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Reader Writing Contest
Deadline October 28, see page 21



eading into the city from the airport, the taxi driver points out a clutch of long-haired agrants walking past the piers. Bed-rolls and packs are lashed onto their backs. A young-faced man, haloed by wild yellow curls, skirts around them to the front of the pack. He turns to face his companions and begins to walk backward. He is playing a wooden flute. The piping penetrates the closed cab. Three men, dressed like scarecrows, their packs and blan-kets bobbing above their heads, join hands to form a circle and twirl, slowly, then faster and fears. Shaking slowly, then faster and faster. Shaking his head, the taxi driver says to me. "They all jus' lookin' for their yesterdays."

So that was it! I hadn't known. Then

a taxi driver told me. I'd been gone,

two weeks, from California, where I'd lived two years. I didn't understand where I'd been. I didn't know why I went. I wish I'd talked to that taxi driver before I left. I wish I'd known.

We ignore the subject of return. No-body writes about how to go back over body writes about how to go back over old ground. Ours is a mobile society. Going back is transgression. Return is taboo. As if a cat backtracked to its mess. Prevailing wisdom emphasizes the present. "Make a fresh start. Forget the past." But there's always compelhia: something or someone "back there," niggling. There has to be. Anyone who moves on had a reason to leave, even if that reason is nothing - no work, no

City Lights

You'll Have To Talk To Yetta

Edelstein had a lunch date las March 24, a day that turned up windy and wet. She left her small North Park apartment or Grenada just off University, where she's lived for twenty years, and walked across the street to where she'd left hor white '62 Chevy II parked at the curb. No car. She looked around, somewhat dazed, and then hailed a passing patrol car The policeman asked her if perhaps - old ladies being sometimes forgetful — she just didn't remember exactly where she left it. "He was the most impudent, obnoxious, rude man," she says now, still furning. The cop drove her around the neighborhood, but the car, which she purchased new, was nowhere to be found Finally he checked with he...dquarters and learned that Mrs. Edelstein's car, while parked, had been involved in an accident the night before and had been towed away.

The cop drove her to Star Towing, near Sears, and left her. The tow-truck dispatcher showed her the car; its rear end had been plowed into and was folded up to the rear window. He said it was totaled, and that she owed him forty-two dollars in towing and storage fees. She then had the car towed to Courtesy Chevrolet, expecting her insurance to cover the damages. But the insurance company, Colonial Penn, wanted to junk it rather than pay the \$2000 repair bill, and offered her \$500. The company also didn't want to try to track down the driver of the car that ran into Mrs. Edelstein's Chevy II. (The company is based in Pennsylvania and has no office here.) Mrs. Edelstein refused to settle for that. "I had a good car and I wanted it back exactly like it was," she says. Courtesy Chevrolet started the work, and Mrs. Edelstein

went to small claims court to see about her chances of recovering the repair cost from the man who wrecked her car. The court told her she had to show an effort to contact the man on her own. She obtained a copy of the police report of the incident. According to the police account, a man named Adrian Lewis Fields had driven up to the accident scene that rainy night and stopped to talk to the policeman investigating the accident. The officer, Ernic believe Fields had been the one who ran into the parked car, and on his accident report he and on his accident report he listed Fields as the responsible driver. (Fields denies his guilt, saying that a third car had been driving in front of him and had run into Mrs. Edelstein's vehicle, and that he had unsuccessfully swerved to avoid colliding with this car ve off. Fields claims he then drove the short distance to his home, picked up his girlfriend, and returned to



the squadron's office, and he assured Mrs. Edelstein that he'd track down Fields, who was a second-class petty officer. A few days later Licutenant Gallagher phoned her and said Fields would be calling. In the meantime she are the care back sood as new the scene of the accident.) Mrs Edelstein sent a registered letter to the address listed on the police report, but it came back as undeliverable, no such address. She went to the DMV address. She went to the DMV and got more information on the suspect. Comparing the DMV's information with that on the police report, she found that Officer Encinas had got her car back, good as new but she was out \$2000 (she survives on a retirement and social security income of les than \$400 a month) and still written down the wrong address (he got the number right, but placed Fields's residence on Fiftieth Street hadn't found out if Fields had insurance.
On August 29 she wrote a letter to Police Chief Bill Kolender, pointing out the mistakes his officer had mad instead of Twenty-eighth, the wrong license number of Fields's car (he left a digit out). and the wrong birth date (he wrote 3/15/83, which would in the police report and askins wrote 3/15/83, which would have made the twenty-nine-year-old Fields just nine days old). Mrs. Edelstein learned from the police that Fields had been arrested that night by Encinas for driving under the influence, but his case was

damage to my car!" she exclaims. From the police report she discovered that Fields was in the Navy. Through the military locator she traced him to a helicopter squadron, HSL-35, on North Island. She called a Lieutenant Greg Gallagher in

who smashed her car pay for the damages. Kolender dispatched a Sergeant Williams to Mrs. Edelstein's apartment on September 8. "All he did was give me a lot of poor excuses about the report," she says. "He said he was going to file a corrected report, and when he left he said he'd try to get the name of the guy's insurance company for me." He also told her it was really a military matter. (Since then the police department has provided her with information with which she can pursue her quest for restitution, including the file number of Fields's municipal court case and the phone number of a Department of Motor Vehicles inspector.)

for help in making the man

Lieutenant Gallagher at North Island had told her it was really a civilian matter. She wrote a letter to HSL-35 squadron commander Wassermer, asking for help. Lieutenant Gallagher wrote Lieutenant Gallagher wrote back, saying Fields had been ordered to contact her. He hasn't yet. Meanwhile, she's been called up for jury duty, and after all this the irony of being asked to contribute her time and effort to a system that she believes has failed her is too much. All she can do is laugh heartily and show up on time at the courthouse.

Courthouse Bock

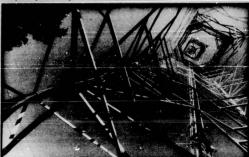
That action last month by the U.S. Supreme Court does not U.S. Supreme Court does not necessarily spell the end of local radio station KIFM. The first step towards awing the life of the soft-rock station may have been taken back in early August when Don McCann and Bruce (brother of Bill) Walton, the owner and general manager, respectively, of the station incorporated themselves as San Diego Radio Incorporated and took over the Incorporated and took ov advertising and programs of Tijuana radio station XHIS-FM from Mexican deasting magnate Victor

Diaz, who lives in La Jolla, originally lost cont than a year ago, of XHIS and two other Tijuana radio statio he and his family owned because of conflicts with the powerful, pro-government Mexican labor union. His stations were shut down, and he was forced to sell all three for just over three million dollars to Mexico City broadcaster Francisco Aguirre But when Aguirre defaulted on his payments earlier this year ownership reverted to Diaz who took over again last June Since then he's been operating XHIS (now known as XHZ, o Z-90) as a Spanish-language station playing primarily Mexican country western or "ranchero" music.

Just two months after the XHIS agreement was reached with Diaz, the U.S. Supreme Court refused to review the revocation of KIFM's U.S. license, which was ordered rescinded two years ago by the Federal Communications Federal Communications
Commission over the station's
purported failure to air enough
public service announcements.
(The original complaint had
been filed in 1971 by two University of California at San Diego students whose class project it was to monitor local radio stations.) And while KIFM still has two appeals remaining, it is conceivable that the station's license could be revoked as early as six months from now, forcing it to go off the air. Coincidence? Hardly. While

claiming that the main reason in his decision to acquire the second FM station was 'to have a combo," like KGB/KPQP, KPRI/KOGO, Walton admits that "certainly we look at Z-90 as an ace in the hole for us," adding that in the event KIFM does go off the air, the staffs would be consolidated and all energies directed toward Z-90. This shouldn't be too difficult, since the two stations' formats are the same. And Z-90 program director Bill Hergonson, fired from rock station KGB-FM last

April, is even more blunt.
"The main reason, as I see it, is to provide a safety valve," he said at the time of the acquisition. "This way, if they acquisition. "This way, if the [the owners] have to transfer their license, they won't have to go out of business



City Lights

His Shelves No Longer Groan

"I think that if you're going to have an intellectual education, you've got to read a lot of books," astutely observes Barry Hyman, a twenty-eight-year-old student in visual arts at UCSD. And if the school's Central Library authorities had not caught up with him, Hyman would still be pursuing said education with 973 volumes at his city 73 volumes at his side.

