, he listened and understood. But after two semesters, with one remaining, T.J. quit school. "I had quit so many times before that it had become easy." On graduation day, however, a cardboard envelope came in the mail. His graduation diploma was inside.

When he and his father talked after that, T.J. said, "I wouldn't mind going to college. I wonder if you would help?"

"My father never helped me go to college," his father replied.

GI benefits would help some, and in January of 1970 T.J. entered Mesa College. Within eight months he was arrested twice for drunk driving, once while riding his motorcycle more than a hundred miles per hour down the freeway. Both times he was taken to the old San Diego city jail, and after the second arrest he would be wouldn't drink again — and he didn't for three years. He became so serious about school after his second arrest that he withdrew completely from all outside activities — no more bars, no more carousing with old buddies, no more television. And he became especially vehement in his opposition to sports, particularly those on television, but sports in general, too. They were a distraction to his studies. After he transferred to San Diego State in 1973, he took courses in sociology, anthropology, and psychology. In one course — Dick Jones's class in ethnographic field methods and procedures — the enrollment started with fifty students but dwindled to ten. Only two students received an A, and T.J. was one of them. He felt excellent. "The whole thing with college," Key says, "is that when I finally graduated seven years later, when I was thirty-three, (continued on page 16)

Come Meet San Diego's Top Bodybuilder

Mae Mollica Sabbagh

Ranked Third in the 1982 American Women's Bodybuilding Championships

Now Instructing Weight Training Aerobics • Slims Abdominal Classes

THE NEW
**Jack Lambert
SPORTS CENTER**

3666 Midway Drive
223-5581

1/2 Price On All Aerobics
& Slim Classes
OFFER EXPIRES OCT. 31

**GOOD BYE DEL MAR...
HELLO NEW YORK!**

*Come celebrate!
The Eyecatcher is moving
on to new adventures.*

**FINAL CLEARANCE
ON ALL INVENTORY!**
OCTOBER 14-24, 1982; hrs. 10-6 daily

CLOTHING:
EYECATCHER
NANCY HELLER
20TH CENTURY

ACCESSORIES
GIFT ITEMS
ARTS FROM
AROUND THE WORLD

**AND MUCH, MUCH
MORE!**

EYECATCHER (714) 755-0809
1412 Camino Del Mar, Del Mar, CA 92014

Wear It Again, Sam

HALLOWEEN COSTUMES

SALES AND RENTALS
3922 Park Blvd., Hillcrest 299-0186

CONTACT LENSES

Soft contact lenses \$129

Enjoy the natural comfort and excellent vision with soft contact lenses available. Choose from ten brands of top quality lenses. Includes: Hydracore, RGP, Clear, Bionix & Lenses, Goggles, Amsol Thin, Lenses, Hydrocure, DuraSoft or Tensil. Same day fitting in most cases.

Extended wear soft contact lenses \$249

Enjoy the convenience of being able to wear these most comfortable lenses for up to two weeks, even while you sleep. Choose between Hydracore or the Cooper Permalens.

Tinted soft lenses \$159

Chia's Sorrent contact lens is light blue in color. It is a comfortable lens that is easier to wear than clear soft lenses.

Hard contact lenses \$99

The most economical contact lenses. These lenses provide crystal clear vision while improving your eyesight.

FEES INCLUDE EVERYTHING:

EXAMINATION: A complete vision analysis and photos for fitting. FEE: The special measurements and analysis for contact lens fitting. INSERTION AND REMOVAL TRAINING: An individual film showing application, removal, proper hygiene, and care of soft contact lenses followed by personal instruction. CARE KIT: A deluxe care kit is provided which contains all solutions necessary for proper lens care.

FOLLOW-UP CARE: All necessary office visits after contact lenses have been dispensed to insure and maintain contact lens comfort, clear vision and healthy eyes.

EYE GLASSES

SINGLE VISION GLASSES \$39.00
BIFOCAL GLASSES \$49.00

Choose from a selection of fashionable frames with your choice of glass.

We also feature designer and other fine quality eyewear at affordable prices.

Dr. Paul J. Levin
OPTOMETRIST

La Mesa
(formerly inside Edmarts)
5208 Jackson Drive, Suite 110
14 & Jackson Dr.
(between Midway & Merrill Lynch)
461-4913

Chula Vista
(formerly inside Edmarts)
Opening October 1982
Southland Plaza (15 & Palm between
Merrill Lynch & San Diego)
425-9601

So table supplied
Member of American Optometric Association
Hours: Mon., Wed., Fri. 9-5, Tu. 9-5, Sat. 10-7, Sun. 9-2
Fees valid with this ad only - Offer expires 9/30/82.

"New Way to Meet People"

Phil Donahue asked me what kind of dating service I created. When I told him just 15 minutes before our show that I didn't operate a dating service, he looked puzzled and a little panicked. I understood his question and told him that we are really an "un-dating" service. We do not make matches nor do we rate to "body" hearts.

GREAT EXPECTATIONS is a lifestyle organization that gives its members a wide opportunity to meet single people. Our Video Screening System™ can introduce you to more people in a few short hours than most people could meet in a year or more through conventional methods. Most importantly, the opportunity to fulfill romantic relationships. GREAT EXPECTATIONS gives its members the option to meet friends — even of the same sex — for sports, travel, social interests or business ventures. It's a logical system for meeting quality people who are hard to find. It's a process that appeals to people with high self-esteem who don't like wasting their time or money.

GREAT EXPECTATIONS is designed for the single person who is tired of looking to all the wrong places for the right person.

Recently, consumer advocate David Horowitz investigated GREAT EXPECTATIONS to determine the validity of our claims. His conclusion: It works. Moreover, he could not find any other singles service that matched our quality of service.

Yet, any day, no matter how brilliant or well-structured, is not a guarantee for success. Finding the right person is hard work. Finding the most compatible person takes time and energy. Over the years I've heard varying remarks from new members as they stood before the entire wall of videotapes. It's like opening a box of S&W's Candy! I'll take one of those and one of those... and who... I'm going to look at first? Isn't there someone to help me?

Well, I confess that our system with its available members can be a little person at first. But, isn't it wonderful to have this kind of dilemma? "Who to choose first?" And for those members who want someone to make a date for them, I can say only one thing: "Sorry. We're not a dating service."

The concept of GREAT EXPECTATIONS is quite simple. You have 100% access to all members. You do all the choosing. There is no middle person. And you meet only when there is mutual consent. It's a free-choice system that reduces hit-and-miss dating.

After more than five years of success stories — of Fulfilling Expectations — GREAT EXPECTATIONS is eager to invite you to come in to see some tapes. Speaking frankly, isn't it time meeting people got easier?

Bill Rogers

Jeffrey Ullman
President

GREAT EXPECTATIONS
An intelligent way to find people

Call 297-5460 for more information.



One Step

(continued from page 15)

I had proven to myself that I could persevere to accomplish what I wanted, and that I was intelligent. I got a degree in sociology from SDSU in 1977. I could have gotten a second degree in anthropology if I had gone one more semester. I also had a 3.4 grade point average. My thinking changed during those seven years, too. Once, all I wanted was to travel on the road and not own anything. Now I wanted wealth. I had my GI benefits — \$175 a month in 1970 and \$275 a month by 1977. And I also bought things at auctions that I would sell, sometimes at swap meets. Things like televisions or refrigerators. Sometimes I'd buy five or seven refrigerators at the same time for twenty dollars apiece and sell them for triple what I paid. I also had a car trailer and ran ads in the Sentinel, the local Claremont paper, and the Tribune for hunting furniture around town. I got up to making twenty-five dollars a single move, so that in a day, making several moves, I made seventy-five or a hundred dollars. I also began to buy real estate. I scanned the papers and looked for good property, big things I could convert. I made my first buy in 1970 when I bought my duplex with the guest cottage in back. That was on Manitow Way. I got in for \$2000 or \$3000 with that place. The guy

was going through a divorce and had to sell. He sold for \$18,000 and my monthly payments were only \$200 and went down to \$200 when I paid off the second trust deed in 1972. That was the same year I bought four units on Ohio Street in North Park. The property was large and had two homes — one was a small three bedroom and a duplex. The woman who owned the property wanted to sell, but I didn't have enough credit qualifications to borrow the money I needed from the bank. She was vice president of some corporation and arranged with the corporation's president to sell the loan officer that I worked for the company and made \$1200 monthly. I went into the bank dressed in jeans and didn't even wear a shirt but I looked good on paper and got a loan for \$8000 or \$10,000. The selling price was \$47,500 for that property. Now I had \$800 a month per unit for all my property. I moved into the home on Ohio Street from where I was living on Manitow and worked on it all through 1973. I bought another duplex in north Claremont, on Banhook Avenue, in 1975 for \$75,000. In 1977 I paid \$62,000 for a house and garage on Forty-fourth Street in East San Diego. I lived on Forty-fourth Street throughout 1977 and moved when he went to the NMSU track and was a quarter mile before his muscles tightened and he ran out of breath. But he missed each day to the track, each time running farther, feeling something come alive inside that made him feel vital. Sometimes, as he ran, he concentrated on the feeling in his legs as he broke and his muscles stretched. Other times he let his mind wander far away from worrying about his property that had dragged him down into his lethargy. His thoughts drifted back to the time when he was sixteen and he had gone to a track meet in North County, at San Diego High School. He told the meet organizers he represented Claremont High, which

wasn't true. He had never even tried out for the team. They allowed him to compete in the long jump, and he won with a mark of twenty-three feet, six inches, which tied the California state record for high school athletes, but that couldn't be counted when Key was discovered to be an unofficial contestant. Or sometimes, while running, breathing hard, he went back in his memory to tenth grade. He had gone out for the Claremont High varsity football team. The coach made him first-string fullback, quite an honor for a tenth grader. But the coach ordered the "boy to cut his hair. T.J. wouldn't, anyway, he had better things to do than spend his afternoons vociferating on the gridiron — like shooting pool or drinking beer at the Claremont Bowl.

Within six weeks of that first lap around the track, running felt so good that he joined up with the SDSU distance men on the streets around campus. They easily outpaced him. An hour after they had returned to the athletic field and warmed down and stretched, T.J. would finally arrive, chugging like an arthritic buffalo. He was always last, then. But the main thing was that he wouldn't quit. He just couldn't. I moved. "I started out as a quitter and came to the realization that quitting was a real handicap," he says. "I learned not to quit by starting on small projects I completed. There's this book called 'Word Power Made Easy.' I went through the book a number of times. A dozen times. There was a time when I couldn't have gone through the book even once. But I did, and my vocabulary improved tremendously. I had made it through college. In the Army I had passed a life-saving course with the highest mark ever. Things like that made me feel better. It was just completing a lot of little tasks. With running, I could see it was doing great things for me physically, and emotionally. It would relieve the tension after reading all day or working. I agreed with my physical being and emotional being and it was something I was good at and I knew it. It was an evolutionary thing I had to go through.

(continued on page 18)

a workaholic. I was going to school and still hauling things and going to auctions and all that. All I did was work. I never rested, so that I didn't have time for serious relationships with women. A couple of girlfriends got serious and I could have gone that route and gotten married, but I just wanted to be in everything. Relationships, I just didn't have time for anything more. I was on my way up.

After I graduated in 1977 from State, I figured the next logical step was graduate school. I thought about teaching elementary school and went a semester to teaching school but I realized that wasn't what I wanted to do. So later that year I entered SDSU's graduate school of sociology and earned six or nine units. But the studying got a lot more intense and my GI benefits stopped coming in. I lost interest. I could see that in trying to become wealthy and educated, I was just as trapped as when I was in jail for theft or murder. "What am I doing in graduate school in sociology and worrying about money all day?" I asked myself. That wasn't me.

One night in mid-1977 he coughed up a new phlegm from his lungs. That told him all he needed to know about smoking's effect on his body. He looked in the mirror on another day and had to admit he was fat. He stopped smoking. T.J. says he stopped easily. "One day I said I would stop and I did." But he also wanted to lose a pound. That was when he went to the NMSU track and was a quarter mile before his muscles tightened and he ran out of breath. But he missed each day to the track, each time running farther, feeling something come alive inside that made him feel vital. Sometimes, as he ran, he concentrated on the feeling in his legs as he broke and his muscles stretched. Other times he let his mind wander far away from worrying about his property that had dragged him down into his lethargy. His thoughts drifted back to the time when he was sixteen and he had gone to a track meet in North County, at San Diego High School. He told the meet organizers he represented Claremont High, which

wasn't true. He had never even tried out for the team. They allowed him to compete in the long jump, and he won with a mark of twenty-three feet, six inches, which tied the California state record for high school athletes, but that couldn't be counted when Key was discovered to be an unofficial contestant. Or sometimes, while running, breathing hard, he went back in his memory to tenth grade. He had gone out for the Claremont High varsity football team. The coach made him first-string fullback, quite an honor for a tenth grader. But the coach ordered the "boy to cut his hair. T.J. wouldn't, anyway, he had better things to do than spend his afternoons vociferating on the gridiron — like shooting pool or drinking beer at the Claremont Bowl.

Within six weeks of that first lap around the track, running felt so good that he joined up with the SDSU distance men on the streets around campus. They easily outpaced him. An hour after they had returned to the athletic field and warmed down and stretched, T.J. would finally arrive, chugging like an arthritic buffalo. He was always last, then. But the main thing was that he wouldn't quit. He just couldn't. I moved. "I started out as a quitter and came to the realization that quitting was a real handicap," he says. "I learned not to quit by starting on small projects I completed. There's this book called 'Word Power Made Easy.' I went through the book a number of times. A dozen times. There was a time when I couldn't have gone through the book even once. But I did, and my vocabulary improved tremendously. I had made it through college. In the Army I had passed a life-saving course with the highest mark ever. Things like that made me feel better. It was just completing a lot of little tasks. With running, I could see it was doing great things for me physically, and emotionally. It would relieve the tension after reading all day or working. I agreed with my physical being and emotional being and it was something I was good at and I knew it. It was an evolutionary thing I had to go through.

(continued on page 18)

The New...
We've got your vision. Glasses are considered by many to be the last... but just one mistake. They're stone-washed... guaranteeing the most back and forth. How about ships post.

Calvin Klein
Gym Bag
FREE
with purchase of any Calvin Klein shirt above

INTERNATIONAL MALE.

cinchers
Precision Haircutting
formerly Janice's

Special Introductory Offer
\$10 Haircut
Men and Women
Includes cut, shampoo, conditioner and blowdry.
Long hair extra. (Offer good through October)

Progressive Haircutting
OPEN SUNDAYS

| | | | |
|---------------------------------------|--|--|---|
| Bonita 4512 Bonita Rd. 267-5300 | Coran Beach 4973 Newport Ave. 224-2726 | San Diego 4162 Park Blvd. 297-6380 | Chula Vista 327 3rd Ave. 426-2833 |
|---------------------------------------|--|--|---|

Prize winning costumes for all occasions

THE GREAT AMERICAN COSTUME SHOP

From Cavaliers to Rabbit Ears
Punchy Prancers to Betty Dancers
Animals and Freaks to Movie Stars and Sheiks

Placants to Pirate Gangsters to Goffias
Cavemen to Spacemen
Shakespeare to Punk Rock
Southern Belles & Beauts to King & Queens

SALE: Masks, Priced Right!
Open 10-8 Monday-Saturday
627 8th Avenue, downtown, San Diego
233-4792

GRAND OPENING!
FREE ONE YEAR BONUS!
With membership

- Swimming Pool
- Whispered indoor running track
- Steamroom
- Sauna
- Modern exercise equipment
- Superior instruction
- (facilities may vary)

We specialize in a variety of classes to suit your needs including aerobics.

14 CLASSES DAILY!

TWO FULL YEARS
ONLY \$39.00
Plus \$10.00 registration fee.

26 locations to serve you!

PACIFIC BEACH 483-8111 1019 Garnet Ave.
SAN DIEGO 270-3610 3668 Claremont Mesa Blvd.
NOW IN LA MESA 460-5050 8745 La Mesa Blvd. (at Jackson)

Shirley's FITNESS CENTER Guaranteed through October 28, 1987

SLEEP-IN SOFT LENSES

ONLY \$279 (Regularly \$335.00)

DR. JACK PEROLMAN, OPTOMETRIST
is offering this special on hydrocure extended-wear soft contact lenses (lenses you can sleep in)

Special price includes:

- Examination
- One pair extended wear lenses
- Care kit
- Training
- 6 months of follow-up care
- RENEWING weekly dispenser kit (Offer expires October 28, 1987)
- Daily wear soft lenses from \$139.00

BARBER
super weekly cleaner included with all contact lens examinations.

| | |
|--|--|
| Sports Area Area Nordic Village Center 3545 Midway Dr. San Diego, CA 223-3111 | East County Sawley Shopping Center Mission Gorge Rd. & Cuyamaca Blvd. San Jose, CA 562-5200 |
|--|--|

Monday - Friday
8:00 a.m.

KFSD
presents

The Morning Financial Report

sponsored by
San Diego Federal

KFSD-FM 94.1

Your Concert Music Station



One Step

(Continued from page 17)
You fall on the ground and can't get up, but get up anyway.

Key's natural talent at running quickly became apparent when, within two months of struggling through his first quarter mile, he entered the 1978 Mission Bay Marathon. He completed it in three and a half hours. Next he ran marathons eight weeks in a row. For practice, some days he ran thirty miles. Some weeks he ran thirty miles each day. By the fourth day he would be unable to move his body, and, rolling out of bed, he would lace his shoes and make himself go out on the road for one more round. To run every day became essential. He especially loved to run through canyons and on dirt trails and through the brush and in river beds. Every day that he didn't run, he felt his body stiffen and soften. Running freed T.J. from feeling cramped by his properties. He wasn't even so sure any more that wealth was what he truly wanted. He discovered he wanted health and freedom more.

By 1981 he had sold all but one of his properties: all that remained was his duplex on Mission Way in Clairemont. But with the money he made selling the other properties, together with the \$825 his remaining duplex brought him each month, T.J. was able to live comfortably — mod-

estly — in the guest cottage back of the main building.

By May of 1978, less than a year after that fateful quarter mile, Key ran his first hundred-mile race. The event was held at the SDSU track, where the heat rose above ninety degrees. World record holder Frank Borman came to compete, announcing before the race that he intended to break his own record, but he quit early. T.J. was the first to walk off the track — the best man had quit — and Key vowed to himself he would finish, and he did, in a time just over twenty hours, taking second place. In May, 1979, he entered his second hundred-mile race, the Chula Vista 100, and quickly took the lead, but at thirty-five miles his body started to jerk and become spastic, shivering and unable to control his movements, feeling the dry leaves, feeling like quitting, the other twenty competitors passing by him, telling him the logical move was to quit. T.J. thinking he couldn't tell himself no... no... no... no... Don't quit. The next two hours he walked around the track and still won in 16:56:36.

More training followed, and other races. The Western States 100 (through the High Sierras), his two-man, record-breaking 193 miles, the Pacific Crest Trail 50, the Cal Road Runner 100, seventy-three miles around Lake Tahoe, fifty miles along the American River — Key had become a man possessed.

Today he is running from one hundred to 150 miles per week, beginning and ending his workouts with sets of 200 pushups and 200 situps. His 215-pound body has been replaced by one that weighs about 165. He's training for a six-day race at the end of this year (to be held at the Naval Training Center on Point Loma), and for a possible seventy-eight-day transcontinental race that would coincide with the opening of the 1984 Olympics — from New York to Los Angeles. Two other goals include staging a race between members of the Flatlanders and representative runners from the Tarahumara tribe, and breaking the world record for one hundred miles,

which currently is about thirteen hours. He is also attending classes at the University of San Diego, studying to become a paralegal and perhaps then to enter USD law school.

The tension from T.J.'s earlier years, however, never will leave him. "Running is my emotional safety valve," he says. "My closest friends say I'm too serious and too tense and feel too much of a burden." Although running hasn't enabled him to leave completely behind the burden of his past, he has at least come to terms with the relationship between him and his father. T.J. speaks of what his life might have been like if his father would have taken the time to say, play catch each day before supper, or if his father had taken him camping or hiking. "It's not that I wanted hugs or kisses," T.J. says. "I just wanted some attention."

He says that his father was more concerned with his own friends than his son and that, in South Dakota, when Rodney went hunting for deer or birds, he always took his friends, not his son. The flying his father did was without his son. "If my father had given me some of himself, some support, I might have had more guidance and not have gotten into so much trouble. My mother talked with me, but that didn't make any difference. I needed my father. For many years, I think, much of my anger was because I didn't ever have his attention. But I'm not angry with him any more."

In late 1981, he underwent surgery to remove a cancerous portion of one of his lungs. He also has emphysema. He's going to die. His other lung works only partially. At that time, whether he would survive surgery wasn't certain. He spent four months in intensive care at the Kaiser Permanente Medical Center in San Diego, and I saw him every day. One day, after he had recovered but was still in the hospital, I came to visit. Several of his young girlfriends were there — girls he met on the road. He was sitting at the Jack La Lanne Health Spa, he had little errands for them and took them to lunch. He had been buying and fusing over them. They left a

few minutes after I came into the room. The way I treat those girls is the way I treat my family, he said.

"I looked at the small man lying in bed. I knew he was dying and I wondered if I could allow him to die as he decided I couldn't."

"Rodney, I can count on one hand the number of days you ever spent with me."

"When I walked out the room I felt some of my bitterness dissolve. It was replaced by sorrow."

Last summer T.J. entered a twenty-eight-mile race up and down Colorado's Pike's Peak. He finished only in the top twenty percent. That was important to him, he recalls now, was the exhilarating experience of revelation; he felt his spirit join with the high mountains and the wind and the hawk's soaring and the massive boulders arranged, as if by divine forces, to resemble an altar. He felt his pulse throb with the inspired rhythms of life on earth.

After the race, his brother-in-law gave him a ride to the Denver Greyhound station. T.J. had told him he planned to return directly to San Diego. But as soon as the Greyhound was outside the city, the old urge to wander overwhelmed him. He stepped off the bus, carrying with him an equipment bag, a small tent, and a sleeping bag. He hitched a ride into Cheyenne and slept on the edge of town. Then he headed for Rapid City, South Dakota, and from there to Winner. He walked down the main street of his old home and everyone recognized him and nearly all of them thought he had gone crazy in the head after he told them he was running races that took twenty hours and were a hundred miles long. Crazy.

Leaving Winner, T.J. hitched to the Badlands and ran all day through the orange and red and yellow canyons and mountains. Then he went to Roschard and got drunk with the Indians and gambled in the back rooms of bars. He looked up old Sam Anderson, watched the wheat harvest, and recalled an earlier life. Another week passed before T.J. hitched home to San Diego.

Two-day Antique Auction

Buy at a fraction of retail prices!

Oriental works of art, including an ivory chess set (valued at \$5,000), cloisonne vases, snuff bottles, reticules, antique and estate jewelry, gold, sterling silver items and flatware, diamonds, of paintings, older Indian jewelry, cut glass, china, coins (ancient, U.S. and foreign), gold coins, pocket watches, cameras etc.

plus an exceptionally wide selection of antique furniture

Desks, wall, mantle and grandfather clocks, carved oak (mahogany and walnut dining and bedroom suites, organs, piano, Art Deco and Art Nouveau furniture, bedsteads, chests, bookcases, china cabinets, tables, chairs, etc.; beveled mirrors, chaises, bookcases, china cabinets, gramophones, dressers, hall stands, wash stands, beds, barometers, pictures, collectibles, etc., etc.

Starting
6:30 p.m.
Wednesday & Thursday nights
October 27 & 28

Preview—Wednesday, 11:00 a.m.—6:30 p.m.
Auctioneer: Jim Hill

Old World Deli Restaurant
will be open

Unicorn Company
Antiques
at the
Arts & Antiques Mall
310 Fifth Avenue, Downtown
232-1656
Open daily
VISA - MASTERCARD



TOYOTA HONDA DATSUN

We can provide Toyota parts on your Toyota.

TRIUMPH, FIAT, VW, BARRY, etc. Domestic too

MEET ANY CAR WITH FOUR WHEELS

GREAT OUTDOOR SPECIALS

TURN-UP, VALVE ADJ. COMP. TUNE, OIL CHANGE.

SET: TIREING, B.W.E.L., CARBURETOR.

INSPECT BENT. GAS, MOTOR, PLUGS WIRE. \$59.95

Includes: 4 plugs, 1 set of points, 1 condenser, engine oil, oil filter.

CLUTCHES \$175.00

Includes: Rebuilt pressure plate, clutch disc, new throw out bearing and labor. There will be an extra charge for all other parts and labor.

BRAKE OVERHAUL \$175.00

Includes: Turn rotors of drums, turn and adjust pads, repack front or rear wheel bearings, 2 grease seals front or rear, cotter keys, Shimano brake cable, rear wheel cylinders if necessary. There will be an extra charge for all other parts and labor.

VALVE JOB \$175.00

Includes: Face valves, grind seats, clean carbon, head etc. There will be an extra charge for all other parts and labor.

BODY AND PAINT, UPHOLSTERY, INTERIOR, CARPETS, VINYL TOPS Free estimates.

PAINT JOB FROM \$35.00

Includes: Labor and materials for most compact and medium size cars.

IMPORT MACHINE

Largest Independent
Toyota Shop in
San Diego

ONE DAY SERVICE ON MOST JOBS.

Call for appointment. MACHINE SHOP SERVICE AVAILABLE

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

4150 University Ave. 282-0380 565-8579 Mon. - Sat. 8-6

IF YOU WANT
TO SEE REAL
MAGIC
COME WATCH US CHANGE
PEOPLE INTO WHATEVER THEY
DREAM UP OR WISH TO BE

HALLOWEEN

MASKS, COSTUMES, MAKE-UP
ACCESSORIES & EVEN MAGIC

THE MAGIC SHOP
SAN DIEGO SEAPORT VILLAGE
232-7921

As seen on TV

DR. ALAN LEVENTHAL, O.D. Inc.

**Extended
Wear
Soft Lenses**

\$199⁺ Pair

Thousands of
**SOFT
LENSES
1
HOUR
SERVICE**
(most cases)

Soft Lenses
Reg. \$299⁺
\$59⁺ 2 \$99⁺
For
"Professional services extra (not extended hours)"

Eyeglass Specials
\$32 Single Vision
\$52 Bi-focals

1 Hour Eyeglass Service
Dr. Leventhal Dr. Garvin

Chula Vista Area
5040 Rosecrans
(across from Caltrans)
232-2153

Sports Arena Area
3640 Rosecrans
(across from Caltrans)
232-2153

San Diego/
La Mesa
5020 S. La Mesa Dr.
(at La Mesa Center)
465-6303

Clairemont/
Mira Mesa
9555 Mira Mesa Road
North County
Medical
& Dental Center
566-9900

DR. W. JOSEPH GARVIN, O.D.

clothes crazy

Dance Wear 20% Off

Large selection of
dance and
workout wear

our already
low prices
with ad

San Diego
6171 Mission Gorge Rd.
280-5595

Pacific Beach
1159 Garnet Ave.
483-8600

Solana Beach
220 Lomas Santa Fe Dr.
481-7073

THE LOST GUNS OF FT. GUIJARROS



El Jupiter



El Jupiter, Presidio Park, 1962

What becomes of old cannons?

By NEAL MATTHEWS
Photographs by Craig Carlson

Hold your right hand out flat, palm down. Fingers together, thumb outstretched. Your fingers are the tip of Ft. Loma, your thumb is Ballast Point, and the year is, say, 1870. In the crook of your thumb is Fort Guijarros, a primitive Spanish garrison newly built to guard the bay of San Diego and the desolate little mission in the valley to the east. Aiming into the bay are a number of deadly cannons, probably ten, set to engage any enemy corsair foolish enough to sail round your fingers and assault this frontier outpost of New Spain. Now move your fingers and thumb figuratively forward through the decades, past the 1820s when Mexico won its independence and manned the fort, and through the 1830s, when the Mexicans abandoned it. Notice that some of the elegant old guns are strewn among the cobblestones, the *guajarras*, at the foot of the fort's crumbling walls, and other cannons have disappeared altogether. It is 1846 and the American invaders ease past your hand — the fort at thumb's crook in neglected ruin — to do battle with the Mexicans at Old Town

and claim San Diego for President Polk. Pull your hand into a fist, turn it over, and open it. There are no cannons in your palm. What became of the guns of Ft. Guijarros? That's what Wayne Kenaston, Alexa Luberski, and Roy Pettus would like to know. Kenaston is in the insurance business but his heart is in local history and old cannons. His initiation of the yearly reenactment of the 1803 battle of San Diego Bay, in which Ft. Guijarros traded salvos with a fleeing Yankee ship that was smuggling out sea otter pelts, eventually led to the recent discovery and excavation of the old fort site. Alexa Luberski, who works for the state as historian of Old Town, is one of a group of experts and archaeologists piecing together the facts about Ft. Guijarros's guns. Roy Pettus is a marine archaeologist searching for the guns on the bottom of the bay. So far the three of them haven't pried open the mystery into which the cannons have vanished, although they've turned up enough tantalizing clues for a nonscientist like Kenaston to adopt the belief that two of contemporary San Diego's legendary old artillery pieces were originally mounted at the

Spanish fort. The more cautious Luberski and Pettus aren't so sure. Either way, the guns of Ft. Guijarros remain stubbornly clobbered in a fist of time.

Up in Presidio Park, on a eucalyptus-covered knoll above Old Town, the bronze cannon "El Jupiter" is battered into a crude blob of concrete. From this perch, which is the former site of Fort Stockton, where the American invaders garrisoned temporarily in 1846 and '47, El Jupiter's muzzle aims toward Ft. Loma and Ft. Guijarros, where local legend holds it was originally placed. The artfully tooled gun itself tells you certain things about its past. Its name is imprinted in a decorative banner that curls near the gaping mouth. Engraved on the butt is the year (1783) and the location (Manila, part of the Spanish Philippine colony at that time) of its casting. Its maker, Philippe Monro, even autographed his handwork. But the gun's condition today does not well serve Senor Monro's good name. Jagged cracks riddle the barrel where its pieces were rejoined after it was blown to shrapnel by young pranksters in 1880. A big ugly scab of

praffin-like lead fills in the chunk of bronze that was never found. The once proud weapon has a slight bow to it now, the result of the shoddy patch job. If this is a Ft. Guijarros gun, its treatment over the last 135 years can safely be termed disgraceful.

El Jupiter went out at Ft. Stockton in 1870. It was placed there by George Marston as an addendum to the nearby Junipero Serra Museum, which he built and donated to the city. He secured the cannon from the Natural History Society, which had it in storage in the basement of the Cecil Hotel downtown on Sixth Avenue between C and D Streets. It is a measure of the artifact's neglect that when Marston formally asked for the gun, J.W. Sefton, Jr., head of the Natural History Society, replied in a letter, "Frankly, I was not aware that we had such a cannon, and, if we have, I don't know where it is." The lot where the Cecil Hotel stood was owned by the Natural History Society, and for many years before taking over its current quarters in Balboa Park, the society used some basement rooms at the hotel for meetings and storage. Marston knew of the cannon because his 4th apartment store, which occupied the same block, was an annexing the hotel, and his employees had had to move the 2000 pounds of Spanish bronze too many times.