On Thursday, September 15, after receiving a tip-off from the visual arts department that Hyman had an unusually large number of library books in his second-level Mandeville Center studio, library employees set about the awesome task of confiscating and organizing the collection - an accumulation which, it properly stacked, would occupy thirty-two and a half standard library shelves. The seven library staff members moved the books from the twenty-by-twenty-foot studio downstairs to the slide library and spent three and a half hours sorting the volumes and verifying checkout cards for the books.

University administrators are, for the most part, unwilling to discuss the incident. Helen Harrison chairman of the visual arts department, was "willing to discuss where art is going in San Diego, where art is going on this [UCSD] campus, but not willing to discuss what happened with Barry Hyman Harrison was the individual who gave the go-ahead for the confiscation after the UC's systemwide attorney in Berkeley had stated that since Berkeley had stated that since the studio was on university property, and since the books belonged to the school, Hyman's rights would not be violated by such an action. Hyman feels differently. He

claims that other graduate students and professors on campus have similar large collections of library books (there is no existing limit for the number of books that one may check out). He believes that he was singled out becaus of the left-wing political image he has made for himself in the near decade he has spent at UCSD, organizing students and writing for the school's leftist publication, the New Indicator. Karen Ozudogru, curator of the slide and photograph collection and supervisor for the removal and organization of the Hyman collection, regards such a charge as silly. "I think it's terrible for any one student to have that many books. He hasically obeyed the library rules to a point. Most of the books were renewed on time, and none of them were stolen

but he abused the privilege. That's why nobody wants to talk. Nobody likes to talk about a situation where they've tried to be nice but have been screwed to the wall. I think it's ridiculous for someone who's supposed to be a socialist, who believes in the distribution of wealth and property, to hoard that many books." Hyman, who says that the

books were checked out over a two-year period for use in his master's thesis, feels that he has done nothing wrong. When asked if he thinks that it's a good idea for one student to have that large a collection. replies, "Now we're dealing with the morality trip. It's a morality charge of how many is too many books. How many is too many books?" The library feels, apparently, that a thousand is too many; it has restricted Hyman to a fiftybook limit and is considering enforcing such a rule for all students. And now that his extensive collection of art, film history, philosophy, and fiction — by authors ranging from Pynchon to de Malapart — has been restored to the stacks in the Central Library, Hyman is not sure that he will go on to finish his thesis. "It's kind of hard to get into it after someon has taken the history of one's

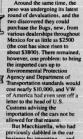
THE EASYWAY TO DRAW

(WHAT IS ART?

DADA

SURREALISM

continue manufacturing the Beetle. MARBLE SCULPTING



They brought it to AME Engineering, a firm in Costa Mesa that had converted cars before for Macchiarella, and in



Just Plain Volks

It was on a day-long excursion to Tijuana just about a year ago that Lenny
Macchiarella and Daniel Najor
first noticed the large numbers
of brand-new Volkswagen
Beetles in the streets. That struck them as rather odd, since they knew that the Beetle was no longer available from VW dealerships in either the United States or its native Germany. So they did some research and found that while Volkswagen found that while Volkswagen proper had, in fact, stopped making the popular little cars in 1977 to make way for the Rabbit, it had granted exclusive rights to subsidiaries in Mexico and Brazil to continue manufacturing the

Around the same time, the

business by importing — and bringing up to U.S. standards - such foreign cars as Ferraris from Italy, sensed both a from Italy, sensed both a challenge and the opportunity to make some money. So he and partner Najor formed the People's Car Company in Solana Beach and, on December 1, the two imported their very first Bug from Maxico.

several months a prototype meeting all EPA and DOT

standards was developed. incorporating many modifications, including replacement of existing door beams and the speedometer and the installation of various lights and switches, a completely new exhaust system, air injection valves and parts, and cabber strips on both the front and rear bumpers. All the work and research cost the People's Car Company more than \$20,000 — and three months time — but it proved a worthwhile investment: for all subsequent vehicles brought to AME, the cost would be reduced to \$2500 per car, and Macchiarella and Najor could turn around and resell the Bug to dealers for \$6300 to \$6500 (with a suggested list price of \$6995, the same as that of the Rabbit) and still turn a profit of several hundred dollars. Last March the two

Last March the two entrepreneurs finally announced their plans publicly, and the same week in which they shipped the first Beetle out to a dealer/friend in Columbia, South Carolina, their company was written up by Newsweek. was written up by Newsweek, Time, UPI, AP, and more than Time, UPI, AP, and more than a dozen other publications, including the respected trade journal Automotive News and other car specialty magazines. Over the next few months, more than 3000 phone calls and norther 1800 letters given in another 1500 letters came in from dealers and private citizens all over the world who were interested in the Beetles. And Macchiarella and Najor went ahead with their plans to convert 500 cars by the end of 1983 and ship them to a network of dealers that at that point stood at eight, located in South Carolina, New Jersey, Michigan, Kentucky, Texas, New Mexico, Ohio, and Nevada (because of California law, this state is the only one in

law, this state is the only one in which the imported Bugs cannot be sold new). But then things took a nasty turn. Just days after the initial press splurge, a Volkswagen of America spokesman appeared on national tclevision news broadcarts, eviterated his broadcasts, reiterated his company's doubts about the success of the conversions, and added that Volkswagen of America was instructing its nationwide network of dealers not to honor the warranty. Undaunted, Macchiarella and

Najor got their own warranty at an additional cost to them of \$150, and now offer a 50,000-mile, fifty-month worldwide service contract with Revolution Industries of Washington at no additional cost to either dealers or the individual buyer. In April Macchiarella received a call from the consumer research division of Volkswagen of America, asking if he would nind letting one of its marketing representatives take a look at the conversion process. Macchiarella said no, he didn't mind — "I told them it was about time we got together," he recalls — but together," he recalls — but then no one showed up. Instead, press reports detailing Volkswagen of America's displeasure with the Mexican Beetles and their refusal to honor the warranty surfaced with increasing frequency in a with increasing frequency in a number of trade and consumer

number of trade and consume papers, often with a heading that read something like "Volkswagen Bugged by Mexican Beetles." In the last few weeks, Macchiarella says, he's heard rumors from a reliable automotive source on the East Coast that VW of America had covertly purchased one of his Bugs and taken it apart, either to find out for themselves how the conversion can be accomplished so cheaply or to find some sort of fault, real or imagined, for later incrimination. As a result, he's grown increasingly tight-lipped about how many Beetles his firm has actually sold to date, although he does admit his original quota of selling 500 cars by the end of the year "i

Neal Matthews, Thomas K. Arnold, and Randy Opincar

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publication date.

Twain Pulled Out

Thanks for the fine article on laboratory animals ("Let My Creatures Go." September 29). Gordon Smith securits to have some teeling for animals, but obviously tried to be fair to the other side of the issue by presenting the views of researchers.

the total ety presenting the views that for trainily, we agree with Mark Totain on the subject when he wrote. "I am not inferested in knowing whether viviscetion produces results that are profitable to the human race or doesn't. To know that the results profit the race would not remove my bostility. The pain which is millest superior the point which is millest superior of my enmity toward it, and it is to

me sufficient justification without looking furnier." John. Militeral, Scott, and Carta

The Answer Is Blowin' In The Blood Vessels

The article by Gordon Smith on brings to mind the fact that a society which has no compass society which has no compassion for animals also has no respect for human dignity itself. At this moment in the penitentiaries and public hospitals, medical men are experimenting on human subjects who have ostensibly volunteered in convicts. How many human beings, as well as the animals described by Gordon Smith, are ondemn the ghoulish Nazi doctors

condemin the glasulash Nazi doctors for their experiments on human subjects in the concentration camps. Should we remain silent about our own medical madmen who regard humans as well as animals as experimental subjects to be used and disposed of at will? As millions of fetuess are flushed down the drain in the name of women's liberation, as countless women's liberation, as countles human and animal subjects scream in horrible agony, should we remain silent? Who among you will east the first stone? Michael Suozzi

Erratum

In an article entitled "How About a Drink?" published in the ian Diego Reader September 22.