As far as can be determined, the cannon had been in the basement since the end of the Panama-California Exposition of 1915, judging from Natural History Society records which show that it was loaned to the exposition. Prior to that time it had been variously loaned and stored by the society, the famous gun even traveled as far as the Chicago World's Fair of 1893. Not a bad itinerary for a relic that was in half a dozen pieces when the society obtained it in 1881.

Just how the gun came to be blown up is a story so mangled and embellished over the years that sorting it out and telling it again entails risking one's credibility. Here goes: In 1876 El Jupiter was mounted on a study carriage and sitting in Old Town Plaza, where it had stood since the Mexican-American War in 1846. The presidential election of 1876 was a particularly bitter and scandalous one that pitted Republican Rutherford B. Hayes against Democrat Samuel J. Tilden. Although Tilden won the popular vote by a big margin, 4,285,992 to Hayes's 4,033,768, he lost in the electoral college by one vote. For a time zealous San Diego Democrats

thought their man was elected, and in order to celebrate they moved El Jupiter from Old Town to an empty lot at New Town on D Street (Broadway) between State and Columbia. It took four months for Congress to decide the contested election in Hayes's favor, during which time the cannon stood ready to sound Tilden's victory. It is not known whether Hayes's followers fired the gun, nor whether it ever made its way back to Old Town. But in 1880 at the 700 block of Sixth Avenue, the San Diego Historical Society is said to have protested to the city trustees this ignominious fate, so the city fathers told the saloon's proprietor, T.H.A. Barnes, to move the gun back to Old Town. The story is that Barnes got it as far as the empty lot between Second and Third Avenues and E Streets when one of the big wheels, unfortunately, they loaded it with too much powder and packed it too firmly with mud, when they touched it off, pieces of El Jupiter ended up as far away as Fourteenth and K Streets, ten blocks away.

The saddened citizens of Old Town, who numbered quite a few original pioneers, entrusted what was left of their mortally wounded cannon to the Natural History Society. El Jupiter's explosive demise was an occasion for seething legend and its links to Ft. Guijarros, and the newspapers of the day seized the opportunity to confuse and obscure the facts. Which is one reason why archaeologists aren't convinced the gun came from Ft. Guijarros.

From a study of the archives in the Serra Museum, it can be stated as a matter of fact that some of the cannons at Ft. Guijarros were moved up to the presidio, which was the Spanish fort above Old Town. It is widely said, though not yet proven, that the Mexicans brought up two of the guns in 1838. It's more certain, based on a seaman's log written at the time, that the first American forces to land in 1846 took from Ft. Guijarros "three" cannons — one confused with bronze nine-pounders — cannons that shot nine-pound balls, as did El Jupiter, and dug them in at the west end of Old Town. These guns were later moved up to Ft. Stockton, which we know as Presidio Park. This is explicitly detailed not only in Midshipman Cleveland's log of the Savannah, but also in the affidavit

of one of the early pioneers who later gave the known piece of El Jupiter to the Natural History Society. This affidavit appears to be solid evidence that El Jupiter was once at Ballast Point. The document is dated December 30, 1880 and is signed by nineteen self-described pioneer residents of San Diego, who were then officially donating the gun's pieces to the society. Above the signature of E.A. Wall is written: "I am the only man in the county who helped to remove the old gun [El Jupiter] from Ballast Point to Old Town, San Diego, in the year 1846."

After a fierce three months of guerrilla warfare all over Southern California, the Americans succeeded in vanquishing the Mexicans. Commodore Robert Field Stockton, legend holds, returned to San Diego after reconquering and securing Los Angeles, and here he ordered that all the cannons, those brought up from Ft. Guijarros by the Americans as well as the ones captured from the Mexicans, be dumped into the bay. According to Phillip Crowl, who was appointed alcalde (constable) of San Diego by Stockton, El Jupiter was saved from the drink when he, Crowl, appealed to Stockton to let the citizens keep this one particular cannon in order to fire salutes and defend against the Indians. Stockton is said to have had the ship's carpenter, from his own vessel, the Congress, make the carriage to mount the gun. It is presumed that the remaining guns of Ft. Guijarros were cast into the bay.

The legend of El Jupiter would be a tidy little piece of Americana, quaint and fairly cozy, with historic drama, — another Old Town cannon hadn't stormed in and rain down havoc upon history. The turbulence is an iron cannon called El Capitán. Over the decades the two guns, both nine-pounders, have become so intertwined and their stories confused by so many misinformed writers that even a respected historian, William Smythe, badly injured his story when he undertook the telling of the cannons' story. Included in Smythe's *History of San Diego* is one of the most photographs of El Jupiter, under which is the patently false caption identifying it as El Capitán. The city fathers themselves compounded the confusion in 1923 when they held Boy Scout Troop #30 mount the iron gun in Old Town Plaza. The plaque they mounted with the cannon said the piece was cast in Manila in 1783 and was brought here in 1800, which would be

time if the gun it referred to was El Jupiter. El Capitán has no discernible date of casting on it, and there is no solid evidence of its origin. Last year, after befuddling innocent minds for nearly sixty years, the gun and its plaques were taken off display in the plaza. The cannon piece has since been moved to a dirt parking area, and is now housed in a state-owned warehouse west of Old Town.

If only El Capitán could be dismissed as a fraud. But it can't, and its presence sheds doubt on certain parts of El Jupiter's legend. For instance, somewhere on the El Jupiter's muzzle is inscribed the date 1783. If only El Capitán could be dismissed as a fraud. But it can't, and its presence sheds doubt on certain parts of El Jupiter's legend. For instance, somewhere on the El Jupiter's muzzle is inscribed the date 1783.

It seems safe to assert that the gun is probably the same one that was stuck muzzle-first into the ground in front of Captain Henry Delano Fitch's general store in Old Town in the mid-1880s. There are references in early newspapers to an old cannon being used there as both a hitching post and a whipping post. An 1872 photograph of Old Town shows Fitch's store, and right in front of the covered porch can be seen something that resembles a cannon projecting vertically out of the ground. Fitch, an old Yankee sea captain, had died in 1849, just after completing construction of the store. It's not known precisely when the cannon was placed, or where it came from, but evidently it stayed on the corner of the property well after the building was abandoned in the late 1870s. A newspaper story published in 1887 refers to the cannon still being there upright. Later photographs from the 1890s picture no gun on the Fitch property, but do show a cannon lying in Old Town Plaza.

An undocumented passage in the Fitch family papers reads, "For many years, the cannon in the plaza, which had been anchored in the earth, served as a hitching post for the store." That cannon eventually found itself assumed in the plaza by de-grooving Boy Scouts in 1923. Assuming Fitch's hitching and whipping post is now the cannon that's been heaved into a dank warehouse, the essential questions remain: Why is it called El Capitán? Nobody knows for sure, but perhaps because it was owned by somebody referred to as "captain," which presumably Fitch was. Where did it come from? (continued on page 22)

WE SELL HIGH QUALITY AMERICAN-MADE T-SHIRTS



INCLUDING PRINT FOR \$2.50

Call FASHION DOLLARS 988-2311 or stop by our "NEW OFFICE" at 8880 La Mesa Blvd.

Ambassador Dance Studio

San Diego's newest ballroom dance facility

Introductory Special
5 hours for \$10

Halloween Dance Party
Friday, October 29 9 p.m. - midnight
\$3.00 per person or \$5.00 per couple
Prices - Refreshments - Costumes optional
Call for reservations. Limited to first 100 people.
Owned and operated by students & teachers.
28' x 38' floating oak floor.

7190 Miramar Rd., Ste. 107
693-1511

many hands

owned cooperatively by over 50 artists & craftspeople, offering the highest quality hand-crafted items at reasonable prices.

BARNABY'S RESTAURANTS & FISH MARKET

OCTOBERFEST
WHOLE LIVE MAINE LOBSTER DINNER
\$9.95
Back a beer 95¢ from banquet facilities.
Prices include make reservations now for the holidays.

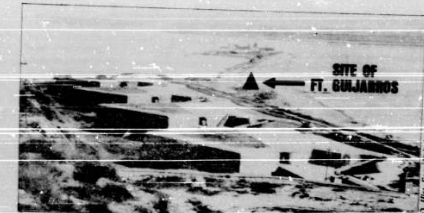


YELLOWSTONE CLOTHING CO.
9700 Mission Blvd., Mission Beach, CA 91744-4631-1951

14kt GOLD SALE

For 8 days only
10% DISCOUNT from these prices with this ad.
18" SERPENTINE CHAIN - \$50.00
18" SERPENTINE CHAIN - \$10.00
SERPENTINE BRACELET - \$10.00
SERPENTINE BRACELET - \$10.00
PIERCED EARRINGS - Reg. \$40.00, now \$36.00
VICTORIAN BRACELET - Reg. \$45.00, now \$40.50
TRIPLE BRAIDED BRACELET - Reg. \$55.00, now \$49.50
18" TWISTED COBRA A. Reg. \$40.00, now \$36.00
18" TWISTED COBRA B. Reg. \$40.00, now \$36.00
20" TWISTED SERPENTINE A. Reg. \$45.00, now \$40.50
20" TWISTED SERPENTINE B. Reg. \$45.00, now \$40.50
20" VICTORIAN CHAIN - Reg. \$55.00, now \$49.50
20" VICTORIAN CHAIN - Reg. \$55.00, now \$49.50
Gold prices are all low. So hurry in before they go!

J. Wholesale Jewelry
3770 Park Blvd., San Diego, CA 92103
Hours: 11:00 a.m. - 4:30 p.m. Tuesday - Saturday



Site of Ft. Guajarras, looking southeast, c. 1910



El Jupiter at Ft. Stockton, Presidio Park, c. 1910

Lost Guns

(continued from page 21)
For all that's known about it, the gun could have been an old relic, the captain acquired during his travels, which would argue against its being a Ft. Guajarras cannon. But maybe there's another explanation.

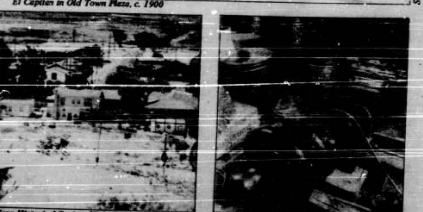
In the legend of El Jupiter, the bronze gun was for a time referred to as "El Canon de don Miguel de Pedrosena." Nearly every published history of El Jupiter says that Señor Pedrosena, one of Old Town's most prominent and respected citizens in the early 1800s, buried the cannon in 1846 to keep the Americans from throwing it into the bay. It has been established that Phillip Crowthe (specifically) saved El Jupiter from a watery grave. So if Pedrosena buried a gun in order to preserve it, why would he have dug it up before the Americans took their leave? The logical conclusion is these: Señor Pedrosena was hopelessly stupid, which he was; the fact was not; the Americans discovered the hidden gun and confiscated it, which is unlikely; or the gun Pedrosena buried was not El Jupiter. But it's only other cannon in Old Town after the Mexican War was the one now called El Captain. How that gun

came to be in Old Town in the first place is now, and probably will remain, a mystery. For the sake of argument, assume — contrary to legend — that El Capitán was the gun once called El Canon de don Miguel de Pedrosena. How did Captain Fitch end up with it? The only clue uncovered so far is a list of some of the people with whom Fitch had business dealings. This list is in the Fitch family papers, some of which are held in trust by the San Diego Historical Society. Don Miguel de Pedrosena is on that list.

The view from Ft. Guajarras has changed in unimaginable ways since the 1840s. Ballast Point now harbors the Navy's submarine. Abutting the fort's excavation site (which has been filled in to protect it from the winter rains) is an asphalt road running between the water's edge and the Navy Exchange building. Separating the fort site from the bay are rows of rip-rap, a wall of granite boulders. About the only things enduring from the fort's heyday are the steep bluff cliffs of Ft. Loma to the right, and Guajarras — the cracking cobblestones on the shoreline. In morning light the footings of inbound airliners glint gold before disappearing toward Lindbergh Field to the extreme left. The choppy cityscape sends blunt towers above the heavy boat traffic on the bay. Arcing right, the Coronado Bridge is



El Captain in Old Town Plaza, c. 1900



San Diego Historical Society photo

ward before the indigo backdrop of San Miguel Mountain. Along the Silver Strand, the Hotel del Coronado is bank-guarding access to the busy beachfront condominiums farther south. A jet fighter screams up into the sky from the North Island Naval Air Station, drowning out the bleating of a lone faghorn. Civilization overflows every view, and it has even spilled down onto the bayhead, humping Roy Pettus's underwater search for the guns of Ft. Guajarras.

Most all of the bay bottom has been dredged or filled, so it was a triumph of sorts when the young marine archaeologist and his team of divers turned up some promising artifacts in their marine survey summer before last. Still, it will be something of a miracle if they come up with a cannon in next summer's proposed excavation.

The inevitable difficulties of underwater archaeological research can hardly be overstated; still, Pettus and his crew were fortunate in some ways: the waters they searched off the southern edge of Ballast Point were mercifully free of dredging and filling, and were also calm and shallow. Rarely did the divers go deeper than twenty feet. It was a good place to search for the old cannons, but not the lost place. The vague reports of Stockton's dumping of the guns refer to their being sunk "in the deepest part of the bay." Charts from the

mid-1800s indicate that the area would be on the north side of Ballast Point, directly beneath the Navy's nuclear submarines. Captain David Harscheid, commander of the base, says an underwater survey of that area is out of the question. He leaves open the chance that other areas along the northern edge of the point could be opened to Pettus and his divers next summer.

In the underwater search, which included both systematic visual surveys by scuba divers as well as remote magnetometer sensing and core sampling, several artifacts were recovered or recorded. The most dramatic was a complete set of rotary beads composed of wood, brass, and copper. The medallion is inscribed with religious symbols and the year 1830. Whoever owned it probably touched the guns Pettus is looking for. Ceramic shards and Indian gronduces (Indian inhabited Ballast Point before the Spanish) were also brought up. But as close as the group came to something resembling a cannon was the recording of an unusual pit by the magnetometer. A long metallic object appears to lie under ten feet of water and eight feet of sand. The archaeologists, who are funded only by modest contributions from the public, hope to excavate the anomaly next year. Whether it's an old Spanish cannon, or a piece of pipe, or something, is anybody's guess. If it's a cannon, its days of solitary peace are numbered.

□

Down for the Count



William Kerr, Lynn Chapman

JEFF SMITH

Bram Stoker's novel *Dracula*, and the adaptation for the stage by Hamilton Deane and John L. Balderston, have all the elements of a classic monster story. One first sees not the vampire, for example, but his efforts — in this case two little white dots with red centers on the throats of his victims. These effects proliferate, creating an atmosphere of panic. Then the monster appears, his death having ended the audience for a terrifying entrance. We don't, however, see all of the monster at first (in *Dracula*, for instance, the whole shark doesn't appear for the first hour of the movie, just people being tugged under water by a fin); when we finally do, the monster seems to grow before our eyes. Its strength increases, which causes its opponents to go beyond normal tactics to combat it. They must rely on the most powerful forces of their age — technology in the Twentieth Century, God in previous centuries — to defeat the demon. And yet, when it is finally vanquished, the monster's demise (Frankenstein, the Beast from 20,000 Fathoms, King Kong) elicits a complicated response from the audience: it has been scaring half to death. One is relieved that it's gone. But one also feels — as Lucy Seward does for Count Dracula — a sense of pity for the monster as well. About this

feeling, the poet Rilke may provide us with at least a partial answer: "Perhaps everything terrible is, in its deepest being, something helpless that wants help from us."

Beneath the ghoulish surface of *Dracula* are a number of intriguing concerns. These give the story a thematic richness that separates it from a majority of the tales in the thriller/monster genre into which it is traditionally lumped. *Dracula* is about a vampire, an animated corpse who has lived 500 years by refusing his victims from the blood of his victims. But it is also about power and control and competing systems of belief. This latter conflict occurs in the disputes between the scientist Doctor Seward, who adheres strictly to observable facts alone, and Doctor Van Helsing, who is ready to accept the possibility of phenomena outside the laws of science. "The strength of the vampire," Van Helsing says, "is that people will not believe in him." And the play makes several references as well to the philosophical "problem of evil," asking why evil, in the form of the demonic Count Dracula, could exist in a world made by an allegedly benevolent creator. As it raises this question, the play also asks, indirectly, why some of the characters in the drama, and the audience perched at the edge of their seats, are drawn with fascination by evil's "uncle."

□

presence of the count, like the presence of a deranged Anthony Perkins at the Bates Motel, forces people to make a stand. Lines are drawn, assumptions shook free. All of these concerns, recurring throughout the play, give its surface horror an intricate texture that is able to provoke both fear and thought. *Dracula* is much more than merely the image of a red-eyed bat hovering outside the window.

Like the story itself, which forces its characters to take a stand, productions of the play require more than a neutral focus. *Dracula* is open to several different stagings. One could emphasize, for example, the fundamental horror of the play: fill the theater with old-fashioned terror, put bats in every belfry, and allow the basic elements of the monster story to accumulate with their inevitable logic. One could also infuse the production with sheer rickety drama — booing, hissing, yaying — all stirred together with an uninhibited relish for the form. This approach would coerce the audience to take sides and to regard the play as a morality drama, as a fierce battle of wills between the forces of good and evil. One could, as the 1977 Broadway production did, coax out the play's macabre sexuality as its lure (Frank Langella's *Count Dracula* was a menace, but he was also vulnerable). Or one could go modern, detached, and "cool," and perform the play as high camp, as a distanced object worthy of smug laughter.

This would allow members of the audience to derive a species of above-it-all satisfaction at not being taken in by a story that no longer goes bump in the night for them. All of these approaches, and delicate combinations of each, are possible.

The opening-night production of *Dracula* by the Old Town Opera House, however, opted for continuity. It was a bland show, lacking suspense, atmospheric jolts (be they comical or fearsome), and a clear indication of its specific focus. At times it verged on melodrama, but not completely. Other times it wavered toward camp, then would back away. The elements of horror were modest and not sustained. The play's surprisingly abundant humor — essential as a momentary defense-mechanism from the eerie doings on stage — was hit-and-miss. Rather than allow the audience a brief respite, a chance to regroup itself for the next onslaught of blood-boiling tension, the humor was diffuse and imprecisely timed, which created lapses in the pace that the production was unable to overcome. And the potentially epic struggle between the count and Doctor Van Helsing, as a result, had diminishing returns.

Two of the key scenes of the play — the seduction of Lucy and the conclusion — were the weakest of the production. Each was performed hastily, with little more than a cursory exploration of its possibilities. In the original 1927 staging of

Dracula, the scene in which the count partakes of Lucy's neck was deemed too gripping for the audience to witness firsthand. This it took place behind a curtain, which gave observers the opportunity to fill in the details with their imaginations. When Frank Langella played the same scene fifty years later, it was exploded as a banquet of outré sensuality. In the Old Town Opera House version (just after an elderly woman in the audience had muttered fearfully, "He's gonna bite the poor dear soon"), the scene was delivered in a matter-of-fact manner, with little fanfare, as if such things were routine in this day and age.

The concluding scene, in which Dracula is affixed to his dirt-filled coffin for eternity, was also performed in a matter-of-fact manner, with little fanfare, as if such things were routine in this day and age. The scene ends with neither the elation nor the note of elegiac pity that attends the violent demotion of something we once feared. It simply ends. If good is going to prevail over evil, it should have to go harder than that.

The individual performances in the Old Town Opera House production varied greatly in quality. A trio of actors in minor roles were of interest: Rodolfo Nardelli Cleary, as the servant-nurse Miss Wells, was the character genuinely affected by the powers of the vampire; Frederick Edmund was an appropriately hammy, disbelieving Doctor Seward; And Charles Jackson's portrayal of Renfield — a defense-mechanism from the eerie doings on stage — was hit-and-miss. Rather than allow the audience a brief respite, a chance to regroup itself for the next onslaught of blood-boiling tension, the humor was diffuse and imprecisely timed, which created lapses in the pace that the production was unable to overcome. And the potentially epic struggle between the count and Doctor Van Helsing, as a result, had diminishing returns.

□

SKI MAMMOTH
THANKSGIVING SEASON
OWNER November 24-28
4 days of skiing \$135
• Round-trip, deluxe bus transportation
• Luminous condo lodging, 4 nights
• Ski shuttles
• Complimentary bar
Reserve by November 14
4 days skiing, Dec. 26-30 \$136
MAMMOTH WEEKENDERS
Dec. thru April, 2 days skiing \$88

San Felipe
HOT DAY IN THE COZ
ON THE SEA OF CORTEZ
December 19-21
December 21-January 2
Featuring 3 days, 2 nights at the
CASTLE SAN FELIPE, Mexico's
romantic resort hotel on the beach.
Round-trip transportation,
shuttles, & complimentary bar
\$99 double occupancy

MAZATLAN \$157 7 nights
PUERTO VALLARTA \$233
CABO SAN LUCAS \$199

For info, on all our tours call:
ADVENTURE TOURS LTD. 272-9660
4410 Bayview Street, San Diego
92106

JOLIN & YOUNG
PRESENTS:
Teddy Bear Cards & Gifts
CRYSTALS • TOYS • JEWELS • BARBERS • CANDLES • FANS
ARTIST • SYLVIA • CRYSTAL • ENOCH • JAYCO

GLASSHOUSE SQUARE
222-7117

HAD AN ACCIDENT?
PERSONAL INJURY LAWYER
FREE first visit
NO FEE if no recovery
• Traffic accidents
(car, cycle, pedestrian)
• Slip and fall
• Dog bite
• Faulty products
C.E. KROGER
280-5971
2800 El Cajon Blvd., San Diego, Ca.

Warning Signs — Don't Ignore!

1. Recurring Headaches
2. Neck, Shoulder & Arm Pain
3. Pain, between Shoulders
4. Numbness in Hands & Arms
5. Loss of Sleep
6. Painful Joints
7. Low Back & Leg Pain
8. Numbness in Legs or Feet
9. Scoliosis (Rigid Curvature)

A Family Chiropractic Center
Dr. Gary M. Lesker, Director
10601 Tierrasanta Blvd., Ste. J
Fast, easy access from anywhere in San Diego.
As a public service, we are offering:
X-rays & Examination
Reg. \$150.00
Completely Free!
• Consultation with Doctor
• Doctor's Full Report with Findings
Offer expires 11/4/82

FALL BOOK SALE
October 22-24
• Selected stock items
• Special publisher sale books
• Quality reprints
Now is the time to stock up on quality gift books at reduced prices for your holiday needs.
Open daily 10-9, Sun. 12-6
Flower Hill
2070 Via de la Villa
Del Mar 755-3735
*Pick up on order!

RECYCLED FOREIGN AUTO PARTS
Cash paid for cars - junkers to Porsches
Engines, transmissions, starters, alternators, carbs, rines, wheels, hoods, fenders, bumpers, nuts & bolts
231-9917 SAN DIEGO FOREIGN
No County 726-3543
Corner South 30th & Commercial • Downtown San Diego

RECYCLE YOUR OLD GOLD RESET YOUR DIAMONDS! CHANGE RINGS INTO PENDANTS FREE DESIGN SERVICE! FINE JEWELRY REPAIR
Sizing, prongs, resetting, stones reset and soldering.
Special Chain Soldering Repair \$3.95 (reg. \$6.95) Good through 10/30/82
HILLS JEWELERS
573 BROADWAY AND 123 W. WASHINGTON
San Diego, California

Turn On, Tune In, Listen Up



Marina Horne

JONATHAN SAVILLE

Even for those San Diego opera lovers who never leave home, the San Francisco Opera is accessible — at least partially. The performances of this distinguished company are broadcast locally on KFSF-FM, so that one may hear (if not see) the entire season. Listening to opera on radio or recordings is for some people the ideal way to approach this art, which they consider a branch of music. If opera is considered a branch of theater, however, the question always arises as to how much the listener is missing. The answer, judging by my trip to San Francisco last week, is what one might expect: sometimes a great deal, and sometimes, very little indeed.

Consider, for example, the San Francisco *Marriage of Figaro*. Radio listeners will be able to hear clearly the musical strengths and weaknesses of this performance. The strengths consist principally of Lucia Popp (Susanna) and Faith Esham (Cherubino), who succeed in expressing both the tender and the comic aspects of their roles, all the while producing sounds of ravishing loveliness. But most of the other major singers, without being positively offensive, have a lumbering squareness in their vocal acting that makes it just plain dull: a far cry from the ebullient sparkle of Mozart and Da Ponte. Hermann Prey (Figaro) does his best to interpret the role as though Figaro were alive. But he is only intermittently convincing. A dramatic emphasis, he has a tendency to overblown speech-singing away from any musical pitch (for example, in his fourth-act aria on the fallings of women) — something quite unnecessary in Mozart, for the composer knew precisely how to build drama into the vocal lines themselves. Tom Krause (Count Almaviva) projects lit-

tle character in his singing and is in trouble coping with the role's *tenoratura*. Swedish soprano Helena Döte (Countess Almaviva) has a tight vocal production reminiscent of Elisabeth Schwarzkopf, but she sings far less expressively. Her Countess is merely pathetic (and rather monotonously so), without real passion, real nobility, or real humor. The majority of the singers have found a congenial conductor in Silvio Varviso, who is as pedestrian and lackluster as themselves. When the overture to *Figaro* is as pallid as it is under Maestro Varviso's baton, we know we are in for long stretches of boredom, and in this the conductor does not disappoint.

Nevertheless, radio listeners can get only a partial sense of how tedious this production is. For the full flavor, one must be there in the theater to see the ineptitude and perversity of Sonja Frisell's stage direction. The dull singers seem naturally to be dull actors — Mr. Prey's heavy, awkward, almost rustic Figaro is a case in point — but Miss Frisell has succeeded in taking the sprightly edge off even so scintillating a singing actress as Miss Popp. Again and again she has the singers moving around aimlessly and inexpressively. Movement and gesture do not clarify action and motivation (an especially damaging flaw in the extended recitatives, where most of the audience — not understanding the Italian lyrics — is guided by what they can see). Miss Frisell's understanding of the characters is both feeble and coarse, so that we get little sense of their richness in feeling, and she never seems able to see the dramatic focus of an action, the point — in human interaction and in the advancement of plot — of what is happening at any given moment.

Above all, she is lacking in humor. She manages to deprive even the farcical scenes (Cherubino hidden in the chair or

the closet, or the complicated disguises and misunderstandings of the final act) of much of their bite, and the higher comedy of character eludes her as well. It is remarkable how consistently she manages to miss the point — for example, in the third-act duel between the Count and Susanna, where Mozart and Da Ponte show us with consummate wit the distracted Susanna trying to humor the count (who is forcing an assignation on her) and answering his entreaties at random; Miss Frisell communicates nothing of the comedy here, and indeed manages to obscure what is happening. As so frequently in her direction, she ignores not only the statements of Da Ponte's libretto but also the clear implications of Mozart's music. The music of this duet, with its own repeated, nagging phrases to indicate Susanna's role responses and its sudden rising outbursts when she gives the wrong answer and the count snaps at her in consternation, provides all the stage direction necessary. All the director need do is carry out Mozart's instructions; but Miss Frisell either does not understand those instructions or perversely chooses to ignore them.

Another instance is her staging of Figaro's first-act aria "Non più andrai," in which Figaro — with a touch of high-spirited venom — terrifies little Cherubino with his description of the hardships of the military life. A less funny "Non più andrai" would be hard to conceive of. Neither Figaro's motivation nor Cherubino's reaction exhibits the truth to character and situation inherent in the music, and the various bits of stage business Miss Frisell has devised are virtually all duds. Once again she goes off her way to close her ears to what the composer is telling us loudly and clearly. The aria ends with a pompous military march. It takes no great insight to realize that this means in terms of staging. Somebody is supposed to march: Figaro, showing Cherubino what being a soldier is like, or Cherubino himself, trying to put his unwelcome new identity, or the two of them together, with Figaro forcing the reluctant youngster to parade around the stage. Miss Frisell ignores the march, pays no attention to the music, and has Cherubino kneeling in consternation.

To make up for her refusal to show us what is in fact there, in the drama and the music, it's willfully original director adds pieces of staging not called for by the libretto and of no dramatic use at all. In the middle of Figaro's aria who should appear but the Countess (whom we have not yet met, and who has no business being in the first act at all)? She descends a stairway, walks on dramatically at what is happening, meets Susanna, and retires with her — actions extraneous to the dramatic situation, inexpressive of character (what she is thinking and feeling is left unspecified), and, worst of all, horribly distracting. And if this were not enough, Miss Frisell also introduces Barberina, the gardener's daughter, to protect and comfort the distraught Cherubino, though in this case too we do not yet know who she is (creating, and she never seems able to see the dramatic relationship established between these two young people is of an overwrought sort, quite out of harmony with the rest of the music), and the humorous force of the scene (which is a scene between Figaro and Cherubino) is diluted by the presence and fussy activity of this superficial

character. And why is the Count still on stage during the arid, cluttering things up even more? It is surprising that Miss Frisell does not drag on Antonio the gardener as well, the way she keeps doing at any opportunity in the subsequent acts. She seems aware of the basic rules of the stage direction: that everything happening on stage must contribute to the dramatic point of the action, that all previous must be motivated, and that all persons who are there must react in a way clearly expressive of their character or must fade unobtrusively into the background.

These rules, and a hundred others, are second nature to Jean-Pierre Ponnelle, the reigning genius of operatic stage directors. If the San Francisco *Figaro* is an excellent lesson in bad stage direction, their revival of Rossini's *La Cenerentola* (a staging by Grisha Asagoroff of Ponnelle's original 1960 production) is a glorious compendium of directorial intelligence and inventiveness. Radio listeners can indeed get some idea of what a delight this *Cenerentola* is, for the singing has all the technical mastery and comic energy required for the Rossini style. The blaring roudades of Marilyn Horne as Cinderella herself, the lyric grace and timbral sweetness of tenor Francisco Araiza as the Prince, and the amazing agility and impressive resonance of John Del Carlo's Alidoro — these exemplary instances of good singing ought to be equally impressive when only heard on radio, though of course not being in the world and coming through every test triumphantly. It may be somewhat less easy to appreciate the skill of Paolo Montarsolo (Cinderella's father) and Sesto Bruscantini (Dandini, the Prince's servant), for these are buff roles in which vocal brilliance cannot be separated from comic acting: to sing well in such roles does not mean to produce beautiful sounds and negotiate difficult runs is the case in the title role) but to use the techniques of operatic singing in order to create comic characters engaged in authentically funny actions. Hearing Mr. Bruscantini whose voice over the years has lost much of its bloom, one might not realize how wonderful his Dandini is in the theater, where even the limitations of the voice contribute to the comic persona created by this expert comedian's every droll gesture. But no listener could be in any doubt about Mario Benard's conducting of the score, as witty, lively, and moiré as Silvio Varviso's *Figaro* is bland, insipid, and sluggish.

What is also evident in merely listening to a performance of this opera, even so excellent a performance as the San Francisco one, is the jerrybuilt quality of much of the music. Rossini composed *Cenerentola* in twenty-four days, and his haste is evident throughout. His inventiveness is at an ebb; he relies heavily on the clichés of his style and self-imagination. The machine-sewn, repetitive cadences take up a disproportionate part of every aria, ensemble, and chorus; and the notorious sewing machine sequence to the working overture. The fabulous display of the florid passages, which can be such fun in the right context, is exploited to the point of tedium. Only in Cinderella's final aria, "Nacqui all'affanno," is there real scope for dramatic sentiment, and this in fact is the only

time one remembers from the entire score. When one hears the music, these defects are patent. In the theater, however, the weakness of the musical invention tends to be disguised by the theatrical fun, and this is especially the case in the Ponnelle production, where artful utilization and self-reflective mockery — typical of Ponnelle — attract the audience's interest so powerfully that it becomes virtually impossible to listen to the music judiciously and critically. In fact, the very conventionality of the score — its excessive reliance on the musical and dramatic clichés of Italian opera buffa — is elevated by Ponnelle's endlessly inventive staging into a comic principle in itself.

The Ponnelle sets already indicate this approach. They are not so much constructed as drawn; their artificial, playfully unrealistic quality is everywhere evident, bringing out by a kind of mutual reflection the similar potential in the music. (In contrast, Zack Brown's exquisite, Goya-like

realism in the *Figaro* sets and costumes, with their somber Spanish austerity and meticulously color-coordinated russets and ochres, works against the spirit of the music and the drama. The *Marriage of Figaro* is French in its wit, Italian in its energy, and Viennese in its sentiment, but it is in no way Spanish; Goya's sensuality belongs to an entirely different world of feeling and thought.) Playfulness and a mockery of operatic convention characterize all facets of Ponnelle's *Cenerentola*, and there is no end to this director's superbly theatrical inventiveness. Dandini's entrance (disguised as the Prince) is accompanied by an absurd procession of the male chorus in evening clothes and carrying red flowers, which they lower toward the court as the baritone essays his low notes. The characters mockingly applaud each other's bravura arias. Alidoro — the Prince's tutor, who in this de-magicked version takes the place of the fairy godmother — delivers his monumental first-

act aria in front of the golden drop curtain, onto which the footlights project his enlarged and ever-changing shadow — a visual reminder of the character's gaudy supernatural associations. The interior of the palace, revealed when its illustration-like facade slides away, turns out to be the stage of an early nineteenth-century theater, with teasers and tormentors painted with the traditional, stylized architectural motifs. And all this artful manipulation of boldly unrealistic and "stagey" devices is surrounded with countless bits of utterly concrete stage business that give the audience a sense of real characters and lived life in spite of the pervasive artificiality: the tray of dishes that the startled Cinderella drops and breaks twice, the way the guests at the Prince's palace hover greedily around the banquet table and then fall ferociously upon the food like a bunch of puppies over a bowl of dog chow, the pleading gestures of Cinderella begging her father to let her go with her sisters to

visit the Prince, gestures which manage to insert into this mechanical and superficial opera a real note of poignance.

Mozart's music is so great that it can survive a mediocre performance and the absence of staging. What the San Francisco Opera's *Cenerentola* demonstrates is that while brilliant singing and conducting can give immense pleasure even to those who can only hear but not see the production, the greater part of the experience is in the staging, and if you miss that you miss a very great deal indeed. No one is anywhere near as great as Mozart, but as a theatrical artist Jean-Pierre Ponnelle is basically superior to Giuseppe Rossini. The San Francisco *Figaro* is probably better without its staging; in the *Cenerentola* the staging is better than the opera.

You may hear the *Figaro* this coming Saturday, October 23, at 7:00 p.m., and *Cenerentola* the following week, Saturday, October 30, also at 7:00 p.m. KFSF is at 94.1 on the FM dial.

"If Stravinsky came to San Diego, there would only be one place to exercise."

2 workouts for the price of 1

Open 7:30 A.M. to 11:30 P.M. 926 Torrey Pines 482-5066

Remember
A DANCERS PARADISE
for your
HALLOWEEN COSTUME

Fishnet tights only \$4.99
Footed tights only \$3.99
Super selection of leotards for under \$7.99
Hundreds to choose from. Where you always save 30% to 60% on all your dancewear & swimwear.

A Dancer's Paradise
Two locations
2710 Garnet Avenue, Pacific Beach 483-0555
123 No. El Camino Real, Encinitas Village 942-9064

cinnamon
kicks for critters

Enjoy an afternoon of champagne, caviar, and ghostly good times at Cinnamon's Fourth Annual Halloween Party and help us help endangered animals with your donation to Red Bank's Kicks for Critters! If you're going out to howl on Halloween, get your looks together at Cinnamon! Our make-up artists will turn you into a werewolf, vampire, clown, E.T. or whatever your fantasy is, with the mystical art of make-up.

Make your appointment now for Friday, Saturday or Sunday, Oct. 29-31. Bring your ghost friend!

Cinnamon Hair Salon, 3003 Upland St., Ft. Lauderhale Island 226-1866

Total Care For Total Health

The Center for Total Health approaches its goal from all sides. With traditional medicine. With acupuncture, physical therapy and emotional counseling. With sports medicine, nutrition, meditation and stress management programs. Complete wellness is a complex problem requiring complex solutions. And the dedication of psychologists, physicians, chiropractors—specialists in a variety of disciplines. Only the integration of techniques and professions makes total health possible.

On the other hand, the Center's You-Centered programs are delightfully simple. You are treated in a large, handsome and new building. All your needs are met under one roof. You simply walk from office to office. What's more, the Center offers the convenience of a complete health and beauty spa, a total health store, and a complete exercise and sports science center.

Your total health is a shared responsibility. You decide to seek it. We help you realize it. Total Care for Total Health—yours for the asking. Call today for a free consultation. Or send for brochure. After all, what's more important than feeling good?

Insurance reimbursement applicable for most services

CENTER FOR TOTAL HEALTH
315 SO CEDROS • SOLANA BEACH, CA 92075 • (714) 755-0881 • 942-3613

Valuable coupon
Racquetball
2 for 1
Save up to \$3.50

For each person who pays the regular rate 1 player FREE (with coupon). Offer good weekdays until 3:30 pm and from 8:30 pm till closing. Good weekends from 1 pm till closing.

CHECK OUT OUR SUPER LOW RATES AND CHALLENGE COURT

ROSE CANYON RACQUETBALL CLUB
6411 MORRIS AVENUE 773-3113
COUPON EXPIRES 10/31/82

Valuable coupon

Valuable coupon
Hair: It's all in the cut

D. Melone Hair Design
8 am - 9 pm
755-2188 228 12th St. Mar

Specializing in the easy-care natural look for men & women.
Complimentary first visit
1/2 price hair cut & style or perms

THE FUTON

the original futon company of San Diego
MORNING GLORY
f u t o n
3973 Falcon Street • San Diego California • 92103
We invite your inquiries • (714) 295-7410

Bertrand and Vincent



Illustration by Charles M. Moore

ELEANOR WIDMER

The Restaurant: La Maison du Lac
The Location: 4509 Adams, Carlsbad
(434-4131)

Type of Food: French
Price Range: A la carte entrees, thirteen dollars to eighteen dollars
Hours: Closed Sunday. Open Monday to Thursday, 6:00 p.m. to 10:00 p.m.; Friday and Saturday to approximately midnight.

He seems to spend most of the evening going from table to table, hugging the women, patting the men, spreading the French charm and charisma that is part of his reputation. But the smiles, the small jokes, even kissing the women is deceptive. His purpose is to create the illusion that each diner is his special favorite who will be indulged and pampered. The man's name is Bertrand Hug (really), and at the age of thirty-four he is one of the American success stories. Not only does he have almost ten years of restaurant experience in the La Jolla-North County area, but he is the owner of the new La Maison du Lac in Carlsbad.

If anyone can be said to have a charmed life, it's Bertrand. He came from a small town near Toulouse, France, where he studied economics, planning for a career in banking. A short stint in Toronto, Canada convinced him otherwise. Starting as a bus boy while continuing his studies in economics, he worked his way up to restaurant captain and from there he arrived in Washington D.C., the city of a thousand deals. One of them proved to be an offer to run a restaurant in La Jolla, the Côte D'Azur on Progress Street. He was less than twenty-five years old when he took that job and only thirty-two when he opened Bertrand's in La Jolla. Though Bertrand's received superlative reviews, particularly because of its chef, Vincent Grumet, a dispute over the partnership caused Bertrand to leave six months after the restaurant had opened in January, 1980. The physical plant and the cooking continued to be the same, but without Bertrand, without the force of his personality and his formidable memory, the place lasted only a year longer and then closed.

Bertrand polarizes feelings — people either adore him or dislike him with intensity. He has an uncanny knack of never forgetting a face or a gastronomic preference, and he almost never uses any by correlating faces to the meal ordered. A friend of mine who was a restaurant reviewer for a brief period had criticized the salad at Bertrand's restaurant in her column. She had done everything possible to remain anonymous. Several months later, when she was no longer doing reviews, she returned as a private diner with a party of friends. Bertrand sidled up to her, placed a salad in front of her, and murmured, "I hope you like this one better." Her mouth flew open in amazement. His photographic memory had enabled him to place her as soon as her review came out, and the memory didn't fade.

I feared no better against his uncanny

memory, having given myself away in my column as the woman who had once ordered these dishes. When I arrived the other Saturday night with five other people, he helped me off with my shawl and said sweetly, "Ah, I didn't recognize you when you came in." But recognition was his. He could not, however, give me preferential treatment. On a busy night the chef had no way of turning the kitchen upside down and preparing six special entrees, just because of my presence.

The assets of La Maison du Lac, formerly the site of Java Mami, and before that The Restaurant, are Bertrand himself and the talents of his fine chef, Vincent Grumet. Of the many dishes I sampled, there wasn't a mediocre one among them. The major disadvantage is the noise. The acoustics are so poor that the noise level reaches an almost intolerable pitch, particularly on a busy Saturday night when every table is full and diners are arriving as late as 10:00 p.m. There are two dining areas. The first is the central room filled with tables, the second is an extended porch, now covered with some billowing material. The porch has a charming view of the lagoon and is a bit less noisy. The tables, however, are tooth-by-jowl and you run the risk of getting your elbow in someone else's soup, let alone entering into the other party's conversation.

Bertrand's unstated philosophy seems to be, "The most the merrier." This should be changed to a more accurate description, "The most the wearier." We spent the evening laughing at one another. Not only do economical diners and the like have to be added to the crowded dining room, but booths should be made available with high partitions to insure privacy. The atmosphere is neither small nor private, with his boys and waiters scurrying around almost frenetically. One goes to a French restaurant for the ambience, the view of the sea and the view of the sea, but Bertrand's atmosphere, despite the excellence of Chef Grumet, makes some quiet and privacy are created, Bertrand will find himself with only high-rolling shoulders.

La Maison du Lac is not intended for people on a budget. The menu is a la carte and the price of the entree includes two very skimpy vegetables and excellent bread and butter. The entrees range in price from thirteen to eighteen dollars. Appetizers, soup, and salad are all a la carte with some of the appetizers costing nine dollars each. You have to have champagne to ask each price for appetizers and equal champagne to order them. The nightly specials for appetizers were thirty dollar raw salmon or soft-shell crabs, both prepared delightfully and both at nine dollars for not overly generous portions. The cheapest appetizer is \$6.50 for the house pie. I had quite a nice shellfish medley presented in puff pastry for \$7.50. All of us shared the appetizers, of which the salmon was the best, followed in excellence by the crabs. The least interesting was the pie. But the appetizers are expendable; you don't really need them because the best items in the house are the entrees.

The ones my friends and I ordered were the duck, which had been one of the highlights of the menu at the original Bertrand's (fifteen dollars), sweetbread (fif-

teen dollars), scallops in butter sauce (sixteen dollars), and veal with morel mushrooms (eighteen dollars). One of my friends had the nightly special, breast of dove prepared in a wine sauce (thirteen dollars), and another had the bouillabaisse (sixteen dollars).

Of these, my veal, the most expensive item on the menu, was an absolute knockout, a perfect blend of first-rate ingredients and preparation. The wild mushrooms were a gastronomic treat as was the sauce. The vegetables were a joke. For a moment I thought that my sprig of broccoli was a genius. The other vegetable was a tiny white potato. For eighteen dollars, the diner is entitled to more vegetables, particularly since they are both available and inexpensive in Southern California. It's not as if the vegetables had to be imported into some landlocked tundra — there's no reason for vegetable portions to be that small or the variety that unimaginative.

Among the six entrees, my favorites were the veal, the scallops (for the magnificent sauce), and the bouillabaisse. This bouillabaisse is prepared with tomatoes and with real saffron. (Saffron now costs fifty-eight dollars an ounce or over \$900 a pound, surely the most expensive condiment in the world.) Veal saffron is indispensable in the preparation of authentic bouillabaisse. At La Maison du Lac the broth is delicate, the fish and seafood are fresh and it is served with a delicate garlic mayonnaise that you add to the broth. My friend who ordered it would have performed a more pungent broth and a wider range of fish and seafood, but I admired in delicate flavor and would surely return to indulge in an entire dish of it for myself.

For dessert I highly recommend the *chocolate fondue*, that fabulous gift of the French to us in the form of apple upside-down tart. While the chocolate fondue has a sauce that would meet the requirements of the most refined chocolate standards, the interior of sponge cake and custard was rather comical.

Our bill for six people came to \$180. This included half orders of the house salad and two bottles of house wine — so one could accuse us of having gone overboard with wine. With tip, it came to about thirty-six dollars each.

La Maison du Lac is already a great success, as the record on Saturday night amply demonstrated. There are people who will follow Bertrand and Chef Grumet anywhere because they are a well-coordinated team. It's interesting to note that expensive restaurants are not now in any difficulty and in fact are prospering. The new *Maître D'* with its elegant decor is doing as well as La Maison du Lac with its boisterous atmosphere and lack of privacy. But a greater concern for quiet would be appreciated by any serious diner, and some generosity with the vegetables and size of entrees would not be amiss at these prices.

On Monday through Thursday, La Maison du Lac serves a fixed-price menu for thirty dollars which includes appetizer, soup, entree, and dessert. Whether you select the fixed-price menu or a la carte, my advice is to go early in the week and at a early hour in the evening. A bag or a less comes with every meal, any time, on the house, from its irrepressible impresario.

Letters

(continued from page 4)

I would greatly appreciate the chance to speak my mind on the gun control issue. After reading your one-sided coverage, I think your readers deserve to hear another opinion.

Many people argue that the "right to bear arms" is stated in the Constitution, and so surrender a handgun would be an infringement of that right. The truth is that if our founding fathers who wrote that Constitution could see the crime statistics of today, they would be so horrified that they would probably rewrite the Constitution. And besides, those so-called "rights" were infringed upon in the shooting of John Lennon? I'd say that being murdered in cold blood is the ultimate infringement of someone's rights! The right to bear arms is one thing, but I hardly think that Chapman and Hunkley

could have stalked their victims carrying machine guns or rifles rather than handguns. Handguns are the targets of Proposition 15, not all firearms.

Others say that if they are forced to turn in their handguns, they won't be able to defend life and property. Maybe these people aren't aware of the fact regarding firing on an intruder in their homes. They will be the ones at fault unless it is a clear-cut case of self-defense — and, best case, another possibility is the criminal who is already in your home when you arrive there, has helped himself to your gun, and uses it against you (perhaps a criminal who wouldn't have been armed otherwise).

If I'm wrong, I stand corrected; but I believe that a statewide poll showed Californians two-to-one in

favor of Proposition 15. If this is true, your survey certainly didn't reflect a good cross-section of popular opinion. I got the impression that you selected those statements in "Off the Cuff" mainly for their entertainment value, because that's almost all they were good for — a laugh. The next time you want to print statements and frivolous anecdotes on a specific topic, you might select one that isn't as vicious as gun control.

If this letter sounds angry and bitter, it is. I am also very frightened at our citizens' lack of concern for their country's future. How long must the killing continue before people change their

medieval attitudes, quit falling back on the tired old "right to bear arms" syndrome, and have the guts to vote "yes" on the initiative like F-157 Gun control won't stop the criminal entirely, but it will be a big deterrent. Something has to give somewhere down the line.
Dorner #1000 by Request, Escondido

Against Thursday Afternoon Special

We at Yes On 15 are very disappointed at the very biased sampling of the San Diego population views on gun control — especially since the latest polls show the majority of San Diego residents favor Proposition 15. It is

particularly disappointing since the opposition, being well financed by the NRA and the gun manufacturers, has presented a heavy media campaign of misinformation and distortion of the facts.

One of the respondents to your opinion poll, "Hate do you feel about gun control?" stated that the Constitution gives everyone the right to bear arms, whereas in fact it is militia members who were given that right for the protection of all citizens. Retired police officers and sheriffs will still have the right to carry a registered gun, contrary to the opinion of one respondent.

We don't pretend that Proposition 15 will solve all crime, but it is a step in the right direction. Enough is enough.
Fred R. Colby, San Diego Coordinator
Yes On 15

(continued on page 39)

We cut the best lines in town.

First cut only \$10 regularly \$17.00

Long or short, the best cut is the one that looks good on you. The kind you can live and work with between shaves.

That's the kind of cut we specialize in.

With Kim (with ad) KMS permanent wave \$35.

THE RACE OF THE LOCKS

NEW LOCATION: 4966 Santa Monica Avenue
Monday-Saturday 9-7, No Appt. necessary 222-9515

SPANISH & GERMAN

Longway World

COURSES TAUGHT IN AN ADVANCED SUPERLEARNING METHOD

- Amazingly fast, easy & enjoyable
- Whole brain learning
- Mornings, evenings or weekends
- Self-paced classes

FREE DEMONSTRATIONS 682-3181

3741 INDIA ST. (OFF Hwy 15 at Washington St.)

Whole or 1/2 Brain? Whole-Brain Learning

with John David Schuchman, Ph.D.

Learn:

- Revolutionary new techniques
- How the brain functions and how to apply it to expand your career
- Super memory
- Unique use of music, visual, colors, and imagery learning
- Creative problem solving using both sides of the brain
- Accelerated reading with 80% retention
- Super note taking

New, 20/21 test

Please inquire about future dates.

Limited to 14 people. Cost: Educ./Nurses' Credits.

Free brochure and information: Whole-Brain Learning Workshops

1915 Hornland St., San Diego, CA 92109
270-4300 or 483-8853

HEALTH CHECKLIST

Need treatment for any of these minor surgery problems?

- ☐ Nail Disorders (Ingrown Toenails), Etc.
- ☐ Mole & Wart Removal
- ☐ Minor Burns
- ☐ Infections (Boils & Abscesses), Etc.
- ☐ Skin Cancers
- ☐ Cysts
- ☐ Lacerations (Cuts)
- ☐ Tattoo Removal
- ☐ Soft Tissue Tumors (Fatty Tumors), Etc.

and many other disorders

We're dedicated to keeping your medical costs down.

For only \$35.00 Cash Fee

Call for a free consultation

We accept insurance at payment in full. Champus, Medicare & Medi-Cal accepted.

We also do breast biopsies, vasectomies, circumcisions, hernia repairs, hemorrhoidectomies, varicose vein removal and many other out-patient surgical procedures at very reasonable fees.

MINOR SURGERY ASSOCIATES

of San Diego
Specializing in minor surgery
OPEN: Mon.-Fri. 8 am to 7 pm. Weekend appointments available.
5225 Kearny Villa Way

659-4242

SPECIAL INTRODUCTORY OFFER —A \$75 HAIRCUT!

(Men & women, with this ad only)
Includes cut, shampoo, conditioning, & blowdry.
ORGANIC PERMS \$25
HAIR BRONZING (subtle lightening) \$12-20
(Free visit only)

HAIR HAVEN

MON-SAT. 9-6
NO APPOINTMENTS NECESSARY
LATE APPOINTMENTS AVAILABLE
4728 CASS ST.
485-0864
(BEAR BUILDING)

The Athlete's Laces Saucony Sale!

Oct. 21-Oct. 31

| | Was | Now |
|------------|---------|---------|
| Men's Jazz | \$48.00 | \$37.95 |
| Lady Jazz | \$48.00 | \$37.95 |
| Free Train | \$65.00 | \$51.95 |

The Athlete's Laces

La Jolla: La Jolla Village Sq. 457-1515
(Next to Sav-On)

Mira Mesa: 9011 Mira Mesa Blvd. 578-8665
(Next to McDonald's)

COSTUMES MASKS MAKE-UP ACCESSORIES

Make-up Artists

from De Luxe School of Cosmetology at all locations on Oct. 27, 28, 30, 31

Full Face \$9.00 (includes make-up)
Clearance 268-4444

El Cajon 447-8025
Chula Vista 426-6138

Letters

(continued from page 27)

What Were You Doing In The Alley?

Hello. I have an idea. I think I can solve the whole handgun problem. Yes. Well, at least, say, eighty percent of it. And it won't cost a lot of money, either.

Some necessary preliminaries to the idea go like this: I was walking around a back alley of La Jolla a

couple of days ago and I saw a sign posted by the scrupulous entrance to a La Jolla castle. The sign said: Armed Response. I thought a Tylene response would be a scarier concept in these days. Then, later I was reading the Reader, and I read in the "Off the Cuff" column of a woman who appeared to be saying that women being less violent, should be issued guns so they can shoot men if they feel the need. I thought, "Well, fine, only issue guns to women. But, then, only issue bullets to men! Then they'd have to reach a

certain level of agreement before they could start blasting away at each other." And it was just about then that I was visited by this idea that will solve the handgun problem. And with a minimum of red tape, too.

Either the government should take it upon itself to appoint, or a group of patriotic citizens should form, the Bullet Terrorist Society. Perhaps the group could own a staff car, a Datsun pickup truck, or something. What this group

would do is doctor bullets so they would backfire and blow up the gun that they were fired in. One person, even, could do this in his spare time. After a representative selection of bullets that might be used in handguns were doctor'd, then one member of the group would drive the Datsun to gun stores around the country, and substitute the bad ones for good bullets. It would be a Tyleneation of bullets-kind.

Women, the La Jolla school-crime, everyone would be more hesitant about pulling the trigger. Even police, I bet.

Who is buying any Tylene now? And who would be buying any bullets then? It wouldn't be worth the risk. Bullets, and so guns, would fall into almost complete disuse. And yet no expensive gun-collection campaign would be necessary. And the nurse or the floral designer who still felt the need to blow somebody's brains out, a real and justifiable need, could still go right ahead. But as the gun might blow

(continued on page 29)

Letters

(continued from page 28)

up in their faces, I think they'd be a little more careful about pulling the trigger. As would their assailant.

The so-called would cover the event well, doctoring bullets, doctoring-bullet family. Plenty of pictures and commentary, and everyone would be trying to guess who the mystery killer was. We would never forget that this was going on.

And this revolutionary concept could be applied to other social

problems as well. This they could get in on it. Let's make justice mandatory by building it into the system. This period in history might even be looked upon as The Age of Tyleneation. And that anonymous sociologist who is knocking on the door of the nation through the practice of his theories might even come to be thought of as the individual who quailed society when it needed it most.

And wouldn't it feel right if that one coded up dying by Tylene, as well? Phil Shiers North Park

Hsu's And Rice

I would like to make some observations regarding Eleanor Widener's review of Hsu's and Rice's in the October 7 Reader ("How Hot Was It?").

I look forward to Thursday so that I can read Hsu's latest review. In my estimation, she puts no punches in her critiques, and as such she has probably earned as many restaurants as she has blizzards. She appears to be an informed, educated, and impartial

critic that I have treated to guide me through the restaurant maelstrom in San Diego.

It is her impartiality that I question in this latest review. Widener knew that Hsu's food would be very spicy before she wrote. Yet she devotes paragraphs after paragraphs to the discussion she suffered, including a short discourse on the anatomical and genetic basis for it. If she knew ahead of time that she could not eat the food, how could she be in all honesty critical?

Excuse, either you did not listen to your "well-known" doctor friends or they neglected to tell you

that the genetically maintained ability to taste is limited to three sensations: sweet, salty, and bitter. Everything else that we perceive as taste is a combination of these four plus sight and smell. The implication that a person could not have a "finely tuned palate" if they enjoy spicy food is utter nonsense.

The food, however, is the real issue. It is magnificent! I have eaten at Hsu's at least once a month for the past two years, and have sampled almost all of their dishes. I, or any friends that have joined me, have never been

(continued on page 30)

CRAMPED FOR SPACE? HOLIDAY GUESTS? FUTON BEDDING IS YOUR ANSWER!



Featuring our unique folding mattress

a bed an ottoman a chair

from \$49.95

Don't be caught short of extra bedding during this holiday season. Futon Bedding's unique space saving mats are perfect for overnight guests or everynight use. The versatile futon folds into a compact chair by day, a most comfortable bed at night. Lightweight, completely portable. Great for homes, apartments and condos. All bed sizes available.

Futon Bedding Co., Inc.
"OPEN 7 DAYS"
1100 CARMEL AVENUE (INTERSECTION OF GRESHAM)
PACIFIC BEACH 92109 773-6793
8446 PARKWAY DR. IN BLK. E. OF JACKSON DR.
LA MESA, CA 92041 486-3081

WE DO BODIES Beautifully!



With PASSIVE EXERCISE your muscles do the equivalent of 1500 situps while you lie back, relax or read a book every time you visit the Nu-forme Body Salon. No dull exhausting workouts in a gym, no day-after exercise soreness. You can take inches off your waist, hips, thighs and tummy the proven effortless way.

Ask about our new economical "BODY BEAUTIFUL" PACKAGES. These include all of the services we offer. At very affordable package prices.

TOTAL CARE Removal - Muscle Toning - Skin Care - Body Wrap - Hair Removal - Make Up - Facials - Nutritional - Weight Loss & Beauty Support Products

CALL 298-BODY TODAY
Phone for your FREE consultation.
475 HOTEL CIRCLE SO., SAN DIEGO 92108
Nu-forme Body Salon

Something extraordinary is happening here.



1021 Scott St., Ft. Loma
(In The Harbor View Complex)
223-5200

Royal Affair offers an exquisite, all-you-can-eat buffet five nights a week for the unbelievable price of

\$5.95

We offer three entrees each evening, featuring:

Tuesday - roast leg of lamb; Wednesday - carved roast brisket of beef with potato pancakes and applesauce; Thursday - roast turkey with stuffing and giblet gravy; Friday - and daily; Saturday - roast salmon of beef

plus two other special entrees each night to include a pasta dish, with an unusual salad bar, fresh vegetables of the day (and we mean fresh), and potato du jour.

Buffet serves Tuesday-Friday 5-9 pm, Saturday 8-10 pm.

Rex Paris, vocalist/guitarist, entertains nightly.

Happy Hour Nightly until 6:30 p.m.

Half liter of wine or pitcher of draft.

\$1.99

Offer expires 10/31/82

Our famous Sunday Brunch served from 10 am-2 pm featuring continental cuisine (selections of over 35 kinds of food), beautiful surroundings, all the champagne you can drink, entertainment and a good time!

CAR COVERS

Durable, waterproof, salt resistant



as low as \$59.95

REAR WINDOW LOUVRES

San Diego's largest selection



as low as \$69.95

HELLA DRIVING AND FOG LIGHTS



Complete kits as low as

\$64.95

MASKS - FLOORMATS - STEERING WHEELS GIFTS - SHOCK ABSORBERS - SWAY BARS

PERFORMANCE WORLD

SAN DIEGO
3550 University Avenue
284-1109
(3 blocks east 805)
MIRAMAR
7150 Miramar Road
578-7011
(Across from Rialto plane)
QUALITY MOTORING ACCESSORIES

HALLOWEEN COSTUMES

... All kinds ... All sizes ... Starting at \$15.00



ALSO
Masks
Make-up
Accessories

"INCREDIBLE COSTUMES"

BUFFALO BREATH COSTUMES
1763 Garnet Avenue Pacific Beach, S.D. 270-1031
Easy to get to: Garnet exit off I-5
Weekdays 10-8, Saturday 10-6, Sunday 10-4

VOLKSWAGEN and FOREIGN CAR

DISCOUNT SERVICES

GRAND OPENING SPECIALS

We want your business.

If you're not using us, you're wasting money. Here are some sample prices for most Volkswagens:

TUNE & SET VALVES \$20

BRAKE JOB \$65

MUFFLER JOB \$65

CLUTCH JOB \$95

VALVE GRIND \$135

ENGINE OVERHAUL \$275 (normally plus \$125 installation)

Also, low priced engine repairs on most cars.

Similar savings on most other foreign car repairs.

Personalized, friendly service.

Only the highest quality. Call for details.

Open 7 days. 283-3234

3762 El Cajon Blvd. (behind Vega shop)

Letters

(continued from page 29)
disappointed. Hua's is as good as any Szechuan restaurant that I have tried in San Francisco or China. They use no steam tables. Everything is cooked to order. The spicy dishes are clearly marked and they are exactly that, spicy. If a person wants a little milder taste, they only need to ask Charlie Hua and he will accommodate any palate. All the food is prepared with the freshest ingredients, many imported, and no MSG is used. I am pleased that Widmer did

mention that many of Hua's dishes are not spicy but I have a suggestion for her that is known to any lover of Szechuan or Hunan food. Water only spreads the fat, rice absorbs it. Eat a little rice when the food is too hot and follow it with a sip of beer.

Finally, I must agree that the location leaves something to be desired for those of us at the beach. Hua's is presently located in Rancho Bernardo so College Grove is some improvement.

Widmer should know that Hua's plans to move to the Kearny Mesa

area in the future so I hope that she will give Hua's another try. Small, truly ethnic restaurants like Hua's need support. After all, do we really need another Denry's?
William B. Jones
San Diego

Comical

I enjoyed seeing Joe Applegate's story on Pacific Comics ("Two Boys and Their Comic Books," September 30), the Reader's coverage of material of this kind, which is ordinarily ignored in general interest media, is part of what makes it an

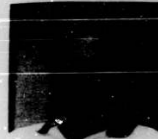
interesting paper. Unfortunately, Applegate didn't get all the facts straight in this story. I can offer some specific examples: the title was *Metal Men* (two words), not *Metalmen* (one word); the 1950s major attack on comics, by Dr. Fredric Wertham, was *Seduction of the Innocent* rather than *The Corruption of Innocents*; Jack Kirby, though involved in the creation of virtually all the major Marvel Comics characters, had nothing to do with Spider-Man, who was created by Stan Lee (writer) and Steve Ditko (artist). Apart from the intrinsic

unreliability of such errors, they tend to mislead if your other stories, on subjects for which I am less able to detect misinformation, are not unreliable as well. A reputation for journalistic accuracy is worth a little extra work.
William H. Steadford
Chula Vista

Joe Applegate replies:
Jack Kirby told me that he had some part in creating all of the Marvel superheroes of the late 1960s, including Spider-Man, although legal and editorial considerations prevent him from claiming the title of "creator."