About a Drink, "published in the Montal Advance A Drink," published in the Helphan State of the lead office of the director of the local office of the director of the local office of the state A Mesholish Revenge Control, Mr. Ledie L. (*Per*) * Case, in the Montal Advance of the L. (*Per*) * Case, in the Helphan State of the State of the State of the Helphan State of the State of the State of the Helphan State of the State of the State of the Helphan State of the State of the Helphan Sta

etters

that ensistatement of the ARCs participation in intelligence meetings was the result of a discussion within the intelligence unit regarding Mr. Case's personal relations with any individuals, it is discussion within the intelligence of actions with any individuals, it is discussion within individuals with the fact but the voice was taken after a coelective indigence that the voice was taken after a coelective indigence fromted—as an acrosy of the state, and including Mr. Case as its local administration. We can be also calculated a continuous community.

Talking About The Jones Ploy?

INE JOINES E TOY:
San Diego City Councilmus
William Jones's letter of October 6
does not present the facts or bases
relating to funding for the San
Diego libraries is their proper
perspective. The shortchanging of
San Diego's Distraires should be
laid at the doestep of Jones and
Mayor Roger Hedgeock. The
City of San Diego's Saltesation of
the Council below the other cities in the
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SCRIPPS CLINIC





Straight from the Hip

Dear Matthew Alice:

Were do I get, or how can I get a petition for the on going Marihuana INITATIVE. Em tried of spending money on something

I'll tell you what you can't grow, B.P., and that's brain cells. Judging from the number of grammatical and spelling errors in your brief query. I'd say marijuana has left you a little short in the cerebral de-partment. Or, giving you the benefit of the doubt, perhaps you were only temporarily under the influence of the killer weed when you wrote your question. Either way, I'd suggest a little abstinence for the sake of your ability to communicate.

There is currently only one organization in California (that I'm aware of) circulat-ing petitions to qualify a marijuana initia-tive for the ballot. The California Marijuana Initiative is based in Van Nuvs and, according to a spokesman, has gathered 45,000 signatures within the last three months. But in nine years of efforts the group has yet to win a ballot spot for their initiative — which aims to decriminalize the substance and legalize its cultivation for personal use - and the current drive may soon be aborted and a new one begun.

may seem be aborted and a new one begun. You can write for information or a petition to CMI, 6702. Yan Nuys Bouleward, Yan Nuys, CA 9404. Sphore 213-029. WEED: Stoned-out, peaceful occustome; is not how I'd characterize the relationship of CMI to another pre-marijuana group. NORMI. The National Organization for the Reform of Marijuana Laws is using a different task on legalizing their favorite drug. They've concentrated on Jobbying services sate feeds and the services are services as a service of the services of the services are serviced as a service of the services of the services are serviced as a service of the services of the various state legislatures to advance their cause, mostly because the group sees the initiative process as too expensive and too indirect. One spokesman described CMI's



initiative efforts as "feeble" and a "rip-off" of the people who support legaliza-tion. You can bear more details on this debate and their work by calling NORML at (415) 563-5858.

Dear Matthew Alice:

I just love old newspapers. My kitchen, bathroom, and garage are filled with rotting, mildewed back issues of select papers. I've done practically everything imaginable to irv and keep them from turning that familiar, distasteful shade of vellow. I think the vellowing may be bactework. Please, why does it happen and what can I do to prevent it?

O. Bake
Downtown

It pains me to say this, but what you are now reading is not immortal. A slight revi-sion of that statement, the words and thoughts are timeless (some of them, at

Newsprint is only the most visible vic-tim of a serious disease that is affecting most contemporary printed material. Prior most contemporary prime material. Frior to the Civil War, most paper was made from rag pulp, which contains little acid and is fairly stable; the increased demand and is fairly state; the increase certain for paper in the 1870s led to the substitu-tion of inferior wood pulp, resulting in a more acidic, unstable product. Most books today are printed on paper that contains little if any rag pulp. One estimate puts the average life span of a new book at twenty But there are remedies to the loss of

damage on newspapers.

books and newspapers. Acid-neutral paper is available; even acid-neutral bond papers are on the market. Publishers have mostly are on the market. Fublishers have mostly resisted using these papers — about five percent of books are printed on long-lived stock — but demand is just now being heard from the public for a change in paper quality. Deacidification and alkalization processes have been developed but are quite expensive. Microfilming is now the predominant method of preserving the printed word, but if you want to save this column for your grandchildren, there are some steps you can take. Store the clips in an atmosphere free of pollutants (air puri fication systems will probably increase your life span 3s well), at a humidity level between forty and fifty percent and a temperature as close to freezing as possible, and in the dark. A freezer is often used for long-term storage. The only difficulty might be turning the pages while wearing heavy gloves — and trying to read by the tiny lightbulb in the freezer

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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high-speed presses, but longevity is not one of its attributes. The agents of destruction in this case are

moisture, light, heat, and airborne pollut-ants. Newsprint is particularly susceptible to these four villains because of its compo-

sition: it is made from acidic wood pulp that contains many impurities. Moisture causes the lignins and impurities in the paper to produce destructive acids, and

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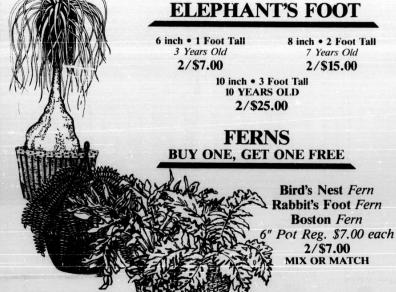
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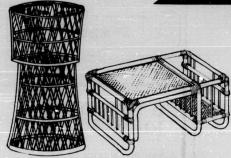
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Each returnee pleads a special case. My father, when he heard I was returning, wrote. I would not have considered going back after your mother divorced me." But he had gone back. At the time he had told us. "I wanted to

past the streetlights where I'd watched - the high numeries, more than days as a dozen seasons' snowfalls sift down slow as a low river, that drew me back through the yellow light, where I'd — I was hungry for more than waterinel watched ash from Mi. St. Helens drift — on so ripe the first stab cracks if. I was down, looking like snow but smelling like sulphur. Sighting the doctor's sign, the Heavenly Blue morning glories vining up the walls of the gray shack, returned the past. Each memory came in an unbroken chunk. I was in my memory, but the Lot my memory

variety. But it was more than highs in about to become another of those vagrants, wild hair, dragging a bedroll. looking for vesterday

It seems, in retrospect, to have happened fast. 'Celebrate me home.' the radio "Play me a song I'll always

north? Well, it won't seem like much to you. Two years before I'd rented a toom with two windows to the west and one to the south. I bought a cheap radio and turned it on, I tried all the stations. For the first time in my life I was by myself. Hiked it. After the first year I bought bamboo shades. But it still wasn't much. Someone opened my door, looked in, said, "This is a Bedoum's existence." It is. Hotplate Cup of Soup. Change of clothes. But it had the virtue of being a life I could walk across without every square

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block evoking memories, a life whose store windows didn't show me back a three-act play starring myself.

California the Washington coast came up in the window: Seattle and the San Juans; Bainbridge seattle and the San Juans; Bainbridge and Vashon Islands. It was late after-noon. The rain had pulled back up into the sky, and off to the east, out of Elliott Bay, by God, a double rainbow arched up. Loggins was pleading, "Please celebrate me home, so I can make believe I've never gone." At the airport meeters and greeters, wrapped in still-damp steaming rain slickers, grinned and waved and kissed.

Soon I was driving past Seattle,

heading 105 miles into central Washington. Interstate 5 loops through the Cascades, a range of picture-posteard mountains. The traffic was light. I rewound, replayed Loggins across Snoqualmie Pass. There, at 3500 feet, I-5 begins to drop down the eastern Cascade foothills into Kittitas County. At the county line, an aw-shucks Western movie vista, you'd swear you've driven into Montana 600 miles too soon.

miles too soon.

Black basalt lies right under the tufted bunchgrass. The tufts grow through the gray ash blown out of Mt. St. Helens' first big one. The hard, dense volcanic basalt stands vertically, ebony and dramatic and looming: a badlands.

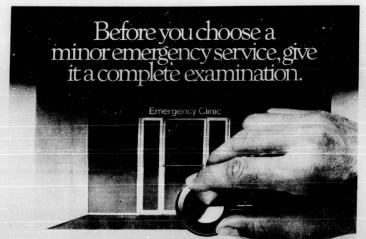
"But no one divorced me," I had with me for going back. My father called that "nit-picking." I'd packed and gone. I'd left the pantry, there in

the brown house in the middle of black hasalt and ash: I'd left it stacked with bread-and-butter pickles and peach preserves and apple butter pressed from apples off the trees in the front yard. I had not replanted the dahlia tubers, not separated the peonies or bent the stems of white cosmos down for winter. I had not mulched. I had taken suitcases, a few books, and walked away from twenty years.