Off the Cuff

How is your college education coming along?



Mark McClure
Freshman
Undeclared Major

When I started college I just wanted to get away from home, which is about two hours from here. I'm close enough but not too close. I thought I'd go into communications and be a technician — you know, the man behind the scenes and all of that. Just today I was in psych class and I was thinking how much I really like learning about people. Maybe I can major in psych and be a PR man in a big company. I think you ought to have your mind made up after two years, set your goals and reach them. I know I'll be able to make it no matter what field I finally decide to go into. Money is important to me but I'd rather be happy. Better yet, I'd like a job where I had fun. Not too many things bother me — easy course, easy go, but at the same time I have a lot of confidence in my abilities.



Jay McElhenny
Sophomore
Accounting

I'm on a football scholarship. I play linebacker. I'd like to try to play pro ball eventually. I'll do my best here for three years and see if I get drafted. If not, I'll walk away and say I gave it a shot. My dad suggested accounting. Depending on how things go after I graduate, I'd like to become a detective for a couple of years — a criminal investigator. Then I'll go to law school. Once I become an attorney with an accounting degree, I should be in good shape. I know there's a lot of competition, a lot of lawyers, but I really just want to make enough money to support a family. It helps to know someone. I'll be joining my dad's law firm.



Ann Hoffmann
Sophomore
Art

I started college because that's just what you're supposed to do. I've always been creative, so I began taking art classes to see if that's what I really wanted to do with my life. There's quite a bit of pressure to make decisions in the first few years you're here. Now I'm having second thoughts about art. I enjoy it a lot but I think it will eventually become a hobby. I don't know if I could make it in the art world, if I'm cut out to be a success and could make money at it. Now I'm thinking I'd like to get into broadcasting. I liked the drama classes I took in high school. The telecommunications department is hard to get into so I imagine the job market is just as competitive, but I think it's something I'd really enjoy and that's just as important as making money.



Steve Bode
Junior
Engineering

You have an Erector set when you're a kid, you have your building blocks, and getting into engineering just naturally followed from that. I'm supposedly in electrical engineering but when I graduate I'll also have a background in biomedical engineering. The ironic thing is that I couldn't get a single engineering class this semester. You have twenty people petitioning for a class of thirty people. My parents would like me to be a successful engineer. They were a little surprised when I joined the ROTC. My friends couldn't believe it. I really want to be a navigator in the Air Force, partly for the excitement, partly for the commitment to my country, partly, well, there are a lot of different reasons. That's the direction I'm going in now, but first you have to be selected.



Kim Ellis
Graduate Student
Physical Education

When I started school the last thing I wanted to major in was P.E. Even though I loved sports, I had the stereotypical impression that phys-ed majors were all a bunch of dumb jocks. I eventually declared it my major. The course of study included chemistry, physiology of exercise, physics, kinesiology. Now I prefer to be involved in the socio-cultural aspects of sports. I'm studying Olympic ideals. I believe sports train you to function better in society. It's a microcosm of our cultural competitiveness. Women need to learn to be participants rather than spectators. I coach basketball and when my team's out there it's just like a choreographed dance. You're going up to shoot a basket and that means you're complex — intellectually, physically, and spiritually.

— Lin Jakory

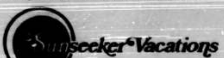


Call today for your Ski/Sun Vacation 483-8830.
Compare our packages: We're the Ski/Mexico specialists in town.

Call us, One day resorts in town, for all ski equipment information:

- MAMMOTH WEEKEND ESCAPES Dec.-April p/p share \$36.00
- MAMMOTH THANKSGIVING Nov. 24-26 p/p share \$139.00
- TAMBORENEVERLY 5 day/2 lifts, any time p/p double occupancy \$131.00
- UTAH/SALT LAKE 4 days/2 lifts, any time p/p double occupancy \$39.00
- UTAH/PARK CITY 4 days/2 lifts, any time p/p double occupancy \$159.00
- Europe/Tennessen & Capetown 11 days scheduled tours from \$924.00

*RTT Bus Trans. Quality Condo Lg. 2 nights, Ski Transfers, 1 meal + tax
** Package includes RTT air, Ski Shuttles and more.



483-8830

A division of Rocky Mountain Ski Tours Inc.

MAZATLAN: 4 day package, per person, double occupancy \$142.00
CABO SAN LUCAS: 6 day package, per person, double occupancy \$159.00
PUERTO VALLARTA: 4 day package \$159.00
Above packages available daily through December 12.
Packages include: RTT Air, Quality Hotel Accommodation, Transfers, & tax.
Options: Extra night available upon request.

Call for Ski or Mexico color brochures.

MICROWAVE OVENS

Digitals • Carousels
Automatic Probes • Variable Temperature
VALUES TO NEAR \$300

LITTON
TAPPAN
SHARP
AMANA

\$269
YOUR CHOICE

FREE
Bacon Rack
with purchase
\$20. value

DISCOUNT SALES
MICROWAVE LIQUIDATORS
Must bring ad with you

San Diego
Cook & Cool West
4226 Balboa Ave.
Garfield Shopping Center
276-6242

La Mesa
La Mesa Cook & Cool
2367 Balboa Drive
Corner Balboa & Fletcher Parkway
461-4948

A Benefit for
SOLANA CENTER FOR TOTAL HEALTH
and Hanuman Foundation

RAM DASS

A Friday Evening with Ram Dass
7:30 - 11 p.m., Fri., Oct. 22
The Fox Theatre,
720 "B" St., downtown San Diego
Tickets: \$5.00

A Sunday Workshop with Ram Dass
10 a.m. - 5 p.m., Sun., Oct. 24
La Paloma Theatre,
471 First St., Encinitas
Tickets: \$35.00



Born in Boston in 1931, Ram Dass studied psychology at Stanford, earning a Ph.D. He then served on the psychology faculties of Stanford, University of California, and Harvard. On his own initiative he left Harvard to pursue his research with LSD and other psychedelic chemicals, in collaboration with Timothy Leary and others. He continued his research until 1967, when he traveled to India and met his guru, Sri Sri Sri Swami Satchidananda. He received the name Ram Dass, which means "Servant of God". In the course of an evening with Ram Dass, he may reflect on a wide range of topics: evolution of consciousness, preparation for dying, meditation, personal relationships, the current political scene, social action, etc. To each topic he brings a perspective that allows his listeners to experience a deeper sense of who they are. Ram Dass has authored several books, most recently: *Be Here Now*, *The Only Dance There Is*, *One for the Money*, *Journal of Awakening*, and *Myself I Love*.

Lecture tickets available: Ticketron & Solana Center for Total Health. Workshop Tickets (limited enrollment) available only at:

SOLANA CENTER FOR TOTAL HEALTH
312 So. Cedros Solana Beach, California
(714)755-6681 or 276-5613

CATCH OF THE DAY



Barracuda Goggles have met the challenge of competition and rough water swims — including the triathlon and the English Channel. They've also passed demanding tests of comfort. The protection they give your eyes from chlorine and salt water is unsurpassed. The ultimate in Sea power!



- They fit comfortably
- They stay watertight
- Hypo-allergenic sponge conforms to your face
- They let you see on both sides
- Designed to take prescription lenses
- Handmade by professionals

jockshop
sunwear
5059 NEWPORT AVE
OCEAN BEACH, CA
222-8334

CAPEZIO

dance theatre shop /

san diego carlsbad chula vista
3010 fifth ave / san diego 298-4361
371 e st / chula vista 420-5786
578 elm ave / carlsbad 434-4807



HALLOWEEN
superman wears tights
black cats wear tights
devils wear tights
leotards & tights for costumes
theatrical make-up
special Halloween kits

1/2 PRICE SPECIAL
Perms only \$20
Reg. \$40.00
1/2 Price Freestings
"WE'RE SHAPING UP SAN DIEGO"
3650 CLAREMONT DRIVE
276-5991
Offer good through October 30
HAIRCUT THE PROFESSIONALS

Cabrillo Art Center
of Ocean Beach
THE STAR OF INDIA
Signed prints by John Yato
\$15 unframed
Custom framing
to museum standards
Open Tues.-Fri. 9:30-5:30, Sat. 10-5
4040 Newport Avenue San Diego Ca 92107 Phone 222-8164
OCTOBER 21, 1982

GRAND OPENING

of our new Chula Vista location on October 22.

Now personal service at Price Club prices with professional installation on car stereos and car alarms...

Audiovox Emerson Majestic Craig JVC Sanyo Pioneer Clarion Jensen Concord

Located inside the Price Bazaar at 1140 Broadway in Chula Vista. Next to the Price Club. 601-1212

Complete car alarm systems completely installed. Grand opening sale only \$99.95

Audiovox Car Stereos-Fantastic Refurbished Prices-From \$29.95
 C97 AM-FM 8-track, 4 channels. List \$19.95 Now \$29.95
 HCC 1000 AM-FM cassette. 14 watts
 List \$150.00 Now \$39.95
 CIT XM AM-FM cassette. mini in-dash X-body & Clarion
 only. List \$154.00 Now \$39.95
 AVE R10 AM-FM
 auto-reverse. List \$170.00 Now \$64.95
 HCC 560 AM-FM cassette. auto-reverse. auto-tuning. 14-watt. 8-track. 4 channels. List \$210.00 Now \$129.95
 CIT XM AM-FM cassette. push buttons. locking. 14-watt. 8-track. 4 channels. List \$239.95 Now \$89.95
 HCC 1100 AM-FM cassette. digital. 12-station memory. auto-tune. 14-watt. 8-track. List \$449.95 Now \$149.95

Clarion Car Stereos From \$29.95
 PE3716 AM-FM 8-track. in-dash. adapts to CB module. List \$219.95 Now \$29.95
 PE 683 AM-FM cassette. locking. 14-watt. auto. List \$119.95 Now \$49.95
 PE3558 AM-FM cassette. Digital auto-reverse. Dolby. 14-watt. 8-track. List \$119.95 Now \$49.95
 PE3504 AM-FM cassette. with Dolby. auto-reverse. locking. 14-watt. 8-track. List \$254.95 Now \$129.95
 C3300 AM-FM cassette. auto-reverse. 14-watt. 8-track. List \$249.00 Now \$134.95
 C3100 AM-FM cassette. auto-reverse. 14-watt. 8-track. List \$129.95 Now \$89.95
 PE3870 cassette. auto-reverse. 14-watt. 8-track. List \$129.95 Now \$89.95

AM/FM Cassette Portables
 Emerson MM515. List \$199.95 Now \$109.95
 Emerson MM520. List \$179.95 Now \$99.95
 Craig ref. CR424. List \$119.95 Now \$59.95
 Heath TR450/200. List \$249.95 Now \$139.95
 Heath TR431/426. List \$499.95 Now \$249.95
 Emerson CTR222. List \$109.95 Now \$59.95

Craig T621 AM/FM Cassette
 Fast forward, balance, refurbished.
 List \$129.95
 Now \$49.95

Craig T601 AM/FM Cassette Stereo
 Auto-reverse for imports, refurbished.
 List \$129.95
 Now \$79.95

Craig T163 Stereo Cassette Player
 Auto-reverse, separate bass & treble, in-dash or under-dash. List \$109.95
 Now \$69.95

Audiovox Super Power Car Stereo
 CAS500A. 40 watts. with Dolby. AM-FM cassette. separate bass & treble, plus much more.
 List \$289.95
 Now \$99.95

Jagging Stereo Cassette Player by Mecca
 Complete with headphones & built-in speakers. List \$109.95
 Now \$24.95
 Cassette with FM-\$41.95 or
 Cassette with AM-FM-\$49.95
 With this coupon. Coupon expires 10/31/82

Mecca 180 Band Equalizer
 180 watts with LED. MC1800
 List \$159.95
 Now \$49.95
 With this coupon. Coupon expires 10/31/82

Clarion PERSONA AM/FM Cassette
 With Dolby, auto-reverse, locking fast forward. List \$254.95
 Now \$109.95
 With this coupon. Coupon expires 10/31/82

Mustang AM/FM In-Dash Cassette
 List \$109.95
 Now \$39.95
 With this coupon. Coupon expires 10/31/82

Daytron AM/FM Cassette C2101
 European look. List \$99.95
 Now \$49.95
 With this coupon. Coupon expires 10/31/82

Car Graphic Equalizer, Mustang S4180
 150 watt booster with fader. List \$79.95
 With 5 slide controls. List \$94.95
 7 band with 2 meters. List \$119.95
 Now \$39.95
 With this coupon. Coupon expires 10/31/82

Craig AM/FM Cassette Stereo
 with recorder. Model A2001
 Only \$89.95
 With this coupon. Coupon expires 10/31/82

Ultra-light Stereo Headphones
 List \$29.95 each
 Now \$3.95
 With this coupon. Coupon expires 10/31/82

Jagging Style AM Radio
 Now \$6.95
 Jagging Style FM Stereo
 Now \$15.95
 AM/FM Stereo
 Now \$19.95
 With this coupon. Coupon expires 10/31/82

Audiovox Tryvox
 5 1/2" 20 oz., 3 way speaker system. List \$69.95 pr.
 Now \$29.95 pr.
 With this coupon. Coupon expires 10/31/82

ADS 5 1/2" 3 way, 20 oz., 100 watt speakers
 List \$99.95 pr.
 Now \$9.47 ea.
 With this coupon. Coupon expires 10/31/82

Audiovox LCD Digital Clock
 Goes anywhere
 Now only \$11.95
 \$13.95 with alarm.
 With this coupon. Coupon expires 10/31/82

Car Stereo System COMPLETELY INSTALLED including speakers
 AM/FM Cassette or 8 track including speakers
 Only \$64.95
 With this coupon. Coupon expires 10/31/82

Audiovox or comparable stereo depending on make of car.
 List \$29.95 each
 Now \$4.95 ea.
 \$3.95 each in lots of 10.
 With this coupon. Coupon expires 10/31/82
 Gold colored pen watches \$6.95

Penwatch or LCD Digital Wrist Watch
 Silver colored. List \$19.95
 Rendering only \$4.95 ea.
 \$3.95 each in lots of 10.
 With this coupon. Coupon expires 10/31/82
 Gold colored pen watches \$6.95

Credit Card Calculator
 \$6.99
 \$6.25 in lots of 10 or
Key Chain Calculator \$7.99
 With this coupon. Coupon expires 10/31/82

* Sale items are either new or factory refurbished.

Se habla español. Repairs available. Sale ends 10/31/82.

Sale limited to stock on hand.

PROFESSIONAL INSTALLATION • REASONABLE PRICES

Look for Shark's truck.

7044 Claremont Mesa Blvd. Call 292-1850

Hours: Monday-Wednesday 10:00-6:30, Thursday & Friday 10:00-8:00,

Saturday 10:00-6:00, Sunday 11:00-5:00

1140 Broadway in Chula Vista (Price Bazaar) Call 691-1212

Monday-Friday 10:30-8:00, Saturday 9:30-6:30, Sunday 11:00-6:00

MARK the SHARK
 From my garage since 1978

Section 2

Events, Theater, Music, Film

A Look At The Mamluks

Despite wars, palace coups, and the plague, the Mamluks were great art patrons who inspired some of the most outstanding refinements in Islamic art and architecture. A traveling exhibition, *Renaissance of Islam: Art of the Mamluks*, currently at the San Diego Museum of Art, offers a comprehensive view of the important art forms of their time.

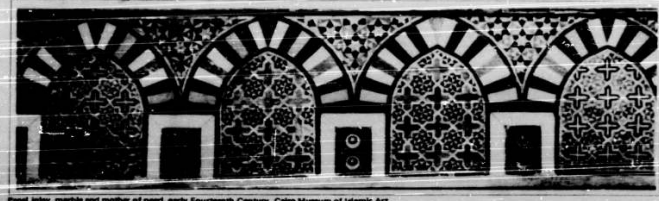
Mamluks were originally Turks, purchased, captured, or otherwise acquired, and trained as bodyguards for Egyptian and Syrian sultans. They gained control of the empire in 1250 and kept it for more than 250 years, until the Ottoman conquest ended their rule in 1517. Their first leader was a woman, Shajar al-Durr, who completed a progression from heretofore following the

death of her husband, the last Ayyubid ruler, and the consolidation of his empire and then one of the strongest political forces in the Near East. Defeating the Crusaders and the Mamluks, the Mamluks were also the protectors of Islam, having jurisdiction over the two holiest places, Mecca and Medina. The golden age of Mamluk art was during the reign of Nasir al-Din Muhammad in the first half of the Fourteenth Century, nearly

a hundred years before the Renaissance in Europe. Mamluk art was based on their monopoly of trade with Asia for silk, porcelain, and spices, and on agriculture. The artistic tradition of the Mamluks is one of extremely fine detail expressed in furniture, carpets, with design elements of both decorative and symbolic value common to nearly every art form. Geometric patterns, floral arabesques,

symmetry, figural motifs, color, and above all, a strong emphasis on the perfection of the vocabulary of the Mamluk artists and craftsmen. In a culture pervaded by religion, the Koran, being the revelation of the word of God, this style the prophet Muhammad, is the most important single object. Several large ceremonial korans in the exhibition exemplify the collaboration between

illumination and calligraphy. It is usually anonymous in that it reached its peak during the period of Islamic manuscripts of classical texts, on such themes as chessmanship and mechanical devices, represent by looking at a secular form, and one which received no important patronage. Mamluk art, for which the Mamluks are best known, and most admired, evolved to a level of extraordinary virtuosity in the (Continued on page 6, col. 1)



Panel inlay, marble and mosaic of panel, early Fourteenth Century, Cairo Museum of Islamic Art



Karen Kellner, Andrew Litton

Together

Conductors Andrew Litton and Karen Kellner, who are sharing the podium for the upcoming performances of La Pinchick at the San Diego Opera, see eye to eye on a number of subjects. First of all, they agree that Offenbach's comic operetta about the beautiful street singer and the lustful vicar in Lima, Peru is a delightful piece of musical theater. Both refer to it as "an up," with its rumbustious humor. Litton did not always feel this way. When Tito Capatzen asked the young conductor, he was twenty-three to make his big American debut with La Pinchick, Litton was dismayed. Like any young conductor, he would have preferred to start out with *Il Trovatore* or something similarly weighty. But Litton, a New Yorker, has been going to the Metropolitan Opera for years, renowned himself as Carl Fink's assistant. Met staging of comic operetta on the heels of the Mamluk work, and how much fun it was, and accepted Capatzen's offer gladly. Fink, according to Litton, is all the piece is there for, with its uniquely French musical style, its light-hearted spirit of exuberance, and all its authors, with comic roles. Like everyone in the cast, Litton has been having a second time in the role. In particular, watching the noble face of David Rye Smith, who is singing the role of the vicar, the vicar, Rev. Mr. Smith, is

looking Litton up in the midst of the performance. Kellner, too, recognizes that there is nothing profound in La Pinchick. She points out that it seems to have become customary nowadays to lighten the operatic repertoire with works like these: they provide a balance, and with arts budgets being cut everywhere they also provide additional ways of appealing to the public. She is convinced that when the production opens, people will start stampeding with enthusiasm for it. She especially admires the English translation, which she says comes across just as sparkling as the original (Kellner speaks (Continued on page 6, col. 4))

Forward Movement

Movement in modern dance is the product of discovery — discovery of what the body will do, and what it can do in expression and emotion. It is a way to be in the world, centered, and held into a false sense of security, modern dance is not for you.

When Martha Graham stopped dancing in 1967, at the age of seventy-five, it was a forced retirement. As far as Graham was concerned she was the company, she was the repertoire, and the notion that either of them should continue without her was unthinkable. She didn't really mean to do it, the other women in her

company, she created for herself. She had founded the company in 1929, but it wasn't until the mid-1960s, when it was painfully apparent that Graham was no longer capable of dancing in anything but minor pieces (prices the public want) that she began, very reluctantly, to turn major roles over to her soloists. Graham had acquired a mythic power, and it was precisely this belief in it. As early as 1941, critics and colleagues were already hailing her as a genius, a legend, a high priestess, an avatar. In the studio and in public she was revered and deferred to as if she were a god. When a friend said to her, "Martha, you are not a goddess. You must admit you're mortal," Graham replied, "That's difficult when you see yourself as a goddess and behave like one." When Martha Graham retired, it was as if Hera had been evicted from Olympus.

For the next three years, she all but abandoned her company. She stopped choreographing, rarely visited the studio, ignored performances, and suffered through several bouts of debilitating illness. The Graham Company floundered. Most of its principal dancers (Eric Fink, Anne Sakolsky, Pearl Lang, and Paul Taylor) had left to establish their own careers, and the company was in desperate need of new dancers. Attendance at the Graham School was down,

and so was the caliber of their students; for the first time in its history, the Graham Company held auditions. They couldn't book enough dates to tour. In March, 1973, after a four-year absence, Graham announced that her company was returning to New York for a two-week season. The company had been restructured, and she'd resigned herself to the fact that (Continued on page 6, col. 5)



Martha Graham in a dance pose, 1967

READER'S GUIDE

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 8083, San Diego, CA 92138.

Dance

"Dancer Jam," creative baroque dancing in an atmosphere free of smoke and alcohol, to be held each Friday night, 8 p.m. to midnight, Interval Studio, El Cortez Hotel, Seventh Avenue and Ash Street, downtown. 239-1721.

Yugoslavian Folk Dancing will be performed by the instructor dance troupe, Saturday, October 23, 8 p.m. to 9 p.m., Casa de la Cultura, Torrance. (204) 987-2558.

Traditional Japanese Dance will be performed by the dance company Kohori Kai, Sunday, October 24, 1 and 7 p.m., Educational Cultural

Complex, 4143 Ocean View Boulevard, San Diego. 283-4254.

Jazz Ballet will be performed by Les Ballets Jazz de Montreal, a Canadian dance company, Sunday, October 24, 8 p.m., Mandeville Center Auditorium, UCSD. 452-4559.

Film

Biblical History will be explored in two films, *Dust and Smoke* and *The Passion of the Christ*, Thursday, October 21 through Saturday, October 23, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9029.

Political Film Series continues with a showing of *Nuclear Nightmares: The Last Days*, and *La Jolla*, Friday, October 22, 7 p.m., third lecture hall, UCSD. Free. 452-3362.

"The Sower's Apprentice," a film for children that tells the story of the Boy of the Sea, the peasant boy who becomes the sower's apprentice, will be shown Saturday, October 23, 2 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9029.

Environmental Films, including *Radio Spout*, which focuses on the

Terra Clime Project, the American National Park, and Mount Kilimanjaro from 1900 to 1950, will be shown Saturday, October 23 and Sunday, October 24, 2 p.m., Natural History Museum, Irvine Town. 452-3523.

"Him & Me," a movie made by James Benning, will be shown and discussed by Benning, Monday, October 26, 7 p.m., room 104, third lecture hall, UCSD. 452-2862.

"Love at First Blue," a 1979 spoof of the vampire legend, starring George Hamilton and Susan Saint James, will be shown Tuesday, October 26, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 455-4187.

Films for Children, including *Miami and Cream, Inc.* and *The Legend of Sleepy Hollow*, will be shown next Thursday, October 28, 3:30 to 4:30 p.m., National City Public Library, 100 East Twelfth Street, National City. Free. 474-5244.

Great Gay Music Festival, featuring performances by the Los Angeles Gay Men's Chorus, the Great American Tanker Freedom Band, and comedienne Carol Roberts, followed by a disco party, will be held Saturday, October 23, 8 p.m. to 2 a.m., Cadden Hall, Civic Center, 202 C Street, downtown. 565-2865.

Music Recital Art Exhibit, two art and vocal and vocal interpretations of the music of Schubert and Chopin, will be presented by soprano Anne Harmon Green and Carol H. Brock, Friday, October 23, 8 p.m., Torrey House, Torrey Pines, 952 Claremont, 565-2222.

Operatic Solo will be performed by Pamela Forti-Amici, accompanied on piano by Henry Holt, Friday, October 23, 8 p.m., South County Center, 202 Prospect Street, La Jolla. 454-3341.

"In Search of Rights," a movie narrated by Leonard Nimoy about

research into the possibility that there exists will be shown next Thursday, October 28, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 455-4187.

UCSD Chamber Music Series will begin with a performance by the Powell Quartet, a Canadian ensemble, of works by Mozart, Chopin, and Beethoven, Sunday, October 23, 8 p.m., Mandeville Center Auditorium, UCSD. 452-4559.

Music Marathon, featuring Robert Ferman on the oboe, Daniel Goughenauer on piano, Jean Tardieu on the violin, and others, will be presented Sunday, October 24, 1 to 5 p.m., Jewish Community Center, 4529 16th Street, East San Diego. Free. 583-1300.

Organ Concert, written by Bach, Mendelssohn, and Joplin will be performed by Jared Jacobson, Sunday, October 24, 2 p.m., Civic Pavilion, Balboa Park. 259-0337.

UCSD Chamber Music Series will be presented by Spanish classical guitarists Vicens, Vicens, Monday, October 24, 8 p.m., Old Globe Theatre, P.O. Box 286, La Jolla. 452-4559.

Back to Wagner will be performed in a concert presented by the Music Modern Chorus, Monday, October 25, 8 p.m., South County Center, 202 Prospect Street, La Jolla. 454-3341.

Vocal Concert will be presented by the South County Center, Monday, October 25, 8 p.m., South County Center, 202 Prospect Street, La Jolla. 454-3341.

Atmosphere, a forum for new composers, will begin the fall season with a concert that includes contemporary music, Monday, October 26, 8 p.m., Mandeville Center Recital Hall, UCSD. 452-4559.

A Dramatic Musical by Luciano Berto will be presented by Teatro Musica, an ensemble from Mills College, Wednesday, October 27, 8 p.m., Mandeville Center Recital Hall, UCSD. 452-4559.

Meet the Candidates, an evening of recital with candidates for state and local office, sponsored by the League of Women Voters, will be held Thursday, October 27, 7 to 10 p.m., The West Convention, 1701 India Street, San Diego. 235-VOTE.

"George's Defined and in Paradise," a tongue-in-cheek lecture on the northwestern definition of George, will be held Thursday, October 27, 7 to 10 p.m., performed by Rich Gold, Thursday, October 27, 8 p.m., The Cafe, UCSD. 452-4559.

Art Auction of original illustrations by artists such as Bernard Fuchs, Mark English, John Dwyer, Robert Gilman, and others, to benefit the Robert Gilman scholarship fund, will be held Friday, October 22, 8 p.m., Grand Ballroom, Sheraton Parkview Hotel, 1180 Harbor Island Drive, San Diego. 455-9200.

Walking Tour of previous times corner of Mission Bay, Shalala Island, and Seaport Village, covering a distance of twenty-five miles, will be held by Walkers International, Saturday, October 23, 7 to 11 a.m., Mission Bay Visitor Information Center, Mission Bay. 223-WALK.

Rummage Sale, sponsored by the Junior League and among the nation's largest rummage sales, will be held Sunday, October 23, 8 a.m. to 4 p.m. and Sunday, October 24, 10 a.m. to 2 p.m., Exhibit Hall, Del Mar Fairgrounds, Del Mar. 234-2153.

Harvest Show, featuring demonstrations of antique farm machinery, soap making, Margaret music, dancing, and more, will be held Sunday, October 23 and Sunday, October 24, 9 a.m. to 4:30 p.m., Southern Antique Car and Motor Engine Museum, 2040 North Santa Fe Avenue, Vista. 757-2728 or 420-9447.

Household Building of Point Loma will be the focus of three-hour bus and walking tour led by the Save Our Heritage Organization, Saturday, October 23, 9 a.m. and 1 p.m., Point Loma College, 1900 Lomaland Drive, Point Loma. Reservations: 222-7888.

Book Sale will be held at the Friends of Benjamin Branch Library, Sunday, October 23, 9 a.m. to 4 p.m., Benjamin Branch Library, 5858 Zaca Avenue, San Diego. 582-1562.

Homecoming and Discovery Day will be celebrated with music from the Tammie Thompson Sextet, which

which foods, chow, and more, Sunday, October 23, 11 a.m. to 4 p.m., Arroyo Center and Campus Lab, School town. 585-1187.

"Short Photographs, Not People," some of San Diego's top photographers will show portraits of women at a fundraiser to benefit passage of the handgun control initiative on November 7 ballot, Sunday, October 23, 11 a.m. to 6 p.m., Photographs Gallery, 7465 Grand Avenue, La Jolla. 459-1833.

"Teddy Bear Picnic," celebrating Teddy Roosevelt's birthday, from when the teddy bear got its name, and including prizes for the best bear, biggest bear, most lovable bear, and most original bear, will be held Saturday, October 23, 11:30 a.m., Leland Grove, Marina Park, Seaport Village. 234-1162.

Oxide and Oxidation Awards Ceremony, recognizing the best and worst of San Diego architecture in 1982, will be held by the local chapter of the American Institute of Architects, and will include a slide show of the nominees and a keynote speech by Los Angeles Times book editor Art Souders, Sunday, October 23, 4 to 6 p.m., Old Globe Theatre, Balboa Park. Reservations: 232-0929.

Halloween Museum, featuring a labyrinth riddled with monsters and fantasies, will be presented Sunday, October 23 and Sunday, October 24, 6:30 to 9:30 p.m., Museum of Man, Balboa Park. 239-7321.

"Little Red Riding Hood," a puppet show by Don Auer, will be presented Sunday, October 24, 1 to 4 p.m., Puppet Theatre, Balboa Park. 466-7128.

International Comedy instruction will be presented by Don Auer, followed by a comedy show.

TO LOCAL EVENTS

Back to Wagner will be performed in a concert presented by the Music Modern Chorus, Monday, October 25, 8 p.m., South County Center, 202 Prospect Street, La Jolla. 454-3341.

Vocal Concert will be presented by the South County Center, Monday, October 25, 8 p.m., South County Center, 202 Prospect Street, La Jolla. 454-3341.

Rummage Sale, sponsored by the Junior League and among the nation's largest rummage sales, will be held Sunday, October 23, 8 a.m. to 4 p.m. and Sunday, October 24, 10 a.m. to 2 p.m., Exhibit Hall, Del Mar Fairgrounds, Del Mar. 234-2153.

Harvest Show, featuring demonstrations of antique farm machinery, soap making, Margaret music, dancing, and more, will be held Sunday, October 23 and Sunday, October 24, 9 a.m. to 4:30 p.m., Southern Antique Car and Motor Engine Museum, 2040 North Santa Fe Avenue, Vista. 757-2728 or 420-9447.

Household Building of Point Loma will be the focus of three-hour bus and walking tour led by the Save Our Heritage Organization, Saturday, October 23, 9 a.m. and 1 p.m., Point Loma College, 1900 Lomaland Drive, Point Loma. Reservations: 222-7888.

Book Sale will be held at the Friends of Benjamin Branch Library, Sunday, October 23, 9 a.m. to 4 p.m., Benjamin Branch Library, 5858 Zaca Avenue, San Diego. 582-1562.

Homecoming and Discovery Day will be celebrated with music from the Tammie Thompson Sextet, which

which foods, chow, and more, Sunday, October 23, 11 a.m. to 4 p.m., Arroyo Center and Campus Lab, School town. 585-1187.

"Short Photographs, Not People," some of San Diego's top photographers will show portraits of women at a fundraiser to benefit passage of the handgun control initiative on November 7 ballot, Sunday, October 23, 11 a.m. to 6 p.m., Photographs Gallery, 7465 Grand Avenue, La Jolla. 459-1833.

"Teddy Bear Picnic," celebrating Teddy Roosevelt's birthday, from when the teddy bear got its name, and including prizes for the best bear, biggest bear, most lovable bear, and most original bear, will be held Saturday, October 23, 11:30 a.m., Leland Grove, Marina Park, Seaport Village. 234-1162.

Oxide and Oxidation Awards Ceremony, recognizing the best and worst of San Diego architecture in 1982, will be held by the local chapter of the American Institute of Architects, and will include a slide show of the nominees and a keynote speech by Los Angeles Times book editor Art Souders, Sunday, October 23, 4 to 6 p.m., Old Globe Theatre, Balboa Park. Reservations: 232-0929.

Halloween Museum, featuring a labyrinth riddled with monsters and fantasies, will be presented Sunday, October 23 and Sunday, October 24, 6:30 to 9:30 p.m., Museum of Man, Balboa Park. 239-7321.

"Little Red Riding Hood," a puppet show by Don Auer, will be presented Sunday, October 24, 1 to 4 p.m., Puppet Theatre, Balboa Park. 466-7128.

International Comedy instruction will be presented by Don Auer, followed by a comedy show.

AUDITIONS

Michael Coppens, artistic director of the National Ballet Company announces auditions for children's program and company positions with the National Ballet Company.

SUNDAY - OCTOBER 24th
THIS IS YOUR OPPORTUNITY TO STUDY WITH THE BEST!

11:27 Caruso Road

Proper dress required.
No make-up and advanced ladies, please arrive on time.

Children
Ages 8-12: 11 a.m.
Ages 13-18: 2 p.m.
Apprenticeships and Company positions
Ages 17-up: 3 p.m.

NATIONAL BALLET COMPANY AND ACADEMY OF SAN DIEGO

CALL TODAY 578-5478

Homecoming & Discovery Day '82

Continuous popular music
Festive seating
Food and snacks available
Displays, exhibits and
presentations
Crown performances and free
balloons
Free drawing for PSA airfare
Admission is free

Saturday, Oct. 23
11 a.m. to 4 p.m.


San Diego State University
College Avenue at Interstate 8

... Come to Balboa Park's

HAUNTED MUSEUM

7 NIGHTS OF HALLOWEEN THRILLS!

October 23 & 24, 27 through 31
Closed Monday & Tuesday, Oct. 25 & 26
Gates open 6:30-9:30 pm
Admission \$3.00, 12 & Under \$1.50
Presented by the Elmore Society in Benefit Museum of Man.
(Admission includes 70% tax deductible contribution)
For information call 239-7001



J.C. LEAGUE OF SAN DIEGO, INC.

RUMMAGE SALE

SATURDAY, OCTOBER 23 8 AM-4 PM
SUNDAY, OCTOBER 24 10 AM-2 PM
DEL MAR FAIRGROUNDS

COUPON
GOOD FOR \$1.00 OFF
ON FIRST \$10.00 PURCHASE
LIMIT ONE PER CUSTOMER

Narciso YEPES

Monday, October 25 at 8 p.m.
The Old Globe Theatre

One of the most widely recorded guitarists in the world, Yepes has won universal praise and transformed the world of classical guitar in tone, in technique, in repertoire. His extraordinary ten-string instrument made it unnecessary to transcribe Renaissance and Baroque music originally written for the lute. From his guitar comes the most captivating of music.


"Mr. Yepes... played with impeccable taste and technique... with intensity, variety of color and sustained power."
—New York Times

Narciso Yepes will autograph his albums in person downtown at Classic Encounters Records, 1153 Sixth Avenue from noon to 1 p.m. the day of the performance.

Tickets: \$7
at all Ticketron outlets—565-9947
or at the Old Town Opera House—298-1439

presented by

Festival of the Californias



PICK YOUR OWN AT

the pumpkin patch

Over 50 acres to pick from
Indian corn, squash, corn stalks and other decorations
All pumpkins priced by size
Lowest prices in the county
Tours available call 741-8636

On highway 78 across the street from the San Diego Wild Animal Park in Escondido



READER'S GUIDE

Tuesday, October 26, 6 p.m. - Casa Real room, Center, SDSU. Free. \$20.00.

"Last Tango in Hushaburgen," a musical comedy set in a fictitious Central American republic, caught between revolution and a 7-day wing-coup, will be presented by the San Francisco Music Theatre. Tuesday, October 26, 8 p.m. - El Centro Convention Center, Seventh Avenue and Ash Street, downtown. 232-5009.

Radio TV

"Swamp Critics," an episode of the Wild America series, looks at alligators, water turtles, and fish found in America's southern swamps. Thursday, October 21, 8:30 p.m.; repeats Sunday, October 24, 9:30 a.m. Monday, October 25, 6 a.m. and Tuesday, October 26, 2 p.m., Channel 15.

"Blue Water, White Death," a 1971 movie about the great white shark, will be shown Friday, October 22, 9 p.m., Channel 6.

"To Catch a Thief," a 1955 mystery directed by Alfred Hitchcock and starring Cary Grant and Grace Kelly, will be shown Saturday, October 23, 1 a.m., Channel 6.

"A Soundstage Special: Ella," presents Ella Fitzgerald in concert with Count Basie and his band, and others. Saturday, October 23, 8 p.m.; repeats Sunday, October 24, 2 p.m., Channel 15. Sunday's program will be simulcast on KPBS-TV 35.

"A Letter to Three Wives," a 1949 drama about the reversion of three women who receive a letter from the town flirt who has run off with one of their husbands, starring Joanne Crain, Linda Darnell, and Ann Sothern, will be shown Sunday, October 24, 9 p.m., Channel 15.

dan, October 23, 9 p.m., Channel 15.

"The Last Picture Show," the 1971 study of social attitudes and practices in a small Texas town, starring Timothy Bottoms and Jeff Bridges, will be broadcast Sunday, October 23, 11:30 p.m., Channel 10.

"Freewill - The New Olympics" examines an international sport of sky acrobatics formerly called hula-gym and now accepted as a scheduled event in the 1988 Winter Olympics. Sunday, October 24, 3:30 p.m., Channel 15.

"Fantastic Voyage," a 1966 science fiction movie about some medical types who are reduced in size and then inserted into a human body where they are faced with fighting off giant white blood cells and other biological elements, starring Ralston Welch and Stephen Boyd, will be shown Sunday, October 24, 6 p.m., Channel 6.

"Casablanca," the 1943 classic starring Humphrey Bogart and Ingrid Bergman, will be shown Sunday, October 24, 9 p.m., Channel 6.

Classical Concert. Sept. Chorus conducts the Anton Symphon Orchestra on Tulauskovsky's Swan Lake. Sunday, October 24, 10 p.m., Channel 15.

"For Whom the Bell Tolls," a 1943 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of peasants he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m., Channel 6.

"The Magic of Dance," a series of six programs exploring dance de-

velopments, October 23, 9 p.m., Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin heirs to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9:30 p.m., Channel 15.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m., Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m., Channel 6.

"Don't Dump on Me!" a documentary detailing California's squatters about what to do with its garbage, will be broadcast Wednesday, October 27, 9:30 p.m., Channel 15.

"The Nuclear Future: A Last Minute Look," Paul Salzman, vice chancellor of UCSB, and Peter Kane, associate editor of the San Diego Union, discuss the nuclear future issue with experts in the field. Wednesday, October 27, 10 p.m., Channel 15.

"Fifty-Five Bicycle Riders," a test of a rider's ability to pedal fifty miles in five hours, will be held by American Youth Hostels. Sunday, October 24, 8 a.m., Star of India Harbor Drive, San Diego. 291-2644.

Volleyball. SDSU's women's volleyball team will face the University of Arizona. Friday, October 22, 7:30 p.m., Peterson Gym. SDSU 265-5347.

Surfing Competition. A 3-a-side invitational sponsored by the

Wasson Surfing Association, will be held Sunday, October 23, 6:30 a.m. and Sunday, October 24, 7 p.m., Ocean Beach pier, Ocean Beach. 273-8839.

Mexican San Felipe Bicycle Ride, a 100-mile ride that measures 62.5 miles to La Ventana and 120 miles to San Felipe, will be held Sunday, October 24, 6:30 a.m. Meet at La Mesa. Mexican Riders Association. 273-1884.

Frederick Clinics, sponsored by the Southern California Freewill Association, are held for freestyle practice of all skill levels. Saturday, October 23, 10 a.m. to 12 p.m., East Mission Run Park, Interstate 5 and West World Drive, Mission Viejo. 273-7440.

Hockey. The Calicut hockey team will play Princeton Young University. Saturday, October 23, 7:30 p.m. and Sunday, October 24, 8:30 p.m., Mira Mesa House of Ice, 1000 Rock Mountain Road, San Diego. 561-4554.

College Football. The San Diego State Aztecs compete against Cal State-Los Angeles in SDSU's homecoming game. Saturday, October 23, 7:30 p.m., San Diego Stadium. 281-7036.

Cornwall Bridge Run and Walk, sponsored by the La Jolla and Rancho Santa Fe, will be held Sunday, October 24, 7:30 a.m. to 10 a.m., Cornwall Bridge, Coronado. 266-9193.

Spiritual Questions Common to Americans will be discussed in an invitational talk by Ram Dass, formerly Richard Alpert. Friday, October 22, 7:30 to 11 p.m., Fox Theatre, 720 B Street, downtown. 755-8805 or 276-5613.

"The Status of the California Condor," will be discussed by San Diego Zoo bird keeper William Toomey, and Cynthia Toomey, a keeper at the Aviary. Population Center at the zoo. Friday, October

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSB sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS100, SDSU. 459-0349.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 8:30 p.m., D.G. Wells Book, 7527 La Jolla Village Drive, La Jolla. 456-1800.

"All or Nothingness at All: Nuclear Sanity or Nuclear Holocaust," a lecture by professor William Chertok on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control. Tuesday, October 26, noon, auditorium, California Western School of Law, 150 Cedar Street, downtown. 237-2886.

"Women in Politics" will be the topic of a lecture by Maureen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 4 p.m., building HB-221, SDSU. 265-6524.

"Who Governs San Diego?" a series of lectures continues with Larry Remer, publisher of Newline, and Ernest Haber, president of Ernest Haber, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 310A, chancellor's complex, UCSD. 452-3692.

"A Life of Criticism: What the Devil Do You Literature People Do?" will be discussed by Kenneth Walner, next Thursday, October 28, 3:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, U.S. Trusts Circle Gallery, 2301 San Diego

TO LOCAL EVENTS

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSB sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS100, SDSU. 459-0349.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 8:30 p.m., D.G. Wells Book, 7527 La Jolla Village Drive, La Jolla. 456-1800.

"All or Nothingness at All: Nuclear Sanity or Nuclear Holocaust," a lecture by professor William Chertok on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control. Tuesday, October 26, noon, auditorium, California Western School of Law, 150 Cedar Street, downtown. 237-2886.

"Women in Politics" will be the topic of a lecture by Maureen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 4 p.m., building HB-221, SDSU. 265-6524.

"Who Governs San Diego?" a series of lectures continues with Larry Remer, publisher of Newline, and Ernest Haber, president of Ernest Haber, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 310A, chancellor's complex, UCSD. 452-3692.

"A Life of Criticism: What the Devil Do You Literature People Do?" will be discussed by Kenneth Walner, next Thursday, October 28, 3:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, U.S. Trusts Circle Gallery, 2301 San Diego

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSB sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS100, SDSU. 459-0349.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 8:30 p.m., D.G. Wells Book, 7527 La Jolla Village Drive, La Jolla. 456-1800.

"All or Nothingness at All: Nuclear Sanity or Nuclear Holocaust," a lecture by professor William Chertok on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control. Tuesday, October 26, noon, auditorium, California Western School of Law, 150 Cedar Street, downtown. 237-2886.

"Women in Politics" will be the topic of a lecture by Maureen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 4 p.m., building HB-221, SDSU. 265-6524.

"Who Governs San Diego?" a series of lectures continues with Larry Remer, publisher of Newline, and Ernest Haber, president of Ernest Haber, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 310A, chancellor's complex, UCSD. 452-3692.

"A Life of Criticism: What the Devil Do You Literature People Do?" will be discussed by Kenneth Walner, next Thursday, October 28, 3:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, U.S. Trusts Circle Gallery, 2301 San Diego

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSB sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS100, SDSU. 459-0349.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 8:30 p.m., D.G. Wells Book, 7527 La Jolla Village Drive, La Jolla. 456-1800.

"All or Nothingness at All: Nuclear Sanity or Nuclear Holocaust," a lecture by professor William Chertok on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control. Tuesday, October 26, noon, auditorium, California Western School of Law, 150 Cedar Street, downtown. 237-2886.

"Women in Politics" will be the topic of a lecture by Maureen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 4 p.m., building HB-221, SDSU. 265-6524.

"Who Governs San Diego?" a series of lectures continues with Larry Remer, publisher of Newline, and Ernest Haber, president of Ernest Haber, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 310A, chancellor's complex, UCSD. 452-3692.

"A Life of Criticism: What the Devil Do You Literature People Do?" will be discussed by Kenneth Walner, next Thursday, October 28, 3:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, U.S. Trusts Circle Gallery, 2301 San Diego

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSB sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS100, SDSU. 459-0349.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 8:30 p.m., D.G. Wells Book, 7527 La Jolla Village Drive, La Jolla. 456-1800.

"All or Nothingness at All: Nuclear Sanity or Nuclear Holocaust," a lecture by professor William Chertok on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control. Tuesday, October 26, noon, auditorium, California Western School of Law, 150 Cedar Street, downtown. 237-2886.

"Women in Politics" will be the topic of a lecture by Maureen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 4 p.m., building HB-221, SDSU. 265-6524.

"Who Governs San Diego?" a series of lectures continues with Larry Remer, publisher of Newline, and Ernest Haber, president of Ernest Haber, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 310A, chancellor's complex, UCSD. 452-3692.

"A Life of Criticism: What the Devil Do You Literature People Do?" will be discussed by Kenneth Walner, next Thursday, October 28, 3:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, U.S. Trusts Circle Gallery, 2301 San Diego

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSB sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS100, SDSU. 459-0349.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 8:30 p.m., D.G. Wells Book, 7527 La Jolla Village Drive, La Jolla. 456-1800.

"All or Nothingness at All: Nuclear Sanity or Nuclear Holocaust," a lecture by professor William Chertok on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control. Tuesday, October 26, noon, auditorium, California Western School of Law, 150 Cedar Street, downtown. 237-2886.

"Women in Politics" will be the topic of a lecture by Maureen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 4 p.m., building HB-221, SDSU. 265-6524.

"Who Governs San Diego?" a series of lectures continues with Larry Remer, publisher of Newline, and Ernest Haber, president of Ernest Haber, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 310A, chancellor's complex, UCSD. 452-3692.

"A Life of Criticism: What the Devil Do You Literature People Do?" will be discussed by Kenneth Walner, next Thursday, October 28, 3:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, U.S. Trusts Circle Gallery, 2301 San Diego

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 231-4771 or 443-2998.

"Collagraph Printmaking as a Point of Disquisition" will be the topic of a lecture by printmaker E.L. Long. Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"The Creative Process: Seen Through the Eyes of the Writer" will be the topic of a discussion by Renée and Barbara Lincoln. Friday, October 23, 7:30 p.m., Friends of Jung Center, 1525 Front Street, Hillcrest. 291-5864.

Shamanism will be the topic of a lecture by Douglas Sharon, director of the San Diego Museum of Man. Friday, October 22, 8 p.m., room 109, Educational Cultural Center, 4343 Ocean View Boulevard, San Diego. Free. 454-1647.

The Life of J.R.R. Tolkien will be the subject of a slide-illustrated lecture by Howard Olsen, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Mesa College College Det Mar Shows Center, Ninth Street and Mission Center, Del Mar. 792-2212.

"Stepping the Aztec Rites: Third Party Strategies for Peace" will be the topic of a talk by Saday Lenz, international peace activist, author of The Day Before Tomorrow, and senior editor of Progressive Magazine. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 772-5355.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son. Sunday, October 24, 8 a.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive, La Jolla. 452-8036.

Tuesday, October 26, 8 p.m., Casa Real room, Aztec Center, SDSU. Free. 280-6206

"Last Tango in Houston" is a musical comedy set in a Texas town. Central American people, caught between revolution and a night-walking, will be presented by the San Francisco Music Troupe. Tuesday, October 26, 8 p.m., El Centro Convention Center, Seventh Avenue and Ash Street, downtown. 232-5259.

Radio TV

"Swamp Critters," an episode of the Wild America series, looks at alligators, water snakes, and fish found in America's southern swamps. Thursday, October 21, 8:30 p.m.; repeats Sunday, October 24, 9:30 a.m.; Monday, October 25, 6 a.m.; Tuesday, October 26, 2 p.m.; Channel 15.

"Blue Water, White Death," a 1971 movie about the great white shark, will be shown Friday, October 22, 9 p.m.; Channel 6.

"To Catch a Thief," a 1955 mystery directed by Alfred Hitchcock and starring Cary Grant and Grace Kelly, will be shown Saturday, October 23, 1 a.m.; Channel 6.

"A Soundstage Special: Ella" presents Ella Fitzgerald in concert with Count Basie and his band, and others. Saturday, October 23, 8 p.m.; repeats Sunday, October 24, 2 p.m.; Channel 15. Sunday's program will be simulcast on KTRS-FM 89.

"A Letter to Three Wives," a 1949 drama about the reactions of three women who receive a letter from the town film who has run off with one of their husbands, starring Lucille Ball, Linda Darnell, and Ann Sothern, will be shown Sunday, October 25, 9 p.m.; Channel 15.

day, October 23, 9 p.m.; Channel 6.

"The Last Picture Show," the 1971 study of sexual attitudes and practices in a small Texas town, starring Timothy Bottoms and Jeff Bridges, will be broadcast Sunday, October 23, 11:30 p.m.; Channel 10.

"Freestyle - The Next Olympics," examines an international sport of acrobatics formerly called hooching and now accepted as a scheduled event in the 1988 Winter Olympics. Sunday, October 24, 1:30 p.m.; Channel 15.

"Fantastic Voyage," a 1966 science fiction movie about some medical types who are reduced in size and then injected into a human body where they are faced with fighting off giant white blood cells and other biological elements, starring Ragué Welch and Stephen Boyd, will be shown Sunday, October 24, 6 p.m.; Channel 6.

"Casablanca," the 1941 classic starring Humphrey Bogart and Ingrid Bergman, will be broadcast Sunday, October 24, 9 p.m.; Channel 6.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

buts with an exploration of Dance. Monday, October 25, 9 p.m.; Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin sons to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9 p.m.; Channel 10.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m.; Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m.; Channel 6.

"Don't Dump on Me!" a documentary detailing California's quandary about what to do with its garbage, will be broadcast Wednesday, October 27, 4:30 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

buts with an exploration of Dance. Monday, October 25, 9 p.m.; Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin sons to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9 p.m.; Channel 10.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m.; Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m.; Channel 6.

"Don't Dump on Me!" a documentary detailing California's quandary about what to do with its garbage, will be broadcast Wednesday, October 27, 4:30 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

buts with an exploration of Dance. Monday, October 25, 9 p.m.; Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin sons to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9 p.m.; Channel 10.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m.; Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m.; Channel 6.

"Don't Dump on Me!" a documentary detailing California's quandary about what to do with its garbage, will be broadcast Wednesday, October 27, 4:30 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

READER'S GUIDE

buts with an exploration of Dance. Monday, October 25, 9 p.m.; Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin sons to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9 p.m.; Channel 10.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m.; Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m.; Channel 6.

"Don't Dump on Me!" a documentary detailing California's quandary about what to do with its garbage, will be broadcast Wednesday, October 27, 4:30 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

buts with an exploration of Dance. Monday, October 25, 9 p.m.; Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin sons to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9 p.m.; Channel 10.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m.; Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m.; Channel 6.

"Don't Dump on Me!" a documentary detailing California's quandary about what to do with its garbage, will be broadcast Wednesday, October 27, 4:30 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

buts with an exploration of Dance. Monday, October 25, 9 p.m.; Channel 15.

"The Man in the Iron Mask," a 1976 movie about Louis XIV and Philippe, twin sons to the throne of France, starring Richard Chamberlain and Louis Jourdan, will be shown Monday, October 25, 9 p.m.; Channel 10.

"Six Great Ideas with Mortimer Adler and Bill Moyers," a six-part series exploring the concepts of truth, goodness, beauty, justice, equality, and liberty, debuts Monday, October 25, 10 p.m.; Channel 15.

"Spellbound," a 1945 drama directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck as a psychiatrist and her troubled patient, will be broadcast Tuesday, October 26, 9 p.m.; Channel 6.

"Don't Dump on Me!" a documentary detailing California's quandary about what to do with its garbage, will be broadcast Wednesday, October 27, 4:30 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"The Nuclear Freeze: A Last Minute Look," Paul Salzman, vice chancellor of UCSD, and Peter Kaye, associate editor of the San Diego Union, discuss the nuclear freeze issue with experts in the field. Wednesday, October 27, 10 p.m.; Channel 15.

"For Whom the Bell Tolls," a 1941 movie based on the book by Ernest Hemingway about an American mercenary who falls in love with one of the members of the crew of guerrillas he leads during the Spanish Civil War, starring Gary Cooper and Ingrid Bergman, Monday, October 25, 9 p.m.; Channel 6.

"The Magic of Dancing," a series of six programs exploring dance de-

LOCAL EVENTS

22, 7:30 p.m., lecture hall, Natural History Museum, Balboa Park. Free. 294-8271 or 441-2998.

"Collagraph Printmaking as a Point of Departure," will be the topic of a speech by printmaker P. L. Lundy, Friday, October 22, 7:30 p.m., San Diego Art Institute, Balboa Park, 234-7946.

"The Creative Process: Seen Through the Eyes of the Worker" will be the topic of a discussion by Bernice and Barbara Lando, Friday, October 22, 7:30 p.m., Friends of Jung Center, 1525 Frost Street, Hillcrest. 290-5864.

"Ethno-Archaeology and Prehistoric Shamanism" will be the topic of a lecture by Douglas Shannon, director of the San Diego Museum of Man, Friday, October 22, 8 p.m., room 169, Educational Cultural Complex, 4141 Ocean View Boulevard, San Diego. Free. 454-7647.

"The Life of J.R.R. Tolkien" will be the subject of a slide-dramatized lecture by Howard Chern, an English instructor who has made Tolkien's works his specialty. Friday, October 22, 8 to 10 p.m., Miramar College Del Mar Shores Center, Ninth Street and Sausalito Center, Del Mar. 757-2121.

"Dropping the Atomic Bomb: Third Party Strategy for Peace" will be the topic of a talk by Sidney Lens, international peace activist, author of *The Day Before Tomorrow*, and senior editor of *Progressive Magazine*. Saturday, October 23, 7 p.m., 1366 Humboldt, Pacific Beach. 272-5155.

Roosevelt and Reagan will be discussed by James Roosevelt, Franklin D. Roosevelt's son, Sunday, October 24, 8 p.m., La Jolla Village Inn, Interstate 5 and La Jolla Village Drive. La Jolla 457-3030.

Two Views of the 1962 European Art Fair will be presented by Mary Beebe, curator of the UCSD sculpture collection, and Joyce Carter Shaw, a local artist whose work has been exhibited internationally. Monday, October 25, 7:30 p.m., room SS400, SDSU. 454-0449.

Poetry Reading, with Shirley Anne Williams reading from her work, will be held Monday, October 25, 7:30 p.m., D.G. Wells Books, 7527 La Jolla Boulevard, La Jolla. 456-1830.

"All of Nothingness at All: Nuclear Sanity or Nuclear Madness" a lecture by professor William Clark on the implications of nuclear arms buildup, will be presented by the Lawyers Alliance for Nuclear Arms Control, Tuesday, October 26, noon, auditorium, California Western School of Law, 350 Cedar Street, downtown. 237-7816.

"Women in Politics" will be the topic of a lecture by Marcen O'Connor, former city council member and currently a commissioner for the San Diego Unified Port District. Wednesday, October 27, 3 to 5 p.m., building HH-221, SDSU. 265-6534.

"Who Governs San Diego?" a series of lectures commencing with Larry Remy, publisher of *Newsline*, and Ernest Hahn, president of Ernest Hahn, Inc., a development firm, next Thursday, October 28, 2:30 p.m., conference room 111, chancellor's complex, UCSD. 452-3690.

"A Life of Criticism: What the Devil Do You Literary People Do?" will be discussed by Kingley Wilmer, next Thursday, October 28, 8:30 p.m., Presidential Suite, Aztec Center, SDSU. 265-5443.

Galleries

Paper Sculpture by Ed Peters will be on view at a reception for the artist Thursday, October 21, 7 to 9 p.m., and will remain on view through November 10, Old Town Circle Gallery, 2501 San Diego

Avenue, Old Town. 296-2596.

"Three Directions," a group exhibition of drawings, paintings, and constructions by Richard Kilday, Jay Turner, and John Womble, will open with a reception Friday, October 22, 8 to 11 p.m., and will remain on view through November 6, Thomas Neumaier Gallery, 721 Eighth Avenue, downtown. 231-1308.

Mandala Art and Poetry Exhibition featuring the poetry of Patricia Galt, and art by Deborah Schneider Dorn, Sue Eversich, Patricia Fugate, Barbara Rom, and Janice Stauffer, will open with a reception Saturday, October 23, 10 a.m. to 5 p.m., and remain on view through October 31, Open Door for Dialogue Through the Arts, 9806 Main Street, Lakeside. 443-0049.

"Two Weavers" an exhibition of work by weavers Barbara and Bernice Linscott will be on view through November 26; a reception for the artists will be held Sunday, October 23, 2 to 5 p.m., Friends of Jung Center, 1525 Frost Street, Hillcrest. 290-5864.

Sculpture by Charles Garrett will be on view at a site and closer reception, Sunday, October 24, 5 to 9 p.m., Contemporary Arts Center, 2512 Third Avenue, Hillcrest. 290-0149.

"Primarily On Paper," an exhibition of work by San Diego and Los Angeles artists, will be on view through October 27, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"Two Views in Clay," an exhibition of work by Judith Nicolaides and Patricia Clapp, will be on view through October 28, James Grunley Gallery, 1000 Camino del Mar, One Camino Drive, Oceanfront. 957-2121.

"Henry Moore in La Jolla," an exhibition of sculpture and drawings by Henry Moore will be on display through October 30, Tanager Gallery, 620 Prospect Street, La Jolla. 454-1691.

Primitive Art by Yugoslavian painter Ivan Vucelja, Joop Gennep, and Stefan Janacek, will be on view through October 31, International Center, 4230 E. Valley, La Mesa. 461-4570.

"Italian Re-Evolution: Design in Italian Society in the Eighties," a major exhibition of Italian design from 1945 through 1980, will be on view through October 31, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Drawings by Painters," an

exhibit featuring works on paper by fifty-two artists who maintain studios in California, will remain on view through October 31, Mandeville Art Gallery, UCSD. 452-1125.


Southwestern Artist Guillermo Acevedo's works will be on view through October 31, Solar Gallery, 626 Fifth Avenue, downtown. 295-0184.

"Posters for the Community," an exhibit of posters by Nancy Hunt, will remain on view through October 31, Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5209.


Illustrations and Lithographs by Rico Lebrun will be on view through October 31, San Diego Print Club, 1120 G Street, downtown. 232-4884.

"Airborne," an exhibit of paintings by Vera Stinson, will remain on view through November 3, Deane Art Gallery, 1124 Prospect Street, La Jolla. 456-1555.


"Entensions," an exhibit of contemporary craft media in nontraditional formats by thirteen Los Angeles artists, including Victor Chirin, Toshi Hamano, and Minko Ostermer, will be on view through



les ballets jazz de montreal



October 24, Sunday, 8 p.m.
UCSD Stu. \$5, Fac/Staff/other Stu. \$7, G.A. \$8



WINE TASTINGS

Customized to your tastes and budget

Host or no host - your place or ours.

Reserve now 481-6412

November 3, Wednesday, 8 p.m.
UCSD Stu. \$5, Fac/Staff/other Stu. \$6, G.A. \$7

An Adventure in Chinese Song & Dance
October 28, Thursday

American Ballet Theatre II
February 12, Saturday

Jazz Unlimited
March 8, Tuesday

Tandy Beal & Company
April 17, Sunday

All programs
8:00 p.m. in Mandeville Auditorium

For more information and a descriptive brochure call 452-4090 or 452-4559

Tickets available
UCSD Central Box Office
452-4559
UCSD's University Events Office

FIFTH ANNUAL KPRI HALLOWEEN

BALL

Saturday, October 30, 1982, 8 p.m. to 2 a.m., Sea World Pavilion.

Your original costume could win one of 10 prizes from a Toyota truck to a wide-screen TV. Danuta, co-host of Channel 8's "Sun Up San Diego," will be master of ceremonies, assisted by a panel of celebrity judges. Continuous entertainment including Dallas Collins, Tweed Sneakers and more! Music and judging will begin at 9 p.m.

Tickets \$10 at Ticketron, Second Sole, Sea World and KPRI before Oct. 30; \$12.50 the day of the event. Proceeds to the Save the Coaster Committee. You must be 21 to attend.

SAVE THE COASTER 1982

READER'S GUIDE TO LOCAL EVENTS

November 6, University Gallery, SDSU, 365-5171.

Drawings and Sculpture by Barney Reid and Patricia Chapp respectively, will be on view through November 6, Quate Gallery, 7571 La Jolla Village, 446-7945.

"Suburban", an exhibition of photographs by Bill Owen discussing the American dream as lived and felt by suburban residents of Livermore, California, first shown around the country in 1972, will remain on view through November 6, Gallery Graphics, 233-9745.

Oil Paintings, Collages, and Works on Paper by Arthur Souda will be on view through November 7, Laura Pollak Gallery, Sequoia Village, 233-9745.

"New Images From Old Traditions", an exhibit featuring painted fabric constructions by Leah Yousef and weavings by Linda Nelson, will continue through November 12, Sonoma Falls Gallery, Center for Women's Studies and Services, 908 E. Street, downtown, 233-9884.