So I was five miles out of town on the rise. The seven o'clock westering sun hit the brick east facings on the four-block downtown and the onehundred-year-old university build-ings. I slowed my rented Toyota to a putter. What had been blurred for me putter. What had been blurred for me in California by being only a memory now was out there. This was the real thing. My eyes ate it up. It burned going down, like whiskey. Driving downhill, I peered further out over the green valley, twenty-five miles long

and ten miles wide. I looked past the town water tower thick with the num-bers of years — 1983, 1976 — high school classes had painted on it, past the clock tower, past the old city hall to Manashtash Ridge, a cordillera of hills Manashash Ruge, a cordinera of hills forming the valley's south and west walls. I felt home begin to melt in my mouth. I'd go up there tomorrow. I'd take a six-pack. I'd stretch out. I'd play Kenny Loggins. I'd walk under the Douglas fir and cottomwood and take. I'd malk under the backons the shadow that the I'd malk under the backons the shadow that the I'd malk under the backons the shadow that I'd walk under the backons the shadow that I'd malk under I'd malk unde alder. I'd walk under the shadows that dapple the ankle-deep carpeting, and I'd sink into the mulching, moldering evergreen needles, the damp leaves and dry lichens. I'd be careful not to

and dry lichens. I'd be careful not to slip on the soft moss. Even if I were quiet, I'd likely not see the elk and deer scuffle down below timberline. But I knew, from rare times, having watched, that the dark chocolate eyes look up and the



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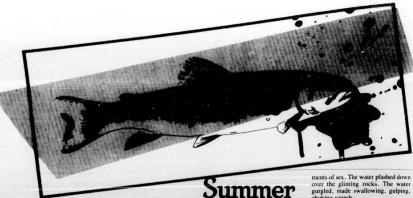
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I could sit on the same rock where for the first time I'd had blood on any hands that wasn't from raw hamburger or a paring knife cut. I had held the trout's slippery throat, tightly, then knocked its head on a rock jutting out over the noisy creek. The eye looked up. I rapped the head on the shiny hump of graniler, rapped it repeatedly, flercely, as in the last frenzied mo-

When you go back, almost no one will want to know what you really do, what it's really like, where you've gone, where you left them to go. Once you believe there's something, or someone, beyond Eden, Eden is already lost. They don't want to have to go.

over the glinting rocks. The water gurgled, made swallowing, gulping, choking sounds.

Another two miles east I-5 begins to

Another two miles east 1-3 begins to follow the Yakima River downhill be-tween West Manashtash Ridge and Horse Heaven Hills. I was closing in. The sun was inching down. Then thick movie-star lashes blink when they hear the flapping overflights of red-tailed hawks or the occasional I could cool the beer in the creek where, after coming down over a shal-low riffle, the cold water makes a hard through the two-lane aperture into the valley proper, past the Kiwanis sign, past "The Episcopal Church Wel-comes You," past the Pautzke Bait Company's billboard, I rounded the right turn and runs against a basalt cliff, forming a narrow, deep slot. Then the water fans out into a broad flat, twenty feet wide and a hundred feet long. I could watch as, during a curve into a moment that was like opening a Hallmark card. Grief rose up to meet those three cottonwood trees late afternoon mayfly hatch, fifty cut-throat trout methodically nip insects out of the surface film.

I could sit on the same rock where drooping after the long day's heat, leaning over at the turnoff down into the tire-rutted county road.

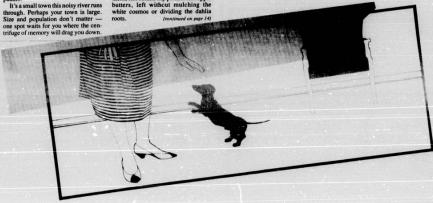
I would not go around that corner. The rutted road led to a riverbank beach: my husband's favorite take-out beach: my husband's favorite take-out for rafts; the gray fist-size and smaller rocks I had portaged the children across, summer after summer, to sit, sunsuits stripped off, in shallow water where I had splashed them carefully to cool them off (and where, I believe, had I sat there and listened, carefully, I could have heard, again, their de-lighted shrieks of "Oooh Mama!"). The road led down to where I had unrolled Great-grandmother Moore's Star of Bethlehem patchwork quilt and where angrily, almost defiantly, I had been "adulterous."

It's a small town this river runs through. I had paddled the river in my cance through other July hot spells, through humming bugs and breeding insects, through murmurous rutting July heats. My paddles had slapped the green water smartly, and skittered the flies. I had tossed cans of water on campfires along both banks. I had carried brush for those fires. I had dumped a kayak and struggled, caught in the cottonwood roots that grew down along the sides of the bank. The force of river and the tangled roots had held me. I had almost drowned. My husband yelled, already downriver from me, "Don't lose the goddamn

Or you wouldn't want to be there Or you wouldn't want to be there.
Bring something to catch the drippings. The memories serve themselves
up to you in the flesh, smelling fresh
and still quivering. My husband's multicolored hair — red, blond, gray,
white — wild on weekends, his small

tough hands reeking of surgical soap . . . my little girls, tousled and tan and my little girls, fousied and tan and cot-cheeked, who grew up to have magnificent bosoms and minds of their own ... my lover's anguished face, his blue eyes filled with a past that wouldn't let up, his long sepulchard tool hands, cool like trout, white at the knuckles when he gripped my arms. The bruises he left I would touch the day after, examine with the awe of a child who's finally found proof. His long thin back, which he carried slightly off-center, taught une, finally, when it came down to it, that no one would save me. I would have no save would save me. I would have to save myself. Saving myself, I left all of them, left behind my pickles and apple butters, left without mulching the white cosmos or dividing the dahlia

I tried to bring back the grand operas of emotion that had blown through me. I couldn't. I couldn't even remember the person I had been then. I could only recall what I had worn. Right down to which perfume.



In my vesterday's small town, the spires and steeples cast long shadows. You shiver under them. After one of those patchquilt afternoons, someone

Who? Will I ever know who? sent me a white sweatshirt with a teninch-high red A, an athletic letter meant for a bowling shirt.

So I drove, then, fanatically, as if my flesh were studded with iron filings, attracted to true north. The wind shed in through the car windows, blowing the sweet smells of newmown timothy hay and alfalfa into the car. I drove straight into the aroma of ners and the spray of lawn sprinklers circling above fresh-cut grass, and saw, replicated in the sprays' fans, more double rainbows. I drove into town at seven-thirty in the evening, not even six hours after leaving California. It hadn't been enough time. What I recalled at that point was eating the first fish I had killed up in the Manashtash. I remembered the flesh — succulent, moist, pink tinged with dark brown. I remembered discovering, the meat picked off, that killing it, I had crushed its needle-thin vertebrae. I had broken its spine. I had made a doily of its skuil. And then I had gone to the kitchen sink, onto which this same westering sun now shone, and washed off the bones and laid them on a shelf in the window. I suspected they were

Il at once, there I was: back All at once, there I was: back home. I walked by the for-sythia, past the apple trees and the peonies. I opened the second of Hugo was running toward the sound of

my feet on the cement.

I had feared two scenes in which. after two years, I saw my elevenyear-old dachshund: that he would not member me and that he would. If he didn't. I would be hurt. If he did. I would hurt worse.

He remembered me. He skittered on the rug inside the front door. He skidded. He moaned, repeatedly, the sound a siren makes whining through city streets on its way to a crime. A long sustained cry, like mourning, rose up through his long throat. Then he

jumped. He bounced. His tail whirred.
I sat down, hard. I threw my purse
on the floor and my hands and arms
went out to him. He licked my nose, cheeks, mouth. His breath - hot and sour — had not changed. Nor had the smell of popcorn, salty and buttered, that his body gave off. He pushed his wet nose into my hair, my ear. I kissed him. I grasped his strong wriggling trunk. His muscles rippled and quivered under his rich red hair.

What I had not feared is what happened. I discovered, sitting on the rug by the door, hugging a dog who re-peatedly licked my nose, that I was empty of feeling for him. During two years of telling myself "I miss my dog," the statement had ceased to be

I wanted to push him away. I forced myself to hold him, to smile, to say his name. I smoothed his already smooth coat. His tongue hung out, dripping saliva. His muzzle had grayed. His eyes looked cloudy across the lenses. I stood up and straightened my skirt,

brushing his red hair off the black cotorousing his red haar of it me back cot-ton, feeling all business and unemo-tional. Hugo danced around my an-kles. He leapt to my knees and yapped. I could hear, in memory, the echo of my calling him, through the house,

crying out, "Hugo, Hugo," waiting to be met, greeted, coming home from the store. Well, that is over, I told myself, brushing more fallen hair from

I picked up the note my husband had left on the table: Be back at eight.