Sculpture by Michael Johnson will remain on view through November 13, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

"Under Exposure", the underwater photography of David Tucker, will be on view through November 21, Natural History Museum, Balboa Park, 332-3837.

"Islands," an installation by Roy

McKain, will remain on view through December 4, Michael Dandford Gallery, 828 G Street, downtown, 232-5880.

Mamluks

(continued from page 1)

Fourteenth Century, with intricate intarsy of gold and silver.

Inscription—often the name of the sultan—was the main decorative theme for ceremonial and private pieces.

Glassware, either enameled and gilded for court use, or transparent and opaque for public use, was made mostly in Syria, especially Damascus, and later in the nascent Venetian glass industry.

Some decorative elements—tinted areas and medallions containing inscriptions, floral motifs, heraldic symbols, and animals—appear here as they do in the metalwork.

The textile industry was an important part of Mamluk economy. Silks imported from Asia were exported to Europe, where with their Arabic inscriptions and Mamluk heraldic motifs they often wound up as Christian burial shrouds or mantles for figures of the Virgin.

Ceramics, woodwork, ivory, stone, and rags are also represented here. A series of photographic panels gives a sense of the architectural splendor achieved in complexes built by Mamluk sultans (combining their own mansions with hospitals), and of the elaborateness of the environment that was the setting for all these objects.

Overall, the sumptuousness of the culture is presented to tantalize but not to immerse the viewer. Instead, the restraint and elegance of the exhibition's installation (display cases with a fabric terrain of sand dunes; eight-sided rooms, the number of creativity; blue light for the color of Islam) provides a counterpoint to the glories of this period in Islamic art.

Renaissance of Islam: Art of the Mamluks, organized by the Freer Gallery in Washington, D.C., will continue at the San Diego Museum of Art in Balboa Park through Sunday, December 5.

Gallery hours are 10:00 a.m. to 5:00 p.m. Tuesday through Sunday; closed Mondays. For further information, call 232-7931.

—Amy Chu

Together

(continued from page 1)

French monthly, having studied at the University of Strasbourg.

Litton is conducting three performances, Keltner one.

Sharing the conducting tasks might have led to friction. But they have known and liked each other since 1980 when they both participated in the San Diego Opera Young American Opera Conductor Program.

Litton has been having a big success in his career (he has been chosen as National Symphony's Executive Artistic Director).

Keltner, he took first prize in this year's Rupert Foundation/RBC International Conductors Awards, and he was the first American to serve as

conductor of La Scala, but—according to Keltner—he is the same

decent, down-to-earth, talented person she knew in 1980. Litton and Keltner (who is a faculty member in the music department of the University of Central Florida, director of that institution's opera workshop and conductor of its two orchestras, and associate conductor and music coordinator of the San Diego Opera) have had some differences of opinion in matters of tempo and interpretation, but have worked the differences out

Keltner has attended all Litton's rehearsals and has taken some rehearsal notes. Keltner recognizes that, since Litton is doing the opening and has had the major share of rehearsing the musicians and singers, it would be wrong for her to come in and try to change things. So the two conductors have conferred in advance, and neither has been afraid to ask the other's opinions. In fact, they have agreed ninety-nine percent of the time, according to Litton, who has found Keltner to be "wonderful, supportive, terrific."

There is one more similarity in their attitudes. Each has what might be considered a disability for a conductor. Litton is very young, and Keltner is a woman. Yet neither has felt in any way impeded by these characteristics.

For Litton, the greatest thrill of being a conductor is "the sensation of having all those musicians in front of you and trying to make something cohesive." Both the orchestra and the singers have cooperated in giving him that thrill, showing him constant respect and support. As for himself, he recognizes that in opera the conductor has to be flexible, since all singers are different and the conductor must adapt himself to their technical abilities. "Especially at my stage of the game," Litton observes, "I won't say 'My way is the way,' especially when dealing with such pros." For Keltner, if being a woman has been a problem in her musical career, she is not aware of it. In any case, she has had her hands full learning the trade, and says, "I've really been concentrating on your work; you don't worry about whether being a woman is making things more difficult for you." As a woman, she feels, you must have to be

better prepared to get the chance to prove yourself in the first place. But once you are on the podium, she has found, you are respected for what you are doing musically, and gender doesn't come into the picture.

If Litton could have his pick, the one opera he would most like to conduct is Verdi's *Otello*. Keltner would choose Strauss's *Der Rosenkavalier*. At the moment, both are extremely happy doing *Le Tricorne*.

Andrew Litton will conduct the San Diego Opera's *Le Tricorne* on Saturday, October 23, at 8:00 p.m.; Tuesday, October 26, at 7:00 p.m.; and next Friday, October 29, at 8:00 p.m. Karen Keltner will conduct the final performance, a matinee, next Sunday, October 31, at 2:00 p.m. Tickets are available at the Civic Theater box office and at Select-A-Seat offices (phone 346-7865). For further information, phone 236-6510.

—Thomas Arne

Movement

(continued from page 1)

she would no longer appear on stage. Instead, she would act as artistic director, continue to choreograph, and would allow her work and her dancers to represent her.

Today, nearly ten years later, at the age of eighty-eight, Martha Graham is still creating works of startling originality, and her company has re-established itself as one of the most important modern dance companies in the world.

When the Martha Graham Dance Company performs here on Tuesday, they will present three pieces that, in combination, provide an excellent overview of "The Journey."

"The Journey" (1947), and one of the first works Graham has done for the company as its independent entity, "Act of Light" (1981).

"The Penitent," is an expression of Graham's fascination with ceremonial dances of the American Indian and was inspired by the rituals of the Penitents of the Southwest, who believe in purification of sin through a penance so severe that it includes castration. "The Journey" is based on the Oedipus myth, with its focus on the Oedipus complex (Oedipus, a mother/wife) the infant before her suicide. "Act of Light" (the title is from Emily Dickinson) is a work in three parts—the first deals with love, the second with grief, the third with a kind of formal ecstasy. It's this third part, "Ritual to the Sun," that is the most remarkable because Graham takes her technique (the cane turns, her principle of contraction and release, etc.) the physical vocabulary that revolutionized modern dance more than fifty years ago), and under the guise of a traditional classical dance, creates a pagan to affirmation of the expressive potential of the human body.

The Martha Graham Dance Company will perform Tuesday, October 26 at 8:00 p.m. in the East County Theater, 210 East County, 210 East Main Street in El Cajon. For more information, call the box office at 442-2277 or Three's Company, 232-1131.

—Ruth Baily

READER'S GUIDE TO THEATRE

Theater listings are compiled by Jeff Smith, conveniently by location, usually by neighborhood. Information is given on the dates, times, and ticket prices for each production. For more information, call the box office or the theater's office.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844. The play is a masterpiece of the genre of temperance plays, which was first performed in 1844.

THE DISCOVERY
The Fine Arts Lodge offers "The greatest of temperance plays," which was first performed February 25, 1844. Miss Wilson is about to lose the only home she ever had, her parents' house. She is determined to meet her husband's death. The play

(continued from preceding page) brandished its rude appearance and ill manners defiantly, a stance they carried over into their earliest music.

Musically and visually, the Who represented a step to the left in the forward advancement of British Invasion rock. As prototype punks, they self-consciously combined the outward accoutrements of the mod and pop art movements in Union Jack-styled Townshend remains an especially vivid image with a noisy, violently chaotic sound that startled even their own small following. That they weren't particularly skilled at playing their instruments was more an aid than a hindrance to their approach, and the Who's sound circa 1965-66 was dominated by Townshend's undisciplined, angry guitar chording and the seemingly out-of-control thrashing of the late drummer, Keith Moon. While the Who used the vocal harmonies of the Beach Boys and the passion of American soulists such as James Brown in their performances, people paid less attention to the band's music than to its outrageous stage antics, and the Who gained its initial notoriety as "the band that smashes its instruments onstage."

Unfortunately (or perhaps fortunately), the establishment of such a crude, image-conscious reputation usually digs the first spadeful of dirt for a band's professional grave. Realizing this, Townshend, as the group's main contributor, proceeded to attack songwriting with the same vengeance with which he had applied himself to destroying expensive guitars. In the

repressed hope of developing the band's existence. Capitalizing on the band's penchant for offbeat humor (e.g., Roger Daltrey's stuttering vocal on "My Generation"; bassist John Entwistle's macabre songs, "Boris the Spider" and "Dr. Jekyll and Mr. Hyde"; and Moon's John Philip Sousa send-up, "Colwell and

Strange") and his own nascent grasp of melody and structure, Townshend produced a series of hit songs that added some dimension to the Who picture. These included "Happy Jack," "I Can See for Miles," and "Pictures of Lily" (about a pubescent lad whose sleepless nights are ended when his

took most fans by surprise. It was only a taste of what was to come.

As early as the group's second album, *Happy Jack*, Townshend had experimented with the extended song form, on a track entitled "A Quick One While He's Away." The song, about an unfaithful wife whose dithering

album, *Magic Bus*, Townshend sequestered himself for nearly two years to flesh out his piece de resistance.

The result, the so-called rock opera *Tommy*, showed Townshend at the height of his creative powers, and the strength and scope of the hour-long opus convinced fans

If *Tommy* allowed Townshend and the Who an estimate ranking in contemporary musical circles, it also presented Townshend with new problems. Townshend was no longer regarded as a rock songwriter, but rather as a rock composer, and, like the Beach Boys' Brian Wilson before him, was suddenly faced with the awful responsibility of living up to the newly acquired tag of "genius." In a conciliatory attempt to top *Tommy*, Townshend began work on another major project, to be entitled *Lifehouse*. Although that effort collapsed under its own silly, sci-fi weightiness, enough songs were salvaged from the undertaking to produce the band's next album, *Who's Next*. That single album, considered by many to be the Who's most consistently excellent record, was followed in 1972 by the two-record set, *Quadrophenia*. Townshend's inflated attempt at combining his conceptual ambitions with a desire to capture in toto the dynamics of the early Sixties mod movement and its sociological import. With the lukewarm critical and popular reception of *Quadrophenia* began a series of difficulties that started the Who on a downward spiral that has only now reached its nadir.

Tensions within the band, whose members were never really close friends anyway, were aggravated by several factors, including Townshend's artistic confusion, alcoholism, and immersion in Eastern philosophy; Moon's increasingly erratic, drug-fueled behavior; and Daltrey's and Entwistle's separate desires to break free from Townshend's creative stranglehold in order to pursue solo projects. The Who's subsequent recordings, *The Who by Numbers* in 1975 and *Who Are You* in 1978, were listless, uninspired works. As if to punctuate the band's fall from grace, Moon was found dead of chemical abuse within a

(continued on page 12)



THE WHO, 1985

father gives him some photos of a late-teenage pinup girl.

But it was the material that didn't receive airplay which signaled Townshend's, and the band's, most profound progress, as evidenced on the album, *The Who Sell Out*. Released in early 1967, that record appeared to be another typical Who effort, brimming with irreverent yuks (the group smirkingly hawks deodorant, haird heaters, acne cream, and body building), and sporting a hit single (the above mentioned "I Can See for Miles"). Yet, on songs such as "Armenia, City in the Sky," "Knee Deep," and the ethereal "Sunrise," Townshend exhibited a gift for dazzling melodies, unusual harmonies, and sophisticated arrangements that

with an engine driver named Ivor is forgiven by an understanding husband, was inaccurately labeled a "mini-opera" due to the fact that it compressed a half-dozen mini-songs into a nine-minute cut, complete with

mock-dramatic singing. As tongue-in-cheek as the tune may have been, it preceded the Beatles' Sgt. Pepper album by nearly six months, and would thus be considered rock's first stab at a developed "concept." Townshend himself was serious enough about the effort to announce that "A Quick One While He's Away" was merely a tune-up for a much more ambitious project. Following the success of *The Who Sell Out* and the release of a compilation

and critics alike that Townshend and "the Who were capable of great things: *Tommy* was a banquet of buoyant melodies, lush harmonies, and driving, anthemic rock, and highlights included "Pinball Wizard," "I'm Free" (both eventual singles), "The Acid Queen," and the

motivic "See Me, Feel Me, Touch Me, Heal Me" passage. Despite the work's structural pretensions the always-good-for-a-laugh Townshend undermined his own artistry by answering the album's comprehensive "Overture" with an equally elaborate "Underture" and somewhat obtuse story line. *Tommy* remains an epochal recording in terms of both the Who's and rock's development.

ROCKS AMERICA AND PRESENTS

THE WHO

LAST TOUR EVER OF THE U.S.A.
WITH SPECIAL GUESTS

LOVERBOY AND JOHN COUGAR

WEDNESDAY OCTOBER 27, 1982 5 PM

SAN DIEGO JACK MURPHY STADIUM

Reserved & general admission seats available at all Mutual Ticketron and Select-A-Seal Outlets. Keep tuned to KGB for concert and traffic information.

SCHLITZ - THE TASTE THAT ROCKS AMERICA

PRODUCED BY WITH

THE WHO

San Diego 10/27
L.A. 10/28
The Club 10/29

JUDAS PRIEST

11/27

BILLY JOEL

RUSH

MURRAY'S

Tickets 224-3747

In Gladesville Square next to Sports Arena

Mulvaney's

1031 Orange Ave., Comstock, CA

John "Cadillac" Lewis
Terry "Ace" Brabson

1 Friday & Saturday 9-1

POSTER EMPORIUM

★ TICKET SERVICE ★

FLEETWOOD MAC Forum Oct. 21 & 22
WILLIE NELSON L.A. Oct. 22 @ S.D. Stadium Oct. 27
JOE JACKSON L.A. only Nov. 7
JUDAS PRIEST Nov. 27

JAMAICAN MUSIC FESTIVAL Nov. 26-27
Nov. 28-29
Tearing The Greatful Dead! Tour package available
KIMMY ROGERS Dec. 1 reserve now

8550 Miramar Rd., San Diego
Innet to Mollie, Grand Prix 1978 SHOW 17880
331 West Broadway, downtown Innet to Hotel San Diego
232-4166 (info 24-hour concert line)
Framed prints available at downtown location.

The Beckett Band

Cymie

Four Play

Sun - Tue

Halloween Party

Sat. Oct. 30th

942/1676

223-2355

SHARP Ticket Service

"LEAVE THE LINES TO US"

THE WHO

San Diego Oct. 27 Reserved & G.A.
S.F. OUTDOORS Oct. 23 INDOORS Oct. 25
WHO TICKETS FOR L.A. Oct. 29

ICE CAPEDES Nov. 2-7
JUDAS PRIEST Sat. Nov. 27
CLIFFERS, SOCKERS & CHARGERS
Olympics only being taken for '84 OLYMPICS

Rock 'n' Soul

★ JOHNNY ALMOND RHYTHM REVUE ★

"Formerly with John Mayall and Mark Almond"

Reserving at

Thurs., Sat. Oct. 21-23 Poway Mine Co. 758-7296
Oct. 21-23

Thurs., Oct. 26 Belly Up Tavern 481-9022

Wed., Sat. Oct. 27-28 Bobby G's 136-7391
Oct. 27-28


Sun. & Mon. Oct. 28 & Nov. 1 Trojan Horse 562-1070

Booking info. 755-7298

Parrish, Livingston, Clarkston

Tim Maze & Peter English present
From New York

BAD BRAINS



with
LEGAL WEAPON
and
HARI KIRI

FRIDAY, OCTOBER 22 8:00 PM
NORTH PARK LIONS CLUB \$6.00
3927 Utah St. Info: 281-3957
Coming 11/5: TSOL & Angelic Upstarts—1 show only!

HEADQUARTERS NIGHTCLUB PRESENTS
Celebrating Galtway's last weekend!

20 BAND ZOO BASH!

Friday—featuring
PENETRATORS and a guest
X-OFFENDERS and a guest
FRIDAY—MISS MOO CONTEST

Saturday—two stages there will be
THE END 11:00 (Alicia's last show 12:30)
RIPSAW 12:00 JONES BAND 10:00
JONNY KAT 10:30 COUNTRY DICK & THE
SHADOWS 9:00 VERGENCE 7:30
SHINGLE CITIZENS 8:00 DETENTE 7:30 JOKER 7:00
FRAGILE WOUND 6:30 X-CALIBUR 6:00 TOURIST 5:30
BLACK MOUNTAIN 5:00 THIS MOORE
BLIND TRICE 5:00

Club will continue under new ownership Oct. 29
\$5.00 per person 1:00 am

BackDoor (IS GO!)

SURF PARTY!

This Friday
JON AND THE NIGHT RIDERS
with **THE EVASIONS**
plus **SURF FILMS!**
One Show Only
Oct. 22, 9 PM \$4.50 & \$5.50
All ages welcome

Coming:
Oct. 29: RINGDOLLS and MAGNETS—Free!
Nov. 5: FLECHTERS—Free!
Nov. 12: Rockabilly Dances
Nov. 19: SKANKSTERS

AZTEC CENTER-SDSU
Tickets at Aztec Center Box Office
and all Select & Seat Outlets
For information call 265-6347 or 265-6562

(continued from page 10)

months after the release of the latter record, and at that point the Who seriously considered tossing in the towel.

In retrospect, they probably should have. Instead, they recruited drummer Kenny Jones from the Faces and trudged ahead, or rather backward. While Jones is certainly a capable drummer, he has neither the style nor the soul of Moon, whose death left a gaping hole in both the band's spirit and music. It is obvious from the mostly dreadful material and role playing on the band's last two releases, *Face Dances* and the recent *It's Hard*, that Townshend no longer sees the Who as the ideal vehicle for his writing, as underscored by the fact that his own solo albums are in many respects better than the band's.

Although the group has made noises about future recordings together, as a performing unit the Who is a band whose time has gone.

I don't know quite what to expect of the band's concert here this week. I know that their *Running* tour of the early Seventies and their *Live's Next* tour of the mid-Seventies produced two of the best concerts I've ever attended in this town, but I can't realistically expect that kind of excitement this time around.

However, if for no other reason than to celebrate past glories, to experience again the sight of Townshend's leaping windmill, to listen one last time to his soaring melodies and the thunderous power chords that seem to come entirely from another dimension, to pay tribute to a band that has a secure place in rock history, I will be there when the Who joins Lowrey and John Cougar for a concert in San Diego Stadium Wednesday afternoon.


In other concerts this week, *Joie Johnny, Are You Queer?* Cotton, *Becky and the Beachbums*, and the *X-Offenders* will be at the Distillery East in Escondido tonight. *True story, white women* Lindy is performing a reprise of his recent concert here, this time at the Rodeo (if you were one of the unfortunate souls who had to leave the aborted second show at Humphrey's under police orders, you will be admitted free to this performance by submitting your canceled ticket stub).

A jam-packed Friday night finds *Canned Heat* at the Bacchanal; the *Trousers and Ballistics* at the Universidad; *Autism* in Tijuana; *Bad Brains* and *Legal Weapon* at the North Park Lions Club; *Seeds II* (late-formed version of the Sixties band), *Running Wild*, *R.V.*, and the *Shadow*, and the *Automatic* at the El Cortez Hotel; *Joie Cotton* (again) and the *Bongas* at the Spirit; and *Jon and the Night Riders* at SDSU's Backdoor.

Joie Cotton completes a hat trick by appearing for the third consecutive night in San Diego (must be a Bill Walton fan) when she takes the stage at Slab's Backdoor Saturday night with *Joie's Sisters*.

Thudok is on the Bacchanal, G. Sunday, a concert to benefit the local music scene will feature Hassan El Amin and the *Flash*, *Satisfaction*, and *Centerville* at Humphrey's; and on Tuesday, reclaimed alcoholic Warren Zevon will perform at Humphrey's.

The New
NAT ADDERLEY QUINTET A SOLART Production



featuring SONNY FORTUNE on sax; WALTER BOOKER on bass; LARRY WILLIS on piano; JIMMY COFFY on drums, plus

NEW TUXEDO JAZZ BAND
Two shows
Saturday, October 23, 8:00 & 10:00 p.m.
\$4.50 advance, \$8.00 door
at the EL CORTAZ HOTEL, 7th & Ash St.

Friday, October 29
LATIN JAZZ & ART SHOW
A tribute to **CAL TJADER** featuring
PONCHO SANCHEZ
(percussion player of Cal Tjader's Band) and San Diego's own STORM.
\$5.00 8:00 p.m.—1:00 a.m.
Tickets: 279-5150, 295-3702, 283-7448, 226-3297

Proceeds minus expenses to fund SOLART Art Mural Program.

ARISTA RECORDS
PROMOTION FOR ENGLISH GROUP—
THIS MONDAY FASHION
DRESS IN: MANY FREE PRIZES
ALBUM GIVEAWAYS

Rock & white

NEW MUSIC CLUB FD

EVERY MONDAY 7:30/9:15 PM

MUSIC • DANCE • FASHION • and MORE
CORNER OF EL CAJON BLVD. AND MISSISSIPPI
(SORINOS) NORTH PARK AREA

CO-SPONSORED BY THE LOWEY FOUNDATION



DAVE MACKAY & LORI BELL QUARTET
With BOBBY GRAHAM Thursday-Sunday 8 pm-1 am
SPRAGUE, PLANK & WOFFORD
Tuesday & Wednesday 5 pm-1 am

Clarice
Restaurant
Summer House Inn 7955 La Jolla Shores Dr.

Rockmania Monday

Boogie the NFL Blues Away



METRO **PORTLAND MAKAI** **PROPHET**

OCTOBER 25, 8:00-1:30
PRESENTED BY

Wind rose

IN ASSOCIATION WITH
Talavisions

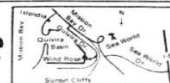


PORTLAND MAKAI

SUNDAY & MONDAY
OCTOBER 24 & 25



Dallas Collins
THURSDAY-SATURDAY
OCTOBER 21-23
AND
TUESDAY-SATURDAY
OCTOBER 26-30



Wind rose

WHO CONCERT
TICKETS
DRAWING ON OCT. 25
ROCKMANIA
MONDAY NIGHT

CASH PRIZE
OF \$250
BEST HALLOWEEN
PARTY COSTUME
OCT. 31

JOSEPH THE MAGNIFICENT
MAGICIAN
TUESDAYS, 6-10 p.m.
IN THE DINING ROOM



"Dine with a Spectacular Waterfront View"

1635 Quikba Way, San Diego on Mission Bay Phone: 223-2385
We welcome your American Express card.
Don't leave home without it.
Picture ID required. No cover with minimum food purchase of \$5 per person, except Fridays & Saturdays. SUNDAY CHAMPAGNE BRUNCH served 10 am to 1 pm. HAPPY HOUR 4-7 pm. Live entertainment & dancing 7 nights a week.



Joe Cotton, Shirley and the Beachheads, and the X-Offenders Distillery East, tonight, Thursday, Mission and Main, Escondido, 741-4394.

David Lindley Rodeo, tonight, Thursday, 8 and 10:30 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 441-0200.

Camel Head Escondido, Friday, October 22, call for time, 8022 Clairemont Mesa Boulevard, 560-8008.

Warren and Bullfinch Universal Amphitheatre, Friday, October 22, 7:30 p.m., Tijuana.

Red Stripes and Legal Whips North Park Lanes Club, Friday, October 22, 8 p.m., 3927 Utah Street, 381-3637.

Scots II, Running Wild, B.K. and the Chameleons, and the Actionettes El Cometa Hotel, Friday, October 22, 8 p.m., Seventh and Ash streets, downtown, 439-3486.

Joe Cotton and the Beaches Split, Friday, October 22, 9 p.m., 130 Barnes, 276-3851.

Joe and the Night Riders 1002's Backstage, Friday, October 22, 9 p.m., 263-4582.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

p.m. 263-4582.
Les Dudes Baccharal, Saturday, October 23, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8008.

Masses 43 Amis with Flash Satisfaction, and Contemporary, Humphrey's, Sunday, October 24, 5 p.m., 2303 Shelter Island Drive, 224-3411.

Warren Zevon Humphrey's, Tuesday, October 26, 7 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Wils, Lunsford, and John Cougar San Diego Stadium, Wednesday, October 27, 5 p.m., Mission Valley.

The Monroes, Carl G. and the Textones, and the X-Offenders Distillery East, Thursday, October 28, call for time, Mission and Main, Escondido, 741-4394.

Olga's Bodega UCSB Gym, Friday, October 28, 6 p.m.

The Monroes, Carl G. and the Textones, and the X-Offenders Red Devil Adams Avenue Theater, Saturday, October 30, 8 p.m., 3325 Adams Avenue, 263-3577.

Joe Cotton and the Beaches Split, Friday, October 22, 9 p.m., 130 Barnes, 276-3851.

Joe and the Night Riders 1002's Backstage, Friday, October 22, 9 p.m., 263-4582.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

Joe Cotton 1002's Backstage, Saturday, October 23, 8 and 10:30 p.m.

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

North County

Across The Tracks, 1145 South Tremont, Escondido, 722-5964. The Sarcasms, rock and roll, Friday and Saturday.

The Archangels, 1145 South Tremont, Escondido, 722-5964. The Sarcasms, rock and roll, Friday and Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

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

Charlie's Nightclub, San Marcos Boulevard at Highway 78, San Marcos, 744-4120. Roman, rock and roll, Thursday, dance to recorded music with Rockin' Stevie W. Friday and Saturday, Rites Bar, rock and roll, Saturday, rock and roll, Sunday, No Doubt, rock and roll, Wednesday.

The Chopping Block, 1740 East Vista Way, Vista, 726-4770. The Randall Underwood Band, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9700. The Dunes, rock and roll, Tuesday through Saturday.

Flah Hosen West, 2633 South Highway 101, Carlsbad, 753-4433. Bob Long Band, funk, blues, and boogie, Thursday through Saturday.

The Flying Bridge, 1183 North Hill Street, Oceanside, 722-1121. Danny Thayer, country, Tuesday through Saturday; Don Trevino, contemporary and country, Sunday and Monday.

Foghorn, 2633 Carlsbad Boulevard, Carlsbad, 729-3188. Pops, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday and Monday; Turner, rock and roll, Wednesday.

Confession's Chorus, 8020 West San Marcos Boulevard, San Marcos, 744-5555. Delano, contemporary, Friday and Saturday.

Glenn's, 300 North El Camino Real, Encinitas, 943-3676. The Turbo, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Tuesday; club for information, the Pop Box, rock and roll, Wednesday.

Bill Hosen, 2730 Via de la Valle, Del Mar, 755-6434. The Pop Box, rock and roll, Thursday through Saturday; the Jits, rock and roll, Sunday and Monday.

Shaggy Brothers, 1121 Vista Way, Oceanside, 443-3633. Pop, Funk and the Wandering Bear, rock and roll, Sunday through Saturday; Pops (formerly the Pop Lounge West), with Dave Doran, contemporary, Sunday and Monday.

Jelly Bagels, 1100 North Harbor Drive, Oceanside, 729-3333. The Boogie Brothers, vintage rock, country, and comedy, Wednesday through Saturday.

Le's, 1363 East Valley Parkway, Escondido, 746-7008. Bruce Beckett and the Hairlings, country rock, Monday and Tuesday.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monday Rock's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Concerts by the Bay

HUMPHREY'S

2303 Shelter Island Drive 224-3411

WARREN ZEVON

October 26 7:00 & 9:00 p.m.

KFM98

JESSIE COLIN YOUNG

November 3 7:00 & 9:00 p.m.

Tickets available at Humphrey's and all Select-A-Seat outlets. Must be 18.

91X FM proudly presents

DAVID LINDLEY

October 21 8:00 & 10:30 p.m.

Tickets \$6.00. All those who attended the October 7, 9:30 concert are invited to be guests of Marc Berman Concerts and 91X-FM.

Please present your ticket stub at the Rodeo on October 21.

For information call 233-5891 or 457-5590.

at the

RODEO

457-5590

URIAN HEPP

November 9 at the

BACCHARAL

One show—9:00 pm

Tickets on sale Monday at Select-A-Seat

Baccharal

FOUR EYES

SUPER LADIES NIGHT ALL LADIES ENTER FREE ALL NIGHT

THE KINGS OF BOOGIE CANNED HEAT

THE HURRICANES

TICKETS ONLY \$5

LES DUDES

DANCE CONCERT TICKETS ONLY \$6

SUPER SUNDAY - 3 BANDS

MIXED GENES

NETWORK

1 COVER CHARGE!

SUPER DRINK SPECIALS

MONDAY, OCTOBER 25

CLOSED

TUESDAY & WEDNESDAY OCTOBER 26 & 27

11 NIGHT

ALL BEER, DOMESTIC WINE, WELL & GALL DRINKS

ALL NIGHT

WEDNESDAY OCTOBER 27

SUPER DRINK SPECIALS

WANNABES, MARGARITAS & ICE CREAM ON SPECIAL ALL NIGHT

CONCERTS PRODUCED BY

TONY KAMPMANN

BETWEEN HWY. 163 & CONVOY ST. 8022 CLAIREMONT MESA BLVD. For complete weekly schedule call 560-8022. For concerts only call 560-8049. For tickets information call 560-8022. DANCE CONCERTS 9:00 PM. ADVANCE TICKETS for all national concert artists at Rites, 3300 St. Noyes Station. Buy Gambit 7 Hops and all 21 CICE FROM 1985-89 and SELECT A SEAT (560-7861) outlets, and the Baccharal the day of the show, starting at 2 PM. Sorry, you must be 21 years old. Proper I.D. required.

Belly Up

41 /OUTH CENRO/ QUE JOURNO BECH CA 9307

The Bytes
80's
Friday & Saturday, October 22 & 23
9 PM Rock 'n' Roll with

Chicago 15
Friday, October 24 7 PM
T-shirt available exclusively at Belly Up
150's style tag band coming with
this special 15 piece song book
and more

STONE'S THROW
Monday, October 25 9 PM
No cover Rock 'n' Roll with
FABULOUS FORKS
Johnny O'Connell Postponed
Till Mid-November

BARRE CUNNINGHAM & BLACK SLACKS
Wednesday, October 27 9 PM
Rock 'n' Roll with

BLACK SLACKS & THE FABULOUS FORKS
Fri. & Sat., Oct. 29 & 30
Sun., Oct. 31 9 PM
80's Annual Macquarrie Bash with
JERRY MCCANN & the OTOLOGS

T-BONE BURNETT
Thursday, Nov. 4 9 PM
Country on tour with The Who
featuring guitarist Mick Ronson
from the famous Bowie group

JERRY RIFFELLE
Fri. & Sat., Nov. 5 & 6 9 PM
JOHN LEE HOOKER
THURS., Nov. 11
REBEL ROCKERS
SUN., Nov. 14
BLUE RIDDIM BAND

FREE AFTERNOON CONCERTS
Extended Hours 5:30-7:30 pm
Happy Hour all day to 9:00 pm
This Wed. - Country Hearty Tuck with
Every Thurs. - Vintage Jazz with
Every Fri. - Oldtime Jazz with
Every Sun. - Pop, Boogie & Swing with

RED LANE
STONE'S THROW
CHICAGO SIX
BOB LONG BAND
FOR INFORMATION CALL 481-9022

THE FIRST BITE
NOW SERVING LUNCH & DINNER
7 DAYS A WEEK
SPECIALIZING IN
PIZZA • MEXICAN FOOD • HAMBURGERS
SANDWICHES • HOMEMADE CHILI (VAMM) AND
MARSHA'S MUNCHIES (PIES, FUDGE BROWNIES, ETC.)
SUN - THUR 11:30 AM - 10 PM
FRI & SAT 11:30 AM - 12:30 AM
AT THE BELLY UP

western, Wednesday through
Sunday, White Lightning Express,
country western, Monday and
Tuesday.