I walked through the living room through the dining room, into the long kitchen, indifferent to the objects I had put on walls, floors, and shelves for nore than two decades. Hugo jumped beside me, encircled me, and when he bumped into a chair that had stood in the same spot all of his life there, I

realized he was going blind.
I said, aloud, "Oh, shit," and kicked the same chair. I asked myself, sweating now and angry, "Will all of being here feel this way? Will I not

The first night's sleep in my old bed I lay there, gripping my favorite pil-low, trying to go back to the unhappiness of two years earlier. I tried to reconstitute, whole, my wakefulness, my terror and anguish. I tried to bring back the grand operas of emotion that had blown through me. I couldn't. I couldn't even remember the person had been then. I could only recall what I had worn. Right down to which Over the next week I visited old

friends. I drove out on country roads. I got out and stood on hillsides, just stopped the car and left the motor run ning and jumped out, to look out over the valley. I took my canoe down to the river and slid it into the water and floated. I had my teeth cleaned. I sat on the rock where I had killed my first fish. And I did play Kenny Loggins. It sounded thin there, and didn't satisfy. I ate apricots off the neighbor's tree. I played my old records. I rummaged

through my old journals. I even cooked a meal.

I had expected the aging of my peers — what shocked me was the aging of our children's friends. The little redhead. Moira, with whom Sarah, our youngest, had been friends since unior high, walked past me on Main Street, carrying a year-old baby in a backpack. We talked. Her face had wrinkled. Her eyelids drooped. Her stomach, which I could recall as flat and lovely in a purple bikini, now pooched out. Her breasts drooped under her T-shirt.

A boy our eldest daughter had A boy our cites outginer had known since sixth grade — "Little Joey Bach" we called him then — was sitting at the Crossroads bar. He had delivered our morning paper until he was in the ninth grade. Now he wore a hat that read "Coop Feeds." His neck had thickened and his hands, once barely large enough to heft the paper onto the porch, now went all around a chunky old-fashioned beer mug. At twelve his pale skin had been thin enough to show blue veins beneath his cheeks. His hair had been a blond thatch slicked down with water. Now he had a thick Buffalo Bill mou The bristle of his beard, a light red shadowed his now sun-toughened bartender in a booming voice. He kept saying "Sheee-ut" this and "Fug-ck" that, and when he turned on the bar stool and saw me in the booth with Don, he blushed while he nodded

morning. You can do that, because Don doesn't work summers. He mostly stays out on the river. "It's my god, the river," he says. He goes downriver at least once every month of



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the year, even in winter. One summer Sunset magazine came to town. They took his picture and wrote him up.

Don is almost sixty now. We sat together in his kitchen, our feet up on the chairs. Outside, his son-in-law climbed up and down a ladder propped against the garage.
"Don is drinking too much."

someone said to me. I searched his tan face for the briar patches of broken capillaries that come from too much alcohol. All I could see was what hit — the beam of his face, the big light. "But you look so wonderful." I said. He pointed out to the backyard. His five-year-old grandson was playing tetherball, "It's that little fucker,

When Don stood up to walk through the kitchen and open the back door, his glasses slipping down his nose and his the frames, he did what Hugo did. He oumped into a chair.

rlene was my best friend. She A rlene was my best friend. She sat against a redwood wall whose wide windows look out onto the willows, alder, and ever-greens that fill up the gully. Outside the temperature was in the nineties, but the air-conditioned house was cool. almost chilly. While we talked, perspiration stains grew under the arms of Arlene's lavender gauze smock.

I always thought she was the pret-

tiest woman in town: tall, honey blonde, oval-faced and lightly freckled, with aqueous blue eyes under thick mobile bangs. At parties I would watch her, wishing I could dance that easily, laugh that melodiously, lob tennis balls as fast and as far and as accurately, that I could buy the right blue for my eyes.

She told me everything she had done in the past year. The list dittoed the mimeographed Christmas letter she had mailed me. "Well, I guess, huh. that your life in California's pretty

wild, isn't it?" she said.

When you go back, almost no one will want to know what you really do, what it's really like, where you've gone, where you left them to go. You left them. You broke it up.

Remember too: they're afraid they are missing something. What's out there. They don't want to know what it is. Once you believe there's something, or someone, beyond Eden, Eden is already lost. They don't want

have to go. So they will not ask.
When Arlene and I parted, that first afternoon, she hugged me lightly, tenuorsly, held me at a distance, as if I were a sick person and she might catch

Remember, going back: you said something was missing. You said there has to be more. Friends, even acquaintances, will

tell you what normally they keep to themselves. They know you'll go away again. Leah, in her early fiftie: had been widowed ten years before Last year, she remarried. Over break-

"He hits me. And he's taken my money. All of it." Tears squeezed out and she bit her lip. "I don't know," she said. "what to do."

Roger, standing by the bank while rain began to fall, talked to me rapidly, as if I were a spy sent to town to carry his message to the outside world. "I want to leave my wife," he said. "I no longer love Alice. But I feel guilty.

She hasn't done anything."

Three men I knew whose livelihood depended on crops told me they were worried about the corn. "It wasn't even ankle-high by Fourth of July."

But I knew, from living there, they would not tell each other.

o it is with returning. In the two years, or ten, or one month you've been gone, you month you've been gone, you have changed. Falling over, bumping into, trying to find, wringing the last drop of grief from your vesterdays. you find how much and how little you have changed. You ask yourself. standing on old ground, who you are now. Circling back, you are asking the



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past to tell you. But none of them not the people, not even the place — ever will.

The last night I was in town Don took us all out on the river. We lit a fire on the narrow inlet where, in February, we once cooked mushrooms over a bonfire blazing on top of snow. We sang, we drank until we were unsteady. We talked. Before we doused

the fire we stood - a dozen of us holding hands around the circle of rocks that held wood and flame, crackling in the chilly and swift off-river breeze. "Please celebrate me home." I thought as a song in myself. "It's time I found myself, totally surrounded in your circles. . . . Play me one more song that I'll always remember, that I all alone, that I can sing me home.

We circled idly, swayed around the campfire. I had one hand around Don's waist, up under his jacket, and the

other on Arlene's shoulder. Sparks flew up from the vet wood. The paper cups we'd tossed were burning, turning blue in the flame. I looked around. Flames lit the faces. Eyes met across the circle. I smiled into faces opened up by liquor and cool air and fire and long. complex, unspoken knowledge of one another and one another's company. For the first time no one was smiling back at me. Two years ago three, Don would have winked. Someone would have invited me to lunch Another would have told me.

"I have a book for you." Not now They were smiling at each other. They would be there, together, Monday morning, downtown, at a dance class, at the clinic, over at the school. Ther on Monday night, they'd swim laps at the pool and then sit in the Jacuzzi and

I wouldn't be there. I'd be driving back from the airport. The taxi driver would point out the flute player and the circling dancers. He would say about them, 'They all jus' lookin' for their

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\$95 MILLION IS ONLY THE BEGINNING

1. THERE IS NO LID ON THE CONSTRUCTION COSTS OF THE PROPOSED CONVERTION

The politicians are asking for a blank check. They want an ADVISORY VOTE which doesn't specify how much the proposed convention center would cost and doesn't set a limit on the cost overruns. No wonder that the cost of the facility appears nowhere in pro-convention-center advertisements. Even the last convention center proposal—the project rejected by voters in 1981—set a \$224-million cap on the amount fo

Harper's September 1983 "By the time it is completed in 1985 or so, the New York convention center will almost certainly have cost \$500 million to build. It was first proposed in 1970 as a \$100 million facility."

2. THE CITY WILL LOSE MILLIONS OPERATING THE CENTER.

The only thing or that is both the proposed convention center is the amount the city would-like in operatin should be in the proposed convention center is the amount the city would-like in operating. It Proposents say I through Job or string of highly optimistic assumptions. Projected average labor costs, for a string of highly optimistic assumptions. Projected average labor costs, for convention and Performing Arts Center in downtown San Diego already bases its current 1983 osts on \$29,750 per employee, including benefits and overhead. The much more likely loss figure for this center is between \$50 and \$60 million over the next 20 years.

The convention center backers also assume rankin and stackly growth. The convention center backers also assume center is between \$50 and \$60 million own the next 20 years.

And yet, the number of convention centers is increasing across the convention mumber of convention centers backers are feet of convention that the properties of the properties of the properties of the convention of the properties of th



3. THESE LOSSES WILL NOT BE MADE UP BY THE TRANSIENT OCCUPANCY TAX

The politicians claim that any operating losses will be offset by increases in "tourist" taxes, yet their own optimistic reports project an increase in "tourist" taxes, yet their own optimistic reports project an increase in the Transient Cocupancy Tax of 31 million a yest 19 1989. By statute one-half of any Transient Occupancy Tax must go into promotion and covertising of the tourist industry, so it's very unlikely that this 31 million extension are more than an illusion. This hoped for windfall, even if it does come, will not cover the \$53-50 million operating to.

4. YOU'LL END UP PAYING FOR THE LOSSES - IN INCREASED TAXES OR REDUCED

There is absolutely no language in the convention center proposal that guarantees that the city won't be liable when it sustains operating losses. A mere statement that the losses are to be paid out of Transient. A mere statement that the losses are to be paid out of Transient. Younds to pay losses, aside from attempting to increase the room tax for hotels and pay losses, aside from attempting to increase the room tax for hotels and motels or trying to float a bond, will be translers from the general fund. This means either increased taxes on the public or cuts in fire, police, library, street maintenance, and other already-trained services. In addition, because the publicly-funded convention certer falls within the downtown redwellopment zone. The center and its adjacent hotels supplying police, fire, and other city services will be shifted to the rest of the taxpayers.

5. YOU'LL ALSO PAY FOR THE PERMANENT LOSS OF PUBLIC ACCESS AND VIEWS OF THE

The city is proposing at lease a huge waterfront structure with the square flowing of three Sim Diego Sports Agense (250,000 square feet) reports admit that 100,000 out of the 250,000 total square feet will only bring an additional three conventions annually). And thus, San Diegans will not only lose access and views for themselves and other non-convention tourists, they will sacrifice the chance to lease this valuable waterfront property at competitive rates.

THE TRIBUNE "Although the buildings will block some view of the waterfront, architect Frank Hope said the new construction will p. vide an interesting view of the buildings themselves."

6. LET PRIVATE ENTERPRISE BUILD IT.

and jobs at no risk to the public, and it would keep San Diego government out of the tricky business of making a convention center pay for itself,

VOTE NO ON PROPOSITION A



Forget Charles Darwin and DNA and everything else you've learned about the way we are. Meet Rupert Sheldrake and his cosmic transmissions from the past.

THE BIG GANG THEORY

ir Isaac Newton 300 years ago consistence the universe as a meticulously constructed clock ruled by rigidly mechanistic laws. The materialistic age of science was born. Mainstream science never has strayed far from that metaphor, convincing itself that the few renegades, such as Carl Jung and the parapsychologists, were hardly worth refuting.

Rupert Sheldrake is an English scientist with a metaphor of his own, a metaphor that delivers to orthodox science the most far-reaching challenge it has received in a long time. If this mild-mannered, polite, yet determined forty-year-old biochemist is right, we may come to see our universe not as a clock but as a cosmic signal transmitted through space and time.

Two years ago Sheldrake's book, A Noscience of Life: The Hypothesis of Formative Consation (Los Angeles: 1): Barcher), theorized that a transcendent principle guides matter to its characteristic physical shape. That he saw this principle as outside physical laws was settentific herey enough, but

what really attracted attention was his provocative implication that animals une in to the experience of their predecessors. Discussion of the theory is slowly seeping into American scientific circles, spurred in part by his two-month visit to Southern California earlier this summer. He addressed Claremont College theology classes, as well as a host of other "new age" groups in the area. One of these latter groups, met in Ojai, where I recently

so far the debate over Sheldrake's idea has raged most strongly in idea has raged most strongly in Europe. In England, the two leading scientific magazines have taken diametrically opposing stands. Nature ran a now-famous editorial damming it (the heading was 'A Book for Burning?') while New Scientist has entirely of the best experimental test of the theory. It has been discussed extensively in The Dimes of London and on the BBC.

By Jim Seale

A New Science of Life was one book Sheldrake's fellow scientists could not ignone. First of all, it was no flashy "new age" to me for the mass market, and Sheldrake could not be accused of committing head of popularizing science. With endless footnoies and dry documentation, it was an appropriately rocky read for the lay person. Second, here was anypothesis that did not pose the difficulties found in esoteric fields such as parapyerhology. Sheldrake's such as parapyerhology. Sheldrake is Nobel prize-caliber eredentials. By training. Sheldrake was one of the bcys: an honors degree in blochemistry from Cambridge (1963), studies in philosophy and the history of science at Harvard (1964-65), a doctorate in hochemistry from Cambridge, where he dischanged in the second studies in brochemistry form Cambridge, where he discount in the second studies in brochemistry form Cambridge, where he discount in the second studies in brochemistry forces studies in brochemistry forces as studies.

ough he wrote the book after he

left the academic world to do research at an agricultural institute in India, Sheldrake had begun formulating in his head as early as his college years his Theory of Formative Causation: that all forms of life derive their structure not from DNA or known physical causes but from the influence of past forms. Sheldrake called this influence the morphogenetic fields.

Life forms come under the influence of morphogenetic fields through a phenomenon called morphic resonance, a kind of "tuning in" to past forms.

Thus a stalk of corn takes up its characteristic shape and form not because its DNA commands it but because the sample of all the corn stalks, that preceded it is in the morphogenetic fields to guide it. Shelfarke describes the process as "a kind of connective memory between species to which all members contribute and from which all members dear wound."

all members draw upon."

He believes there is a hierarchy of morphogenetic fields. For the human organism there would be a field that guides the development of cells, another field over that one for individual tissues such as the heart and liver, one over that for the human body as waole, and an umbrella morphogenetic field over all of them for all life forms.

forms.

Taking this idea further, Sheldrake also theorizes the existence of morphogenetic fields influencing (though not controlling) behavior and thought. Once a species picks up a particular habit or idea, it becomes part of the morphogenetic field. Therefore, it becomes easier for later generations to come learn it if circumstances of environment cause them to tune in to that part of the field.

The morphogenetic field of a spe-

cies is not carved in stone: it is constantly evolving. The more members of a species incarnate a certain behavior, and the more often they do it, the stronger its influence in the field. If the behavior continues long enough, it becomes so imbedded in the field as to become untaught instinct. What comes to mird here are phenomena that have always intrigued anthropologists, such as similar ideas running through all religions or cultures or the appearance of similar inventions independently developed. Sheldrake believes such historically recent skills as riding a bicycle or operating a computer would become near-instinctive activities in the future, something later generations perhaps will learn quickly without being taken through all the steps

being taken through all the steps.
When Sheldrake began looking for
evidence of such an idea, he began
plowing through the voluminous literature on animal behavior tested in labs.
He knew that if he were correct, a rat
learning a trick in a lab in one part of
the world should make it easier for
another of the same species to learn the
same trick in another.

"I was a bit worried at first, because it seemed to me that if my idea was true, it should have been noticed already," be said. And he almost gave up on the idea before realizing the evidence might be there but no one had recognized it. He eventually came upon a series of experiments begun in 1920 at Harvard by a W. McDougall, who was trying to prove a hypothesis somewhat different from Sheldrake's that knowledge was passed from parents to children genetically. McDougall put his thirty-two generations of white rats through an exercise that placed each rat in a tub of water. Escape was through one of two gangways. One brightly lit path gave an

electric shock, and a dimly lit one did not. The first generations of rats learned very slowly, with an average of fitty-six mistakes per rat, but their descendants made fewer and fewer mistakes with each generation, and the last groups tested averaged twenty mistakes. The same learning curve appeared for descendants of the slowestlearning rats as well as the smart ones, and nany of the rats of the later generations demonstrated more caution and hesitation in their actions. Some kind of untaught knowledge seemed to be

Sheldrake said, "This was a dramatic increase in the rate of learning. McDougall's critics couldn't fault him, because he'd answered all their criticisms as he went along. So there was nothing but for his critics to try and do it again, and show that it didn't work."

he first was a Scottish critic of McDougall's named F.A.E.