Whiskey Flats, 1200 West Valley
Parkway, Encinitas, 7:30-10:00 PM
Barre Cunningham and Black
Slacks, rockabilly, Thursday
through Saturday; the London
Brothers, rock and roll, Sunday and
Monday; Revolver, rock and roll,
Tuesday and Wednesday.

Boaches
Atlanta, 2995 Ingraham Street,
Mission Bay, 224-7434: Roberta
Linn and the Gamblers, pop and
standards, Tuesday through
Saturday.

Bubba Bells, at the dock, Bubba
Hotel, 988 West Mission Bay Drive,
Mission Bay, 488-0551: Double Take
with Rick and Cindy Pagan,
contemporary music for disco, 3,
Friday and Saturday.

Bubba Bells, 988 West Mission Bay
Drive, Mission Bay, 488-0551:
Jonathan Von Brana and Yesterday,
Ethel Imperator, Wednesday
through Saturday; Yesterday, older,
Thursday; Piano Bar: Buddy Wood,
Tuesday through Saturday; Bob
MacLennan, Sunday and Monday.

Roman Court, Roman's Restaurant,
3990 Midway Drive (at Rosemead),
Loma Portal, 234-3880: Roman's,
contemporary, Thursday through
Saturday; Sunday, California
featuring Latino performers and
marachi, 9 PM and the Shadows,
vintage rock and roll, Tuesday,
Wednesday, rock and roll, and
standards.

The Black Club, 1821 Bacon
Street, Ocean Beach, 222-8822:
White Dwarf, rock and roll, Friday
and Saturday.

Blue Pearl, 1258 Prospect Street,
La Jolla, 454-9131: Jay Belcher and
the Ron Satterfield Quartet, jazz,
Thursday; Dance of the Universe
Orchestra featuring Peter Jenson,
jazz, Friday and Saturday; Bill Ryke,
jazz, Sunday; the Chuck Schulte
Quartet, jazz, Monday; the Don
Giacchi Trio, jazz, Tuesday; the Bob
Koltz Trio, jazz, Wednesday.

Columbus Hotel, 3000 Mission
Beachway, Mission Beach, 444-
4881: Jack Costanzo and Corrie
Woo, contemporary, Tuesday
through Saturday.

Old Cafe, UCSD Reville Campus,
Torrey Pines Road, La Jolla,
Yarnell, comicomic originals,
Tuesday lunchtime.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325:
The Bill Coleman Jazz Quartet,
jazz, Thursday through Sunday.

Danley's, 2901 Nimrod Boulevard,
Point Loma, 224-6626: Wild Hair,
contemporary, Thursday through
Saturday.

Ehrlich's, 7955 La Jolla Village
Drive, La Jolla, 459-0541: The Dave
MacKay and Lori Bell Quartet with
Mogart Graham, jazz, Thursday
through Sunday; Spinach, Plank
and Wilford, jazz, Tuesday and
Wednesday.

RODEO

457-5550

Thursday, October 21
DAVID and LINDLEY
2 shows 8 & 10:30

Friday & Saturday,
October 22 & 23
TWILIGHT

Sunday & Monday,
October 24 & 25
MOVIES

Tuesday & Wednesday,
October 26 & 27
INCORONITO
Rockers

Every Wednesday night is
KPRI NIGHT
Contests - Prizes - Well drinks \$1.00 - Draught beer 50c

Coming events:
HALLOWEEN WEEKEND
Friday, October 29

DANNY HOLIDAY
Saturday, October 30

DANNY HOLIDAY & BRANDON SCOTT
Magician/illusionist

SPUD BROTHERS
Costume contest Saturday & Sunday

Sunday, October 31
STEVE MARRIOTT & HUMBLE PIE
ALL ENTERTAINMENT BEGINS AT 9 PM

The Rodeo is located on the corner of La Jolla
Village Dr. and Villa La Jolla Dr.
For more information, call 457-5550.
You must be 21 or older to enter and
picture I.D. is required.
Dress Code.

James Tio, variety - classical to
contemporary, Friday and Saturday;
Doug Ulrich, variety piano, Tuesday
through Thursday.

Joe Murphy's, 4302 Mission
Beachway, Pacific Beach, 270-3270:
David Bradley, comedy and
originals, Thursday through
Saturday; the Normals, rock and
roll, Sunday through Wednesday.

La Chula, 5042 Newport Avenue,
Ocean Beach, 222-3086: Ray High,
rock and roll, Thursday through
Saturday; the Hurricanes, rhythm
and blues, Tuesday and Wednesday;
Duke, rock and roll, Thursday and
Wednesday.

Redwood Village, 120 Orange
Avenue, Coronado, 435-1822: Chain
Reaction, contemporary, Friday and
Saturday.

Nelly's Brother, Adam's Rib
Restaurant, 1403 Rosemead Street,
Point Loma, 225-3573: The
Hortones, contemporary and rock
and roll, Wednesday through Saturday;
Jedre, contemporary, Sunday and
Monday.

Man's Saloon, 945 Carpent Avenue,
Pacific Beach, 483-7737: Meters,
rock and roll, Thursday through
Saturday; Steve, rock and roll,
Monday; Meters, rock and roll,
Tuesday and Wednesday.

Nelson's, 1801 Orange Avenue,
Coronado, 435-4008: Johnny
Coffey and Ace, contemporary,
Friday and Saturday.

Nelson's, 4230 Mission
Beachway, Pacific Beach, 483-7383:
The Bob Koller Show, "Smashin'
and hootin'", Friday and
Saturday.

Murphy's, 3595 Sports Arena
Boulevard, Loma Portal, 222-5596:
Ritchie Gray and the Rockets,
Thursday through Saturday, country
jamboree featuring three bands,
Monday, C&S club for information.

Old Pacific Beach Cafe, 4401
Mission Boulevard, Pacific Beach,
270-7322: Jim Hawley,
contemporary, Wednesday through
Saturday; Joe Murphy, jazz, Sunday;
the Mils, rock and roll, Monday and
Tuesday.

Rodney, 2009 Via La Jolla, La Jolla,
454-9131: Same venue, rock and
roll, Thursday; Reed Soakers,
rock and roll, Friday and Saturday;
the Meters, rock and roll, Sunday
and Monday; Incognito Rockers,
rock and roll, Tuesday and
Wednesday.

Salmon House Restaurant, 1970
Olivaria Way, Mission Bay,
223-2234: Kirtchikan Lounge;
Michael Edwards, contemporary,
Wednesday through Saturday; Jerry
Schmidt, contemporary, Sunday
through Tuesday; Red Dog Saloon;

RV and the Shadows, rock and roll,
the Normals, rock and blues,
Wednesday, Thursday and
Saturday; three in recorded music,
Friday.

Scandal Lounge, 2710 North
Mission Bay Drive, Mission Bay,
214-5314: Donna and Andy,
contemporary, Friday and Saturday.

728 Club, 144 Western Place,
Mission Beach, 488-4438: Lou Cole
with Skin and Bones, rock, blues
and country, Friday; live rock and
roll on the patio, Saturday and
Sunday; afternoon open stage jam
session, early evening "Sunday."

Star Saloon, 4970 Voltaire
Street, Ocean Beach, "Barred"
Country and the Blues Duo,
Monday, Thursday; Perfect Strangers,
rock and roll, Friday and
Wednesday; Patsy, rock and roll,
Saturday and Sunday; Bono
Cofield, country, Sunday.

Vacation Village Hotel, Bay La Jolla,
Vacation Inn, 274-4630: Shave-It-On,
contemporary, Tuesday through
Saturday; musical entertainment
Sunday and Monday, call club for
information.

Whisper, 1885 Chula Vista,
Mission Valley, Mission Bay Park,
223-2326: Chula Vista, rock and
roll, Thursday through Saturday;
Portland Hotel, rock and roll,
Sunday and Monday.

San Diego North
The Mission Lounge, Town and
Country Club, 280 Hiest Circle
North, Mission Valley, 291-7131:
Starrcade, country, Tuesday
through Saturday.

The Aloha, 3903 Chalmers Drive,
Chalmers, 276-2240: Plymouth, rock
and roll, Tuesday through Saturday.

Beachwood, 6802 Chalmers Place
Beachwood, Chalmers, 444-4882:
Four Dots, rock and roll, Thursday;
Carnal Heat, rock and blues, the
Hunters, rhythm and blues,
Friday; Lou D'Amico, rock and roll,
Saturday; 1000, rock and roll,
Sunday and Wednesday, with Band
Rock, rock and roll, and standards,
Thursday and Friday.

Black Angus, 2247 Kirtland
Road, Kearney Park, 279-3100:
S.O.S., top 40, Tuesday through
Saturday.

Black Angus, 16019 Friar Road,
Mission Valley, 563-5862: Oats, top
40, Tuesday through Saturday.

Harvey Street Pub, 5617 Balboa
Avenue, Chalmers, 279-3033:
Brian Connolly, Irish music,
Wednesday through Saturday.

'2 cover
produced by
Television

TUESDAY - THURSDAY Oct. 26-28
Stacy's
in the Cabaret

WIN A FREE TRIP TO LONDON!
Register only at Leta's Greenhouse to win two round trip tickets to London
contests at

air new zealand **Brendan**
TOURS
"THE MISSIONARY"
with Leta's Greenhouse, Mission Bay, 444-4882, in Mission Bay, San Diego.

TUESDAY - Free T-shirts to the first 25 people
WEDNESDAY - Margaritas \$1.00
THURSDAY - Fresh strawberry daiquiris \$1.00

GREENHOUSE

TONIGHT - THURSDAY Oct. 21
AND EVERY THURSDAY
KGB NIGHT with Gabriel Wisdom
Drink Specials & Surprises from KGB Fresh Strawberry Daiquiri \$1.00

Stacy's
BARTOCK & LANSKY
as seen on the cover of Tuna-In Magazine

ROCKIN' WEEKEND
Friday & Saturday, Oct. 22 & 23

FOUR EYES

TWO BANDS
TWO DANCE FLOORS \$3
THREE BARS
SUNDAY Oct. 24

KPRI FM 106 presents
ROCKTOBER SUNDAY
with Gary Kelley \$1.05 Margaritas

DANNY HOLIDAY
LONDON BROS.

'2 cover
produced by
Television

WIN A FREE TRIP TO LONDON!
Register only at Leta's Greenhouse to win two round trip tickets to London
contests at

air new zealand **Brendan**
TOURS
"THE MISSIONARY"
with Leta's Greenhouse, Mission Bay, 444-4882, in Mission Bay, San Diego.

TUESDAY - Free T-shirts to the first 25 people
WEDNESDAY - Margaritas \$1.00
THURSDAY - Fresh strawberry daiquiris \$1.00

Banbury's, 9900 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Amber Band, rock and roll. Thursday through Saturday.

Danahy's, 5253 Mission Center Court, Mission Valley, Jim Moore, contemporary. Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 580 Hotel Circle North, San Diego, 291-1111. Piano Bar featuring Charlene Gregory Tuesday through Saturday. John Kormanik Sunday and Monday.

Haji Kake, 424 Camino de la Reina, Mission Valley West, 298-2010. Middle Eastern music and belly

dancing featuring Glash. Thursday through Saturday.

Holbyk Inn/Mission Valley, Crickler's, 295 Hotel Circle South, Mission Valley, 291-5770. Motown, top 40. Tuesday through Saturday.

Island Lounge, Harbort Hotel, 2270 Hotel Circle North, Mission Valley, 297-1481. Duetal House, 306 rock and roll. Thursday through Saturday. Piffal, contemporary. Sunday and Monday. E. Zane Wood and Starline, contemporary. Tuesday and Wednesday.

La Hacienda Casino, 679 Hotel Circle South, Mission Valley, 298-0281. Larry Page, contemporary. Wednesday through

Saturday.

Lake's Greenhouse, 2629 Camino del Rio South, Mission Valley, 299-2628. The Stern Brothers, 606 rock and Rollies music. Thursday through Saturday, with Four Eyes.

Friday and Saturday. Dark Debonaire, rock and roll. Sunday.

The Louie's, 7888 Othello Street, Kearny Mesa, 277-9862. Dark Riders, rock and roll.

Thursday, the Hitts Brothers, rock and roll, Friday and Saturday. Artisan, rock and roll. Tuesday and Wednesday.

London Open House, 5404 Balboa Avenue, Clairemont, 279-2380. Niteline, contemporary. Wednesday through Saturday.

Mission Restaurant, 6225 Mission Gorge Road, Mission Gorge, 294-5262. Wayne Geyer,

contemporary. Friday.

Mead's, 10473 San Diego Mission Road, Mission Valley, 563-8062. Pervent Motion, top 40. Thursday through Sunday. 10PM, top 40. Tuesday and Wednesday.

Monterey Working Company, 887 Camino del Rio South, Mission Valley, 291-1628. The Soul Brothers, 50s and 10s rock. Tuesday through Saturday. Larry Ralburn, contemporary. Sunday, comedy. Monday.

Norfolk Inn, 8315 Norfolk Road, San Carlos, 465-1730. The Mix, rock and roll. Wednesday through Saturday. Trance, rock and roll. Sunday through Tuesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 298-7873. Pro Brigham's Preservation Band, Dieseland, swing and oldies. Friday and Saturday.

Patriot Gaze, 5353 Mission Center Road, Mission Valley, 298-0734. Faddy Ruffy, Irish music. Wednesday through Sunday. Jim and Theresa Horton, traditional and original Celtic music. Tuesday.

The Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331. The Naki Masman. The contemporary international dance music. Tuesday through Saturday.

Songster's Inn, 402 Fashion Valley, 291-7170. Stephen Cox, contemporary. Tuesday through Saturday, with Topa McNaught, contemporary. Friday and Saturday.

Spliff, 1130 Bunker Avenue, Bay Park, 276-2863. Trancers, ska and reggae, the Ballistics, reggae. Thursday. Josie Cotton, rock and roll, the Bands, rock and roll, the Juice Rocks Band, rock and roll. Friday. Beachie and the Beachnuts, rock and rhythm and blues, Rick Elias and 28 One, rock and roll, plus guests. Saturday. R&B Night with Clear Spot, the Hurricane, plus guests. Tuesday. The Jones Band, rock and roll, plus guests. Wednesday.

Speakeasy Whim Works, 5255 Revere Villa Road, Kerry Mesa, 565-2272. The Dan Luevano Trio, jazz and contemporary music for dancing. Thursday through Saturday.

The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, country and contemporary. Wednesday through Saturday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Road, contemporary, Monday and Tuesday. Bill Frey, contemporary, Wednesday and Thursday. Melissa McCracken, contemporary. Friday and Saturday.

Wrangler's Road, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Silver Crane, country. Wednesday through Sunday.

San Diego South

Anthony's Harborview, 1355 Harbor Drive, downtown. 232-0356. Old Ridge, comedy and music. Tuesday through Saturday.

Aster Bowl, Turquoise Room, 4356 30th Street, North Park, 383-3135. Road Runners, rock and reggae. Wednesday through Saturday.

The Backdoor, Astor Center, 51681 College Avenue, East San Diego, 265-6947. Jon and the Night Riders, rock and roll, Friday.

Black Frog, 4672 Federal Boulevard, East San Diego, 264-5297. Jazz, Friday, Saturday, and Sunday afternoon, club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Summer Brex, contemporary. Tuesday through Saturday.

STAMPED

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 \$1 Margaritas
FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.

Town and Country Hotel
500 Hotel Circle North
291-7131

ABILENE



TRIP TICKETS

Fleetwood Mac Men at Work

Supercross Indoor Soccer

Judas Priest Iron Maiden

Gallagher



The Who John Cougar & Loverboy Clash

Upcoming Shows:

New location: Escondido 489-TRIP

Clairemont Chula Vista El Cajon

268-3838 420-8747 442-5553

1984

Have you seen our all-male revue?

The Crossroads brings the excitement of Las Vegas to San Diego. Every Tuesday & Wednesday 7 p.m.-midnight. 75¢ Margaritas for ladies only.

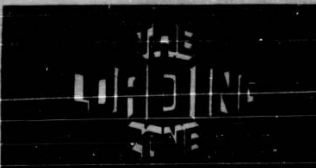
Sammy Tritt Organ Trio featuring vocalist Holly Maxwell

(Hornets with Jimmy Bonds)

Guest comedians appear every Friday & Saturday.

CROSSROADS

San Diego's Oldest Jazz Club
240 Market Street "Downtown in the Goshawk Quarter"
on the corner of 4th and Market 223-7888



7888. OTHELLO ST. 277 9869

Thursday, October 21

THE NEW ALIENS

NO COVER - 50+ KARAOKE ALL NIGHT

Friday & Saturday, October 22 & 23



Happy hour 'til 10:00 p.m. both nights
Saturday only - women free.

Sunday, October 24



Rock with MAYHEM

Tuesday & Wednesday, October 26 & 27



NETWORK

No cover - killer drink specials

Saturday, October 30

Get your best costume ready for a Halloween blow-out at the Zone. First prize for best costume is a complete car stereo courtesy of Pacific Stereo. The Zone will feature two great bands and incredible drink specials. Make plans now to win yourself a new car stereo system for Halloween.

Jalavisions presents October 24 ROCKTOBER SUNDAY

KPM FM 106 with Gary Kelley

DANNY HOLIDAY LONDON BROS.

GREENHOUSE

October 25

ROCKMANIA MONDAY

Boogie the N.Y. Blues away with METRO PROPHET PORTLAND MAKAI starts 8 pm

Wind rose

Oct. 19th - 23rd IT'S 50's WEEK IN THE ISLAND'S LOUNGE!



MUSIC BY "THE DUCKTAIL REVUE"

WEDNESDAY NIGHT * "Name That Tune Contest" with prizes for the winner...

THURSDAY * "Swing Dance Contest" prizes for the winner.

* "Swing Dance Exhibition" By Dance Master Studio.

FRIDAY & SATURDAY - Great 50's Music, Dancing & Entertainment.

SPECIAL \$1.99 ZOMBIES & MAI TAILS

Coming October 26: E. Zane Wood & Starline

THE ISLANDS

Hanalei Hotel * Hotel Circle North * 291-1102

AT

SDSU

JOSIE COTTON

with special guest This Kids

Sat., Oct. 23 8 & 10:30 pm

Backdoor: SDSU

SDSU Students \$4.50, G.P. \$5.50



FRANKEN & DAVIS

from the original SATURDAY NIGHT LIVE

Wed., Oct. 27 8 pm

Montezuma Hall, SDSU

SDSU Students \$5.50, G.P. \$6.50



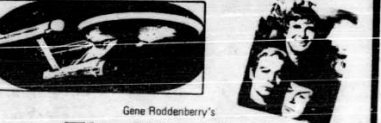
"OREGON"

live is the essence of the musical experience.

Featuring: Ralph Towner, Glen Moore, Glen Waddell, Paul McCandless

Mon., Nov. 1 8 pm Montezuma Hall, SDSU

SDSU Students \$4.50, G.P. \$5.50



The World of STAR TREK

Film and lecture program featuring blooper reels and fantastic film footage.

Tues. Nov. 16 8 pm Montezuma Hall, SDSU

SDSU Students \$5.00, G.P. \$6.00

For ticket information call

Aztec Center Box Office 265-6947

Sponsored by The Associated Students of San Diego State University

MY RICH UNCLE'S

6205 El Cajon Blvd.
11 & 8. East of College 287-7332

Every Thursday
KPRI FM106
Your host, KPRI's Jeff Dean
TWO ROOMS THREE BARS
LADIES, LADIES, LADIES!



PROPHET
Exclusively for Ladies: Body Language
Tues. 8:30-11:30. Private room, private bar.



BODY LANGUAGE
Also radio personality Mark Richards.
Host of the radio game show 6-9 pm. Mon.-Sat.
shows asking your show questions
and handing out valuable prizes.
Dedicated. Come early for good seating.

Thursday, Friday, Saturday & Sunday



PROPHET
Every Monday
KCR NIGHT
San Diego State 4-6, will receive discount on drinks and
cover charge. This week:



Thursday, October 26

KGB-FM SHOW
With your host Jim McManis
ONE NIGHT ONLY



WHITE DWARF • BOMBERS
Free admission with KGB card

9IX FM
Every Wednesday Ladies Night
\$100 cash & prizes
for best-dressed lady

Happy Hour to all
college students with I.D.
10¢ BEER
Monday, Tuesday & 6 pm

Bodie's, 6149 University Avenue,
East San Diego, 583-5700. Rock
and roll. Friday through Sunday.
call club for information.

Café del Rey, 1549 El Prado,
Balboa Park, 234-5551. Rock,
Latin jazz, contemporary. Tuesday:
DJ Warner, piano variety.
Wednesday through Saturday:
Raggle Taggle, Renaissance folk
music, Sunday afternoon.

Callings, 2627 Meade Avenue,
North Park, 251-2616. Flamenco
music and dancing. Thursday.

Cruisemads, 245 Market Street,
downtown, 233-7866. Sunny Trill
Organ Trio featuring Daniel
Jackson, Renee Stewart, with
Holly Maxwell, vocalists. Thursday
through Saturday.

Dac Masters, 2051 Shelter Island
Drive, Shelter Island, 223-2572.
Dirk Debrause, rock and roll.
Tuesday through Saturday. Bagart,
top 40, Sunday and Monday.

Dewey Magale's, 31st Street and
University Avenue, North City,
258-8584. Rocket to Stardom Night
featuring the local performers.
Thursday: Ben and Baby Carleton,
folk music; Friday: Dave and Becki
Robinson, traditional English folk
music; Saturday: Evan Carawan and
Jon Kendall, folk music, with the
Jackstraws, Renaissance English
music; Sunday: Mid Time Host
Night, Monday: Richard Freeman,
folk and bluegrass, early evening
Tuesday, Sienna Gael Cell Band,
traditional Irish music, Tuesday, All
Harris, folk music, Wednesday.

El Cid/China Camp, 2137 Pacific
Highway, downtown, 232-6686.
Bridle Carter Trio, jazz, Friday and
Saturday.

Grand Pacific Bar & Grill/Musical
Express, 3th and J streets,
downtown, Rick Effen, hardy
tonk, ragtime, boogie, and blues
piano, early evening Friday through
Sunday.

Grass Roots Cultural Center, 1947
30th Street, Golden Hill, 232-5608.
Deborah Liv Johnson and Cathy
Curtis, folk music, Saturday.

Hawthorne's, 5100 Wallowa Street,
Old Town, 254-6584. Danny Reno,
contemporary, Thursday through
Saturday.

Hudson Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-8242. J.J. Frank, Dax, jazz,
standards, contemporary, Friday,
and Saturday.

Holiday Inn/Embarradero,
Porthole Lounge, 1355 North
Harbor Drive, downtown,
232-2861. Live entertainment,
Tuesday through Saturday, call club
for information.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300.
The Russ Kirkpatrick Band, rock
and country rock, Wednesday
through Saturday.

King's Road Cafe, 4034 3rd
Street, North Park, 284-9613.
Shoreline music, call club for
information.

Kung Food, 2949 Fifth Avenue,
Hillcrest, 298-7302. Llama, classical
guitar, Tuesday and Wednesday;
Julio Aguirre, classical guitar,
Thursday; Doug Hevett, originals
and soft folk music, Friday; Walter,
classical guitar, Saturday and
Sunday.

Mandolin Wind, 3081
Boulevard, 101, 297-1171. King
Biscuit Blues, blues and rhythm
and blues, Thursday through
Saturday.

McNeil's Downtown, 647 Market
Street, downtown, 232-1765. The
Norm Cart, Rock, jazz and
contemporary, early evening Friday.

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego,
287-7332. Prophets, rock and roll,
Thursday through Sunday; Hit 'N
Run, rock and roll, Monday; Rock
and roll, Tuesday and Wednesday;
call club for information.

Oasis Cocktail Lounge, 3184
Market Street, South San Diego,
257-9772. The City Blues Band,
blues, Monday.

Old Town Saloon, 2495 San Diego
Avenue, Old Town, 288-2209. Bob
and Jerry, Texas Country, top 40
and Latin, Thursday and Friday.

Red Coat Inn
Tuesday-Saturday
October 19-23
RPM

Sunday & Monday
October 24 & 25
SKY HIGH

Sun., Mon., Tues. **'I Drink Night**
Kamikazes 2 for '1
Wed. **91X Night** 8-10 pm
Friday & Saturday 5-11 drinks 7-9 pm
Sunday-Thursday, no cover.
Entertainment 7 nights a week
5923 University Avenue
Just west of College
583-6670

DISTILLERY
NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
NO COVER until 9 pm
50¢ well drinks until 9 pm every night

Thursday - Saturday
INCOGNITO
Rockers
Special Concert
Friday night - Two shows featuring

★ Josie
Cotton ★
Show times 7:30
& 10:30 pm
Performing her hit singles "Johnny Are
You Queer?" and "He Could Be The One"

Sunday & Monday Super Showcases—
3 bands each night
Sunday **The Mirrors**
Reflectors
Monday **Rockin' Roulettes**

Automatics
'1.00 off
Iced Teas
both nights
Kamikazes 75¢
all night long
both nights

Tuesday &
Wednesday
London Bros.
Friday! Coming October 28, 29 & 30 RON BOLTON BAND
October 31 Halloween with DIRK DEBRAUSE - Super prizes
Call 755-6734 for further concert ticket information.

Bobby G's
Thurs.-Sat.,
Oct. 21-23
PEP BOYZ
Sun., Mon. & Tues.
Oct. 24-26
PLANET
Wed., Oct. 27 The return of
JOHNNY ALMOND
RHYTHM REVUE
Kamikazes \$1.00 7 days a week
The "TV" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

BOOZE BROS.
FOR PARTIES... 296-9501 588-5936

Live Entertainment
Nightly 9-1
JIM HAWLEY
JOE MARILLO
WED-SAT.
MON. & TUES.
SUN.
Tuesday is
RESTAURANT EMPLOYEE NIGHT
Wear your
T-shirt
75¢ drinks
the
=OLD= pacific beach =CAFE=
4287 Marlon Blvd. Pacific Beach, California 270-7522

High Street, rock and roll, Saturday
and Sunday.

Our Place, 2421 Fifth Avenue at
Laurel Hillcrest, 232-1773. Bill
Kyle Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480
Market Street, downtown,
222-5620. Hot Loco and Margherita
Page jazz, early evening Wednesday
through Saturday.

Red Coat Inn, 5033 University
Avenue, East San Diego, 583-6670:
10PM, top 40, Thursday through
Saturday; Sky High, rock and roll,
Sunday and Monday.

Rodden E. Lee, 880 East Harbor
Island Drive, Harbor Island,
269-1874. Blue Sides,
contemporary, top 40, oldies,
Tuesday through Saturday.

Royal Affairs, 1021 Scott Street,
Shelter Island, 223-5209: Rex Paris,
contemporary and variety, Tuesday
through Saturday evenings and
Sunday brunch.

Shannon Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-5906: Butterfield's, Caneos with
Joanne Cheatham, Harry Smith,
and Patty Padden, jazz, Tuesday
through Saturday; Leslie Gold,
contemporary and standards,
Sunday and Monday.

Shoreline Inn/Embarradero, Sandpiper
Lounge, 1390 Harbor Island Drive,
Harbor Island, 291-6400: Jazz jam
session with Joanne and Jerry
Cheatham, early evening Sunday.

Tom Ham's Light House, 2150
Harbor Island Drive, Harbor Island,
291-9111: Ducky and Melina,
contemporary, Wednesday through
Saturday.

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

Tripsin House, 6179 University
Avenue, East San Diego, 582-1070:
Stallion, rock and roll, Thursday
through Saturday; Escape, rock and
roll, Sunday and Monday; Catalina
Eddy, rock and roll, Tuesday and
Wednesday.

Tuba Man's, 2551 University
Avenue, North Park, 255-9406:
Mauricio, Portuguese jazz,
bluegrass, Thursday; West Coast,
rock and jazz, Saturday and
Wednesday.

Wing Cafe, 2753 B Street, Golden
Hill, 239-9988: Patrice, Patrice, folk,
Sunday Brunch; Alice Dobbin,
feminist topical songs, Monday.

Black Angus, 1000 Grains Avenue,
El Cajon, 440-5655: The Late Show,
top 40, Tuesday through Saturday.

Blarney Stone, 7059 El Cajon
Boulevard, La Mesa, 463-2523:
Sean McVicker, Irish music,
Wednesday through Saturday, with
Tom McMaster, Friday and
Saturday; Brian Connelly, Irish
music, Sunday.

The Boudocks Restaurant, 8200
Parkway Drive, La Mesa, 465-2669:
Dale Pearson, piano bar, Tuesday
through Saturday; Bruce Robbins,
early listening and top 40, Sunday
and Monday.

Boss Bill's, 5525 Mission Gorge
Road, Santee, 448-5757:
Country Band, country, Thursday
through Saturday.

Bull and Bear, 698 North Second
Street, El Cajon, 440-5757:
Rainbow, contemporary dance
music, Tuesday through Saturday;
Native Son, contemporary, Monday.

Castaways, 10757 Woodside
Avenue, Santee, 448-6700: The
Tobias Band, rock and roll,
Thursday through Saturday; Piano,
rock and roll, Sunday and Monday.

Circle D Corral, 1023 Broadway, El
Cajon, 441-7433: Country
band, country, Tuesday.

Upstairs on Moby's fresh listen to...



J.A.
Trace & Annie
Wednesday
through
Saturday

Delene
Sunday
and
Monday

MOBY'S BROILER
Happy Hour
Monday-Friday 4 to 7.
Outstanding hors d'oeuvres
Seafood & Prime Rib
Open for Lunch & Dinner
1483 Rivercross 226-1871

David Bradley and The Manic Band
Thursday-Saturday

the Namads
Dancing
Sunday-Wednesday Night
Check our new
enlarged dance floor.
Coming in November
Shake

LAST 3 NIGHTS!
THIS THURSDAY, FRIDAY & SATURDAY
BARNACLE BILLS
proudly presents
the shining artistry of
PACO
PUERTO VALLARTA'S
EL SET
RESTAURANT
The best hours of dancing
on the island... served
daily at HAPPY
HOUR - 4-7 pm
& 10-2 am
BARNACLE BILLS
1000 Harbor Island Drive, 291-1873

The Nihil Ataman Trio: *Pavilion Lounge*
Back-a-In Trio: *Thapet Inn*
Mike Barilla: *Rancho Inn/Escondido*
The Bass Went Home: *Carmel Valley Inn*
Blue Shades: *Reuben E. Lee*
Bob and Jerry: *Two's Company*

Vign (Usually the First Lookie)
 Why? *Flurry*
 Harder/Overlooked
 Favored Blatant: *Mink's*
 J.J. Perini Dine: *Hampden Henry's*
 All Pops: *The Leo's/Mission Garage*
 The Guy D Pop and Celine Shaver
 Lotus Spheros
 Mission Garage: *Mission Restaurant*
 Leslie Gold: *Sherraton Harbor*
 Island
 Ann Hawley: *Old Pacific Beach Cafe*
 Rich Hartz: *Melvin's/Escondido*
 David Hartz: *Shepherd Cafe*
 Johnny Collier and Jane

Corralito
 Matanzas: Holding Inn/Mission
 Valley
 Matanzas: Bull and Bear
 Rick of Times
 Medwary's/Escondido
 Miami: London Opera House
 Miami: Black Angels/Mission Valley
 Mary Poppins La Hacienda Cordelia
 Las Vegas: Royal Affairs, Dock's
 Cocktails, The Oasis Bar
 Tampa: Flowers: Hilton Hotel
 T.F. Pignone: Lorenzo's
 J. Shepherd: Shepherd Cafe

[illegible]

Big Bear Lodge
 Williams Country Band: Bear
 5897
 The Cottontown Country Band:
 Lakeside Hotel
 Country Community Circle D Country
 Country Jamboree: Kentucky Steel
 Drilled and Lounge
 spots: Whiskey Creek
 spots: Topanga Flats
 spots: Carmel Valley Inn
 spots: Fremont: Drouxy
 Maggie's
 The Gary and Sundown:

Reginald: 79
 Ramsey Wilson
 Marne's M
 Rex Parris: 71
 Lanny Pivnick
 Ridge: 46
 The Brinks: 4
 Lounge/Ca
 Wes Rio and
 Stage Coac
 Denny Roun
 Ray Sanders:

Blues / Reggae
Johnny Almond
Pussy Min
Tavern, Hol
Bulletin: Spin

gowns: Outrigger
 Chant
 B/
 uthen Brevets:
 Belly Up
 Pacific: Be
 Tim Havercom
 Succumb
 King Elcott
 Wind
 Bob Long
 Belly Up To
 Writing Pats: B
 Tive Novels:
 Salmon Ho
 Ross: Summer A
 Stone's Thro
 Trousers: Spr

the Lane, Grand
 Grill
 Chader,
 it
 Mandolin
 th House West,
 a Court
 Murphy's,
 Sound
 Up Tavern

Music: *McDon's*
 Chorus: *McDon's*
 Band: *Body Up*
 Body Up Tamen
 Chuck's
 Orchestra:
 Pacific Bar and
 Cafe

and Last Ball
Pacific Beach Cafe
Broadway
Pacific Wine Bar
Grey's
Ant: Blue
Ant: Blue

Dance Wed.-Sat., thru Oct. 30
The Russ Kunkpatrick Band



San Diego
Seaport Village

The Jolly Roger
RESTAURANT

807 Harbor Drive West
(714) 233-4300

RESTAURANT
BLUE PARROT
Live Jazz - Lunch, dinner & live jazz 7 days a week.
Thurs. *Jan Tober* & Ron Satterfield Quartet
Fri. *Peter Sprague*
Sat. *Dance of the Universe*
Sun. *Bill Kyle Trio*
Mon. *Chuck Schiele Quartet*
Tues. *Don Glaser Trio*
Wed. *Bob Holtz Trio*
Coming 11/12 & 13 *Bruce & the*
1206 Prospect, La Jolla - opposite the Court 654-9700

Headlines Blingins Band: Tube

JADED PRODUCTIONS invites one & all
to experience San Diego's newest rock sensation



WHITE DWARF
Friday & Saturday, Oct. 22 & 23

BEACH CLUB

EVEN MORE HOT ROCK!
The Fabulous Spud Brothers



9 pm-1 am, Tuesdays-Saturdays through October
MONTREY WHALING CO.
687 Camino del Rio South, Mission Valley 291-1638

Wick Effects: Grand Pacific Bar and Grill, Shepherd Cafe

Claude Schiele Quartet: Blue Parrot

**CAN YOU BELIEVE...
10 DOLLARS AN HOUR
FOR EIGHT-TRACK STUDIO TIME?**

What's the catch?

1. You must buy a block of 10 hours.
2. The time can be used all at once or spaced apart over that same month.
3. Only 100 hours each month are available for block rate.

Regular rate: \$20 per hour, so block now if you're interested.

4. Here's the tough one: Ya gotta pay up front.

Where?

**NINE EWING'S
SOUNDTECH RECORDING STUDIOS**
260-3451

"And listen for Ewing's Discos' "We Can See It Through Together" and "Why Can't This Be Our Last" on 92.8 FM." - reviewers and
available at time record outlets throughout the greater San Diego area!

 **HALCYON**

Tuesday-Saturday, October 19-23, 26-30

THE HEROIDES



Every Sunday & Monday in October except Halloween



FOUR EYES

Rock & Roll Happy Hour Two Bands Every Friday
5:30-8:30 50c draft beer and house wine 9:00-1:30
5:30-7:30

NETWORK **THE HEROIDES**

Halloween—Sunday, October 31
Special performance
TAXI

Giant Costume Party & Contest
\$200 First prize

Every Wednesday night is dollar night.
All well drinks, domestic beers, and house wine
just a buck.

©1987 Halcyon, Inc.

THE WILD TURKEY
(Take 805 south to Bonita Road East and west end of Chula Vista Golf Course.)
3500 Bonita Road 207 2000
ANNOUNCING—Our pool hall and game rooms is now open!
all during the month of October we will celebrate
ROCKTOBERFEST
with
draft beer only 95c
all month

There—Fri.—Sat.

DANNY HOLIDAY


Sunday
BEAVER NIGHT
get a Beaver and a shirt for only \$7
enjoy the Beaver chugging contest or tell your worst Beaver joke and win prizes
dance to the sounds of
SPIKE & THE CITY BOYS

Monday
WET T-SHIRT NIGHT
Ladies enjoy "Body Language" prizes
then enter the Wet T's Wild T-shirt contest
free tank tops and CASH PRIZES
dance to **RON**

Tuesday
SCREW PARTY
A great way to meet new friends
and dance to
RON

Wednesday
GOLDEN OLDIES NIGHT
with KINGD RAY'S MARK RICHARDS
MILK & NOOP CONTEST with BRUCE and winners
Plus to attend our Halloween Parties Saturday, Oct. 30 and
Sunday, Oct. 31 with over \$300 in prizes for best costumes,
and, get in free Thursday and Friday, if you wear a costume.

This month at the



SALMON HOUSE
in the Red Dog Saloon
R.V. & The Shadows
Thurs., Oct. 21 & Sat., Oct. 23

Wahoo Dance Klub Fri., Oct. 22
The Nomads Thurs., Oct. 28

in the Ketchikan Lounge
Terry Scheldt Sun. - Tues.
Michael Edwards Wed. - Sat.

Whole Maine Lobster
Dinner Special \$9.95
Sunday Brunch 10-3 \$8.95
—Happy Hour Daily 3-6
Banquet Facilities for 25-200

1970 Quivira Way, Marina Village
(Just off W. Mission Bay Dr.)
223-2234

The exciting sounds of
EXEL



Rock 'n' Roll
Top '40s plus oldies but goodies and special drink prices until closing.
Friday, Saturday, Sunday

Monday Night
99¢ Spaghetti Dinner 99¢
50¢ Kamikazes
Tuesday

50¢ Tequila Shooters
Wednesday

50¢ Schnapps Shooters
plus **Open Pool Tournament**

Sour Mash 10-7 win
Congratulations to our Halloween Costume Party
"cause we're getting ready to give some money away!
When it comes!!

Bodie's

8149 University Avenue 583-5700
We have a liquor catering license for private parties

The Big Jewish Band: *Old Time Cafe*
John Elshy: *Old Time Cafe*
Kevin Burke: *Old Time Cafe*
Even Carmichael: *Droopy Maggie's*
Tom and Judy Carlstrom: *Droopy Maggie's*
R. Roy Chyten: *Old Time Cafe*

Game
Sam Hinton: *Old Time Cafe*
The Jackstraws: *Drowsy Maggie's*
Dubrow's Liz Johnson: *Wing Cafe*
Jon Kendall: *Drowsy Maggie's*
Dan Lange: *Old Time Cafe*
Ellie May and Les Older: *Mr. Bill's Backroom Saloon*
Tom McNister: *Blamey Stone II*

Everything Else
Julio Aguilar: classical guitar,
Kung Food

Richard James: variety — classic to contemporary, Islandia Hotel
The Bob Kopley Show: music and comedy, Mulvaney's/Pacific Beach
John Kormanik: piano bar, Gold Coast Lounge
Llama: classical guitar, Kung Food

Duke Varian: variety, *Ramada Inn/Escondido*
Jonathan Von Braun and Yutanday: Elvis impersonator, *Bahia Hotel*
Gil Warner: piano variety, *Cafe del Rey Moro*
Wendell: cosmicomic originals, *The Cafe*

...fashioned
spends so
journalistic
stylized as
the same li
romantic-th
and dilute
tion here is
old-fashio
thriller in w

ing U-b
ENEMY B
how to r
clutch is t
to new ha
the lavish
function, s
odor, beam
dew, and t
and, no co

...good music
in-a-bathhouse
ous surface.
Starring John
by Wolfgang
" (Star; Vint

— The homosexual
loves of his star

...interpretation differences a advantage a pale alongside in cinematic the modest or remake. The puffery, or a that least in than Paul Sc

...all to the dis-
...basic differences
...rament between
...and the puffed-up
...evidence of that
...ate the evidence
...as anyone other
...the suddenness for

[illegible]

"Irresistible"

"Nothing else there but the best comedy about being young since Truffaut's 'Small Change'."
—VICTOR CRANE IN TV TIMES

"Hillbilly"

"It's cheap, splashy music, presented to reinforce your faith in the younger generation."
—ERIC CARMER, HOLLYWOOD REPORTER

"Overkill"

"It's overkill."
—BOB RABO

Gregory's Girl

SAN DIEGO PREMIERE!
HELP DOWNS TWO MILANIAN WEEK!
Evenings: 7:00, 9:00
Mornings: Sat. Sun., 3:00, 5:00

THE GUILD
S of UNIV., on the 296-5900

Adolescence

Shows:
Evenings: 7:00, 9:00
Mats: Sat. Sun., 3:00, 5:00

[illegible]

the male romantic lead from the male to the more subtle, the abolition of the psychiatrist character, and with him the abolition of any kind of rational, psychological explanation of the homicide. All the traces of detail, all the ingredients of the Schröder version, disappears the basic dramatic tension between the original and the pulled-up. The best evidence of that is, or at any rate the evidence that indisputably emerges from Schröder, is the switches for two tracking shots and high-contrast shots. The thought behind the two shots is comprehensive even if their ultimate effect is grand expectations than are utilized. The persistent high hanging from ceilings and rougher in tree branches, however, these, etc., would have been suited to a movie entitled

DON'T MISS
obsolescente !"
Stephen Schacht
L.S. MAGAZINE
FINE ARTS
ente
FINE ARTS
Piazza Center 276-0000

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

makes nearly as smashing an impres-

Spoilsword — Here comes a psychoanalytic turn: Freud's mystery makes use of the subject, inadvertently, just as for a fresh new gimmick. Freudian sleuth played by Ingrid Bergman (in eyeglasses) instead of for its real protagonist. Where those possibilities start, there are private rituals and private pariahs about any kind of strait on a white background (the expression of those who are not the subject of children's tales on newfallen since), and where those possibilities vanish into the air, the silly comedy of consequence does not, just seemingly, by Salvador Dalí. 1945.
** (Ken. 10-24)

of very fat novels. It originates in the

[illegible]


**If you're interested
decorating or remodeling
your home, condo or
apartment ... this is
"THE" place!**

- **DISPLAYS**
- **EXHIBITS**
- **NEW PRODUCTS**
- **DEMONSTRATIONS**
- **SHOW SPECIALS**
- **SEMINARS**

See green house windows, patios, gazebos, room additions, home contractors, spas, plumbing, pool covers, sprinkler systems and much, much more!

DISCOUNT TICKET — SAVE \$1
Regular admission \$4.00, with this ticket you pay \$3.00. Children under 12, FREE. Good for 1 person only. Redeem at box office. Thursday, Friday, Saturday, October 21-23, 1982 11 AM TO 9 PM. San Diego Sports Arena • Free Parking

'CARMEL CYPRESS' NEW BY JERRY SCHURR



ONLY \$110!

FRAMES - \$15.00
CARMEL CYPRESS - \$95.00
TOTAL - \$110.00

Call or see Jerry Schurr in person for an poster "Carmel Cypress" — it displays the distinctive trademark of subtle tones & coloration one has come to expect from one of America's outstanding wallpaper artists.

UP FRONT GALLERY

415 (Lowercase) Ave. • Millcrest • 398-3132 • Mon-Sat 10-6 • Custom Framing

 *San Diego*
Health Alliance

**ALCOHOL / NARCOTIC
DEPENDENCE TREATMENT**

- Comprehensive Medical Care
- Preventative Medicine
- Family Medicine
- Maintenance
- Methadone Treatment
- Detoxification
- Comprehensive Psychiatric
- Psychotherapy
- Counseling
- Chronic Pain Management

WE ACCEPT MEDICAL AND ALL THIRD PARTY CARRIERS.

El Cajon Nor. I. rgo San Marcos

579-8373 223-2689 744-2104

190 No. Orange 2810 Lytton St. 1560 Capulina St.

Learn how to "Do-it-yourself" demonstrations, including: Furniture, refinishing, installing floor tile, ceiling tile, skylights, counter tops, Kitchen cabinets, wood flooring, wood staining, blown in insulation, home decor brick installation, using power tools and many more!

Home Entertainment
82 *A Show within a show!*

Featuring stereo, video, personal electronics, home computers.

American Consumer Events (714) 693-1501

See decorator room settings. Get lots of ideas. See furniture, draperies, carpeting, ceiling fans, closet organizing, wall paper, paint, paneling, doors, windows, texture coating, roofing, driveway coating, solar, telephones, security.

DISCOUNT TICKET — \$
 Regular admission \$4.00.
 Ticket you pay \$3.00.
 Under 12, FREE. Good for
 son only. Redeem at box
 Thursday, Friday, Sat.
 October 21-23, 1981
 TO 9 P.M. San Diego
 Arena • Free



IVE *1
 h this
 dren
 t per-
 office.
 rday.
 1 AM
 ports
 rking

RENDER SUPER BEVERLY ART. PICTURE INTEGRATED, 1200, 2500000.

LEAD COUNTESS/ARTIST 12 years in lead counter, 1200, 2500000.

DAVID BAY ART. 12 years in lead counter, 1200, 2500000.

DAVID BAY ART. 12 years in lead counter, 1200, 2500000.

DAVID BAY ART. 12 years in lead counter, 1200, 2500000.

THE CALIFORNIA new in San Diego, looking for 1200, 2500000.

THE CALIFORNIA new in San Diego, looking for 1200, 2500000.

THE CALIFORNIA new in San Diego, looking for 1200, 2500000.

THE CALIFORNIA new in San Diego, looking for 1200, 2500000.

THE CALIFORNIA new in San Diego, looking for 1200, 2500000.

HELP I need new person for my business, 1200, 2500000.

HELP I need new person for my business, 1200, 2500000.

HELP I need new person for my business, 1200, 2500000.

HELP I need new person for my business, 1200, 2500000.

HELP I need new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

WANT TO BUY new person for my business, 1200, 2500000.

STEREO BARGAINS

NEW, USED & DEMOS

Technics FM/AM stereo receiver, SA-277, preset for AM/FM tuner, digital display, \$199.

Stereo receiver 990, 125 watts per channel, \$199.

Technics MC-2105 power amp, \$199.

Technics MC-2105 power amp, \$199.

Technics MC-2105 power amp, \$199.

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

Wanted

FRAME SALE SAVE 50%

FRAME UP Metal section frame kit. Gold, silver and now the ELEGANT BLACK finish on steel. Lengths from 5" to 40" in one-inch increments, all reduced 50% off manufacturer's suggested selling price, every day of the year.

WAL-MOD genuine walmod frame kit. 8x10, 11x14, 16x20, 20x24, 24x36, 30x42, 36x48, 42x54, 48x60, 54x66, 60x72, 66x78, 72x84, 78x90, 84x96, 90x102, 96x108, 102x114, 108x120, 114x126, 120x132, 126x138, 132x144, 138x150, 144x156, 150x162, 156x168, 162x174, 168x180, 174x186, 180x192, 186x198, 192x204, 198x210, 204x216, 210x222, 216x228, 222x234, 228x240, 234x246, 240x252, 246x258, 252x264, 258x270, 264x276, 270x282, 276x288, 282x294, 288x300, 300x306, 306x312, 312x318, 318x324, 324x330, 330x336, 336x342, 342x348, 348x354, 354x360, 360x366, 366x372, 372x378, 378x384, 384x390, 390x396, 396x402, 402x408, 408x414, 414x420, 420x426, 426x432, 432x438, 438x444, 444x450, 450x456, 456x462, 462x468, 468x474, 474x480, 480x486, 486x492, 492x498, 498x504, 504x510, 510x516, 516x522, 522x528, 528x534, 534x540, 540x546, 546x552, 552x558, 558x564, 564x570, 570x576, 576x582, 582x588, 588x594, 594x600, 600x606, 606x612, 612x618, 618x624, 624x630, 630x636, 636x642, 642x648, 648x654, 654x660, 660x666, 666x672, 672x678, 678x684, 684x690, 690x696, 696x702, 702x708, 708x714, 714x720, 720x726, 726x732, 732x738, 738x744, 744x750, 750x756, 756x762, 762x768, 768x774, 774x780, 780x786, 786x792, 792x798, 798x804, 804x810, 810x816, 816x822, 822x828, 828x834, 834x840, 840x846, 846x852, 852x858, 858x864, 864x870, 870x876, 876x882, 882x888, 888x894, 894x900, 900x906, 906x912, 912x918, 918x924, 924x930, 930x936, 936x942, 942x948, 948x954, 954x960, 960x966, 966x972, 972x978, 978x984, 984x990, 990x996, 996x1002, 1002x1008, 1008x1014, 1014x1020, 1020x1026, 1026x1032, 1032x1038, 1038x1044, 1044x1050, 1050x1056, 1056x1062, 1062x1068, 1068x1074, 1074x1080, 1080x1086, 1086x1092, 1092x1098, 1098x1104, 1104x1110, 1110x1116, 1116x1122, 1122x1128, 1128x1134, 1134x1140, 1140x1146, 1146x1152, 1152x1158, 1158x1164, 1164x1170, 1170x1176, 1176x1182, 1182x1188, 1188x1194, 1194x1200, 1200x1206, 1206x1212, 1212x1218, 1218x1224, 1224x1230, 1230x1236, 1236x1242, 1242x1248, 1248x1254, 1254x1260, 1260x1266, 1266x1272, 1272x1278, 1278x1284, 1284x1290, 1290x1296, 1296x1302, 1302x1308, 1308x1314, 1314x1320, 1320x1326, 1326x1332, 1332x1338, 1338x1344, 1344x1350, 1350x1356, 1356x1362, 1362x1368, 1368x1374, 1374x1380, 1380x1386, 1386x1392, 1392x1398, 1398x1404, 1404x1410, 1410x1416, 1416x1422, 1422x1428, 1428x1434, 1434x1440, 1440x1446, 1446x1452, 1452x1458, 1458x1464, 1464x1470, 1470x1476, 1476x1482, 1482x1488, 1488x1494, 1494x1500, 1500x1506, 1506x1512, 1512x1518, 1518x1524, 1524x1530, 1530x1536, 1536x1542, 1542x1548, 1548x1554, 1554x1560, 1560x1566, 1566x1572, 1572x1578, 1578x1584, 1584x1590, 1590x1596, 1596x1602, 1602x1608, 1608x1614, 1614x1620, 1620x1626, 1626x1632, 1632x1638, 1638x1644, 1644x1650, 1650x1656, 1656x1662, 1662x1668, 1668x1674, 1674x1680, 1680x1686, 1686x1692, 1692x1698, 1698x1704, 1704x1710, 1710x1716, 1716x1722, 1722x1728, 1728x1734, 1734x1740, 1740x1746, 1746x1752, 1752x1758, 1758x1764, 1764x1770, 1770x1776, 1776x1782, 1782x1788, 1788x1794, 1794x1800, 1800x1806, 1806x1812, 1812x1818, 1818x1824, 1824x1830, 1830x1836, 1836x1842, 1842x1848, 1848x1854, 1854x1860, 1860x1866, 1866x1872, 1872x1878, 1878x1884, 1884x1890, 1890x1896, 1896x1902, 1902x1908, 1908x1914, 1914x1920, 1920x1926, 1926x1932, 1932x1938, 1938x1944, 1944x1950, 1950x1956, 1956x1962, 1962x1968, 1968x1974, 1974x1980, 1980x1986, 1986x1992, 1992x1998, 1998x2004, 2004x2010, 2010x2016, 2016x2022, 2022x2028, 2028x2034, 2034x2040, 2040x2046, 2046x2052, 2052x2058, 2058x2064, 2064x2070, 2070x2076, 2076x2082, 2082x2088, 2088x2094, 2094x2100, 2100x2106, 2106x2112, 2112x2118, 2118x2124, 2124x2130, 2130x2136, 2136x2142, 2142x2148, 2148x2154, 2154x2160, 2160x2166, 2166x2172, 2172x2178, 2178x2184, 2184x2190, 2190x2196, 2196x2202, 2202x2208, 2208x2214, 2214x2220, 2220x2226, 2226x2232, 2232x2238, 2238x2244, 2244x2250, 2250x2256, 2256x2262, 2262x2268, 2268x2274, 2274x2280, 2280x2286, 2286x2292, 2292x2298, 2298x2304, 2304x2310, 2310x2316, 2316x2322, 2322x2328, 2328x2334, 2334x2340, 2340x2346, 2346x2352, 2352x2358, 2358x2364, 2364x2370, 2370x2376, 2376x2382, 2382x2388, 2388x2394, 2394x2400, 2400x2406, 2406x2412, 2412x2418, 2418x2424, 2424x2430, 2430x2436, 2436x2442, 2442x2448, 2448x2454, 2454x2460, 2460x2466, 2466x2472, 2472x2478, 2478x2484, 2484x2490, 2490x2496, 2496x2502, 2502x2508, 2508x2514, 2514x2520, 2520x2526, 2526x2532, 2532x2538, 2538x2544, 2544x2550, 2550x2556, 2556x2562, 2562x2568, 2568x2574, 2574x2580, 2580x2586, 2586x2592, 2592x2598, 2598x2604, 2604x2610, 2610x2616, 2616x2622, 2622x2628, 2628x2634, 2634x2640, 2640x2646, 2646x2652, 2652x2658, 2658x2664, 2664x2670, 2670x2676, 2676x2682, 2682x2688, 2688x2694, 2694x2700, 2700x2706, 2706x2712, 2712x2718, 2718x2724, 2724x2730, 2730x2736, 2736x2742, 2742x2748, 2748x2754, 2754x2760, 2760x2766, 2766x2772, 2772x2778, 2778x2784, 2784x2790, 2790x2796, 2796x2802, 2802x2808, 2808x2814, 2814x2820, 2820x2826, 2826x2832, 2832x2838, 2838x2844, 2844x2850, 2850x2856, 2856x2862, 2862x2868, 2868x2874, 2874x2880, 2880x2886, 2886x2892, 2892x2898, 2898x2904, 2904x2910, 2910x2916, 2916x2922, 2922x2928, 2928x2934, 2934x2940, 2940x2946, 2946x2952, 2952x2958, 2958x2964, 2964x2970, 2970x2976, 2976x2982, 2982x2988, 2988x2994, 2994x3000, 3000x3006, 3006x3012, 3012x3018, 3018x3024, 3024x3030, 3030x3036, 3036x3042, 3042x3048, 3048x3054, 3054x3060, 3060x3066, 3066x3072, 3072x3078, 3078x3084, 3084x3090, 3090x3096, 3096x3102, 3102x3108, 3108x3114, 3114x3120, 3120x3126, 3126x3132, 3132x3138, 3138x3144, 3144x3150, 3150x3156, 3156x3162, 3162x3168, 3168x3174, 3174x3180, 3180x3186, 3186x3192, 3192x3198, 3198x3204, 3204x3210, 3210x3216, 3216x3222, 3222x3228, 3228x3234, 3234x3240, 3240x3246, 3246x3252, 3252x3258, 3258x3264, 3264x3270, 3270x3276, 3276x3282, 3282x3288, 3288x3294, 3294x3300, 3300x3306, 3306x3312, 3312x3318, 3318x3324, 3324x3330, 3330x3336, 3336x3342, 3342x3348, 3348x3354, 3354x3360, 3360x3366, 3366x3372, 3372x3378, 3378x3384, 3384x3390, 3390x3396, 3396x3402, 3402x3408, 3408x3414, 3414x3420, 3420x3426, 3426x3432, 3432x3438, 3438x3444, 3444x3450, 3450x3456, 3456x3462, 3462x3468, 3468x3474, 3474x3480, 3480x3486, 3486x3492, 3492x3498, 3498x3504, 3504x3510, 3510x3516, 3516x3522, 3522x3528, 3528x3534, 3534x3540, 3540x3546, 3546x3552, 3552x3558, 3558x3564, 3564x3570, 3570x3576, 3576x3582, 3582x3588, 3588x3594, 3594x3600, 3600x3606, 3606x3612, 3612x3618, 3618x3624, 3624x3630, 3630x3636, 3636x3642, 3642x3648, 3648x3654, 3654x3660, 3660x3666, 3666x3672, 3672x3678, 3678x3684, 3684x3690, 3690x3696, 3696x3702, 3702x3708, 3708x3714, 3714x3720, 3720x3726, 3726x3732, 3732x3738, 3738x3744, 3744x3750, 3750x3756, 3756x3762, 3762x3768, 3768x3774, 3774x3780, 3780x3786, 3786x3792, 3792x3798, 3798x3804, 3804x3810, 3810x3816, 3816x3822, 3822x3828, 3828x3834, 3834x3840, 3840x3846, 3846x3852, 3852x3858, 3858x3864, 3864x3870, 3870x3876, 3876x3882, 3882x3888, 3888x3894, 3894x3900, 3900x3906, 3906x3912, 3912x3918, 3918x3924, 3924x3930, 3930x3936, 3936x3942, 3942x3948, 3948x3954, 3954x3960, 3960x3966, 3966x3972, 3972x3978, 3978x3984, 3984x3990, 3990x3996, 3996x4002, 4002x4008, 4008x4014, 4014x4020, 4020x4026, 4026x4032, 4032x4038, 4038x4044, 4044x4050, 4050x4056, 4056x4062, 4062x4068, 4068x4074, 4074x4080, 4080x4086, 4086x4092, 4092x4098, 4098x4104, 4104x4110, 4110x4116, 4116x4122, 4122x4128, 4128x4134, 4134x4140, 4140x4146, 4146x4152, 4152x4158, 4158x4164, 4164x4170, 4170x4176, 4176x4182, 4182x4188, 4188x4194, 4194x4200, 4200x4206, 4206x4212, 4212x4218, 4218x4224, 4224x4230, 4230x4236, 4236x4242, 4242x4248, 4248x4254, 4254x4260, 4260x4266, 4266x4272, 4272x4278, 4278x4284, 4284x4290, 4290x4296, 4296x4302, 4302x4308, 4308x4314, 4314x4320, 4320x4326, 4326x4332, 4332x4338, 4338x4344, 4344x4350, 4350x4356, 4356x4362, 4362x4368, 4368x4374, 4374x4380, 4380x4386, 4386x4392, 4392x4398, 4398x4404, 4404x4410, 4410x4416, 4416x4422, 4422x4428, 4428x4434, 4434x4440, 4440x4446, 4446x4452, 4452x4458, 4458x4464, 4464x4470, 4470x4476, 4476x4482, 4482x4488, 4488x4494, 4494x4500, 4500x4506, 4506x4512, 4512x4518, 4518x4524, 4524x4530, 4530x4536, 4536x4542, 4542x4548, 4548x4554, 4554x4560, 4560x4566, 4566x4572, 4572x4578, 4578x4584, 4584x4590, 4590x4596, 4596x4602, 4602x4608, 4608x4614, 4614x4620, 4620x4626, 4626x4632, 4632x4638, 4638x4644, 4644x4650, 4650x4656, 4656x4662, 4662x4668, 4668x4674, 4674x4680, 4680x4686, 4686x4692, 4692x4698, 4698x4704, 4704x4710, 4710x4716, 4716x4722, 4722x4728, 4728x4734, 4734x4740, 4740x4746, 4746x4752, 4752x4758, 4758x4764, 4764x4770, 4770x4776, 4776x4782, 4782x4788, 4788x4794, 4794x4800, 4800x4806, 4806x4812, 4812x4818, 4818x4824, 4824x4830, 4830x4836, 4836x4842, 4842x4848, 4848x4854, 4854x4860, 4860x4866, 4866x4872, 4872x4878, 4878x4884, 4884x4890, 4890x4896, 4896x4902, 4902x4908, 4908x4914, 4914x4920, 4920x4926, 4926x4932, 4932x4938, 4938x4944, 4944x4950, 4950x4956, 4956x4962, 4962x4968, 4968x4974, 4974x4980, 4980x4986, 4986x4992, 4992x4998, 4998x5004, 5004x5010, 5010x5016, 5016x5022, 5022x5028, 5028x5034, 5034x5040, 5040x5046, 5046x5052, 5052x5058, 5058x5064, 5064x5070, 5070x5076, 5076x5082, 5082x5088, 5088x5094, 5094x5100, 5100x5106, 5106x5112, 5112x5118, 5118x5124, 5124x5130, 5130x5136, 5136x5142, 5142x5148, 5148x5154, 5154x5160, 5160x5166, 5166x5172, 5172x5178, 5178x5184, 5184x5190, 5190x5196, 5196x5202, 5202x5208, 5208x5214, 5214x5220, 5220x5226, 5226x5232, 5232x5238, 5238x5244, 5244x5250, 5250x5256, 5256x5262, 5262x5268, 5268x5274, 5274x5280, 5280x5286, 5286x5292, 5292x5298, 5298x5304, 5304x5310, 5310x5316, 5316x5322, 5322x5328, 5328x5334, 5334x5340, 5340x5346, 5346x5352, 5352x5358, 5358x5364, 5364x5370, 5370x5376, 5376x5382, 5382x5388, 5388x5394, 5394x5400, 5400x5406, 5406x5412, 5412x5418, 5418x5424, 5424x5430

10