Crew, who tested eighteen generations of white rats with the idensical task. Interestingly enough, and quite puzzling to both Crew and McDougall. Crew's first generation made an average of only about twenty-five errors — almost the same amount as McDougall's latest generations. Many of the rats, in fact, made he right choice the first time. Crew claimed this refuted McDougall because he didn't get the same learning curve, though McDougall countered that one couldn't expect a marked improvement with each generation when the first rats made so few errors to begin with. Of course, the idea that Crew's rats somehow learned from McDougall's rats never occurred to either of them. Because nothing here second to fit into anybody's hypoth-

esis, the results were shelved away.

Later, an Australian group took up the torch again and studied fifty-four generations of rats of a slightly different breed in a somewhat modified experiment. The rats there started off with more errors than Crew's — about eighty or ninety — but later generations also made fewer and fewer mistakes.

"So whatever the effect was," Sheldrake said, "it wasn't due to heredity through the genes because it seemed to affect all rats." Sheldrake found similar results in pigeon behavior experiments by B. F. Skinner. Sheldrake's Theory of Formative

Sheldrake's Theory of Formative Causation does not so much cancel out all the research done in chemistry, biology, and evolution as it casts it in an entirely different light. Because the hypothesis holds that living organisms develop the way they do as a result of information stored in evorphogenetic fields. Sheldrake runs squarely into the widely held belief that DNA is the blueprint for each organism.

olucprint for each organism. Science would seem to have this one nailed down shut. The DNA stalk is being mapped in ever greater detail, with scientists pinpointing the spots that they believe determine physical characteristics. Yet a biologist will be the first to admit that no on hea a clue as to how the microscopic DNA develops an organism into an elephant instead of an ear of corn. And Sheli-drake in his book raises questions as big as the ones already answered about DNA. For one, since the DNA in each organism's cell is identical, how does it develop a multitude of different and complex organs such as the heart and liver in one body?

Sheldrake's answer is that DNA and its genes may act as a tool in carrying

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- There are no residence or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like. Employees and regular freelance contributors to the Reader are not eligible.
- 4. Judging will be done by the Reader editorial staff
- The Reader assumes no responsibility for loss of entries and will not return manuscripts.
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THEORY

fields, or possibly may be an inde-pendent influence modifying its effects. To explain it all, he uses the analogy of a television set. "If you consider a television pic-

ture, several things must be in evi-dence." he said, "First, the TV set has to have a supply of energy and be plugged in. Second, the set has to have the right components, such as copper wires, transistors, and so on. Third they have to be connected the right way. Fourth, it has to be tuned in to transmissions that are coming through the invisible electromagnetic fields from the transmission station.

"Now take somebody from another world who's intelligent but doesn't understand how a TV set works. He sees those pictures, and he might con-clude what children sometimes conclude: There are little people inside the set whose shadows are being thrown

You look inside and find no little "You look inside and find no little people. You preserve the theory by saying these little people are very small and can't be seen by the naked eye, or they arose through complicated interactions among the parts of the set in a process that is not fully

"Now, if you held that theory, and as an experiment you cut out some condensers and wires and change them, you might get completely dif-ferent pictures — because you're tuned into a different channel. You might conclude this condenser codes for this particular set of pictures, that they're coded inside the parts and their

"So someone comes along and says, 'This is very plausible, but really these things are coming through transmissions from hundreds of miles away, there are real people, hundreds of miles away. These transmissions are invisible, reaching the set through the air. You can't see or touch them, because it's an invisible field, but they're there, and that's what's getting you

"And then the scientist who be-lieves the pictures are created inside the set would test the theory by weighing the set switched off, then switched on, and see that it weighed exactly the same. Nothing's coming through to that set, because if it is it must have weight. Furthermore, if one takes bits of the inner parts away one gets a different picture

'That is exactly the position of modern mechanistic biology. It has come to understand a great deal about the chemistry of the components, and structure through the electron microscope. The scientist can describe their connections and where they're connected, and some of the ways they interact chemically and electrically

"But of course they ignore any idea of the morphogenetic fields, the in-visible influences coming into organvision intuences coming imo ogani-isms at the same time. This also helps explain how morphogenetic fields and genes can have a role in heredity. Some genetic changes may give rise to changes in protein structure, such as different enzymes, and it might have subtle effects on the reception of these morphogenetic fields. Just as subtle changes inside a TV set will give you distorted pictures, all sorts of distortions are possible within the field of

"The mechanistic biologists have created this precise body of knowledge, and to anything not explained by it, they simply say, 'We don't under stand it yet.' They issue promissory notes against the future,' Sheldrake

e assigns the same kind of sec-ondary role to another cornerstone of the modern biologist's

Darwinian evolution and natural selection, believing natural selection may channel or modify the influence of morphogenetic fields. In his book, Sheldrake reintroduces findings by others that challenge Darwin. He points out that natural selection does not explain the power of some organisms to regulate their development. Experiments have shown that if one of the cells of a sea urchin embryo is removed at the two-celled stage, the remaining cell does not die or give rise to a half sea urchin, but to a small, complete sea urchin. Fusing two sea urchin embryos results in the de-velopment of one large sea urchin.

Natural selection also seems to lose ground in experiments showing how some organisms can regenerate re-moved or damaged structures. Scien-tists have surgically removed the lens of a newt's eye, a kind of mutilation that is quite unlikely to have occurred accidentally in nature, to find that a new lens always regenerated from the edge of the creature's iris.

Then how does traditional Darwin Then how does traditional Darwin-ian evolution fit into the Sheldrakian thesis? Quite neatly, for Sheldrake, but not without another metaphor. Imagine the life of any creature as an earthen pathway. Most creatures, a bird for example, have a fixed, narrow

pathway. On its path it will be hatched from an egg. learn to fly in a fixed way

gather food in a fairly fixed way, be impregnated at the end of a fixed mating ritual, lay eggs, and eventually die.

'My theory suggests that left to their own devices, habits would prove abso-

lutely dominant. That creature's pathway would become deeper and deeper, with no divergence or broadening of its narrow path.

Yet all species became what they were by diverging from an earlier nar-row path, since evidence clearly shows creatures have evolved from simpler

Imagine that a hypothetical bird's path became blocked somehow. "Say the bird was somehow chased into the end of a dark cave where it can't see, or maybe a random genetic mutation has occurred and it is born blind. Now the bird is in total darkness, yet its normal behavior, its normal pathway, depends on being able to see.

"So its narrow pathway is blocked It then could chirp pathetically and soon die, which is what would happen most often. But it is a possibility that while it's chirping pathetically, these chirps in the cave are bouncing back from things around it. And through some kind of creative leap, the bird realizes this, and it develops a sort of

realizes this, and it develops a sort of echolocation system—like bats have.

"Now if that happens, not only might it be able to get around, it might be able to get around, it might be able to get around. That would be an advantage. So you'd have other birds can't get around. That would be an advantage. So you'd have of habits through echolocation. New mating and nesting habits. So a whole new pathway has diverged from the normal pathway. When a habit or pathway is blocked, you get a new species. And there is a species of bird way. species. And there is a species of bird called the cave swift, which lives just

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THEORY

like this in dark caves along with

For a Darwinist, the evolution to the cave swift comes after those members of the species with the physical capacity to use echolocation live to produce offspring with the ability. For Sheldrake, the evolution comes slowly as the capacity to use echolocation becomes a part of the species morphogenetic field.

Sheldrake admits that Formative Causation is a conservative principle, making life appear to be little more than a habit. But given its implications, it is probably the first real message of hope introduced in our generation by a scientist with credentials.

If he's right, biological determinism

takes a back seat to the idea that the highest species can define or continu-ally redefine itself by every action it takes. The human species, of course, has the broadest pathway of all in the Sheldrakian system - a pathway the width of the horizon. Between birth and death there are many variations to be lived out, many ways of courtship, food gathering, child rearing, and playing. It became so broad because sometimes consciously, sometimes

unconsciously — our species chose not to stick to a narrow one. Sheldrake even notes that some human behavior has consciously transcended any path. 'That's the behavior of saints and

If this broadening is a great blessing for the human species, like all bless ings it is also a great curse. With so many variations of living latent in man's behavioral morphogenetic field,

no one variation automatically exerts a strong pull anymore. The echoes of instinct become ever fainter, leaving the human species to rely more on consciousness. Maybe all the words we have to define that indefinable modern feeling - angst, ennui, alienation, what have you - describe the inner state of an organism receiving few transmissions from its behavioral morphogenetic field. However, that field is still there, ac-

cording to Sheldrake, and it contains

every idea, feeling, and tendency to action mankind has ever experienced And since most of man's time on earth has been spent on a path that has almost always included aggression and war, these frequencies can easily be tuned in to if the choice is so made. (One of Sheldrake's most provocative conclusions is that a species may die. but its morphogenetic field, being be-yond time and space, does not. "I think even the fields of extinct dino-saurs should still be around, though there's nothing to tune in to them at present. It's rather like all the TV sets for them being smashed, but the transmissions are still going on.")

What comes to mind is an image of people running around at night holding pagan rituals they read out of books, calling up the Mother Goddess on a or chanting third-century Gnostic formulas in their living rooms Without perhaps knowing exactly what they are after, they are trying to tune in to a particular ancient fre-quency. Maybe to some people they look silly, but if Sheldrake is right, a this point in our development it's prob ably better to choose your channel than unconsciously let a channel choose you. Sheldrake believes a very spe-cifically focused tuning effort (with a ven tap into memories of individuals

Sheldrake himself refuses to philosophize about his theory, but he does believe there is a philosophize about his theory, but he does believe there is a vast reservoir of past actions, ideas, and emotions that can be tuned in with ome precision through ritual or initi-'As soon as one starts to do something, then they'll tune in through doing it. When one jumps on a bicycle for the first time and starts moving the feet, they'll start picking it up fast because they'll tune in to the field of

His theory has made him the object of scorn and ridicule in many circles, which he fends off with a combination of scientific evidence and his dry British wit. "My colleagues back in England simply think I'm quite mad. And if I'm sitting by them and say, 'I've got to make a telephone call,' they'll say, 'Oh, why not just use mor-

Much of the ridicule is centered on the fact that Sheldrake cannot say where these hypothesized morpho-genetic fields might exist, except that they must exist in some unknown time-space dimension. "I don't think it's necessary to say somewhere up in kind of storage space. I don't pretend this is easy to conceive, but even regular theories aren't easy to conceive. If this is true, we'll simply have to think of time and space in a different way."

of time and space in a different way.

Obviously such a hypothesis is
made by a man who probably has
given at least passing thought to a
metaphysical reality. And Sheldrake
will tell you, if asked, that he is a
Christian who believes in God. In fact, A New Science of Life was written dur-ing a year and a half he spent at a

Christian ashram in India. But he re fuses as a scientist to speak about God or the source of his morphogenetic fields. "I just want to make clear where the scientific part leaves off and where the matter of personal intuition begins. I don't want to get them mixed up. Secondly, it's a question of tactics. If I make people feel they've got to accept God along with this hypothesis, then you're asking people to accept a metaphysical view. And I think that's unfair. One can never compel people to accept a metaphysical view on the basis of reality."

On some levels, Sheldrake's Forma tive Causation hooks neatly into the "collective unconscious" and "archetypes" of Jung, the "cosmic evolu-tion" of paleontologist-philosopher Teilhard de Chardin, and many parapsychological findings. And many "new age" types, such as astral pro-jectionists, crystal healers, past-life re-gressionists, and the like, have come running from all directions to touch his garments. Sheldrake is finding himself a magnet for almost anyone looking for a prominent scientist whose hypothesis implies a nonphysical real-ity. He's willing to present his idea right now to anyone who will listen, but he has no interest in becoming anybody's guru and takes pains to project an image his scientific col-leagues will find dignified. At one seminar he addressed during his Southern California visit, a photogra-pher for a French magazine wanted to stage an arty shot of Sheldrake being thrown in the air on a blanket. He backed out, telling the photographer, "I have to be careful, because, you see, there are people who really want to damn me, and my hard-nosed mechanistic colleagues would find that

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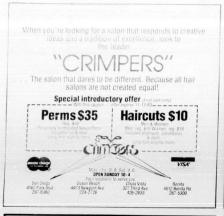
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THEORY

'I don't think most innovation in the history of science has taken place field for his morphogenetic fields.





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Ciao Lines



ELEANOR WIDMER

The Restaurant: Ciao Bella The Location: 1409 Fourth Avenue

Type of Food: Italian/California cuisine Price Range: Dinner: à la carte items, \$2,45 to \$7.50; entrées, \$8.95 to

Hours: Closed Sundays and Monday evenings, Lunch: Monday through Friday, 11:30 a.m. to 3:00 p.m. Dinner: Tuesday through Saturday, 5:00 p.m. to 9:00 p.m.

Restaurants, especially in California, ave become glamour enterprises, and it is not uncommon to find at their helm energetic and creative people who will admit that having a restaurant is "one of my dreams." Or, as my own son told me, "A restaurant is pure theater." Therefore, I wasn't surprised to discover that the young woman who owned Ciao Bella (pronounced "chow bella") had produced a

future. She would also like to dot the horizon with her Ciao Bella restaurants

At its current site we have an example of her creative vision. Against one white wall the name of the restaurant is spelled out in neon script, and against another is a single large painting of a woman done by a local artist, Ellen Irvine. To be sure, every wall could be populated by pictures, but that is not the owner's intention. She wants one painting and only one to dominate the room. The tables are very small and covered with white cloths, the walls are white, the floors black and white. There's also patio space, small but charming, and the

pano space, small out charming, and mare used for serving is open to view.

Until last week, the restaurant served meals Monday to Friday only, and the top dinner price was \$6.95. By the time this review is out, dinners will be available Tuesday through Saturday and the top din-ner price will be \$10.95. The latter price is not exorbitant; still, I'm sorry about the not exorottant, still, I in sorry about the price change. One of the aspects that con-tributed to our gaiety on the night we vis-ited was the fact that we could have entrees film and wanted to own a racehorse in the for as low as \$5.50. The increase in price

means that a salad will be added to the entree, but a half order of salad was only about \$1.30, so that the dinner that cost \$6.80 will now cost \$8.95. The difference in terms of money is only two dollars. Psychologically, it's immense. When you're digging into your lasagna made from spinach pasta and you know it's going to cost you \$5.50, you think, "We need a dozen such places in town. This is need a dozen such places in town. This is great. Low cost, light, tasty lasagna that's cheaper than one of those gourmet take-outs, and a congenial, friendly atmos-phere. "But at \$8.95, you are inclined to think, "The service is slow, the portions are small, and even if I fill up on bread, this serving of pasta will cost me almost ten bucks with text and tio."

bucks with tax and tip."

Ciao Bella is a delightful spot with palatable food. But we can't deny that price has a great deal to do with our assessment of "charm." We are all inclined to be charitable as well as enthusiastic when low cost is combined with congenial atmosphere. But we tend to be more critical of the dish we once touted as soon as the prices are raised. To be fair, the better restaurants in town charge as much for an appetizer as Ciao Bella was charging for an entree. Yet the low cost was part of the temptation and affure of Ciao Bella, beause what San Diego needs now and

forever are good, inexpensive restaurants. As its name implies, Ciao Bella serves California cuisine, Italian style. The pasta is purchased at Assenti's Pasta on India Street, the sauces are light, and the menuoffers such diverse items as chicken breast stuffed with sun-dried California fruits, seafood ravioli cut in heart shapes, sea bass, and linguini with wild mushrooms. Eclectic? Of course. California cuisine couldn't exist without eclecticism. Since there were four of us, we could

Since there were four of us, we could sample almost every entrie on the menu. We had the chicken stuffed with dried fruit (56,75), scampi (56,95), sea bass with a basil cream sauce (56,95), and lasagna verit (55,50). I had a half order of pasta-primavera (mealtess with fresh garden vegetables), and my friends had half orders of homes salid. ders of house salad.

Of these dishes the two best proved to be the lasagna, which had excellent texture and flavor, and the chicken stuffed with California fruit. I had ordered the latter only because the restaurant had run out of linguini with wild mushrooms, but the chicken was a hit at our table. It is a naturally sweet dish, and if you have a large costs only five dollars.

party, this is a good entree to divide. Al-though the scampi and sea bass were tasty, they had been cooked a bit long. The sauce on the bass was delicate and delightful, but the fish itself tended to be dry. Our vegeta bles were snow peas with sesame seeds (what else?) and small boiled red-skinned potatoes. Very nice. As for the pasta primavera, its sauce contained tomatoes, though often this dish is served with an

Alfredo-type sauce.

Both the house salad and the bread get high marks. The butter came to our table in silver packets, but when I expressed dis may, the foil was removed and the butter was placed in a dish. This gesture im-pressed me, as it indicates attentiveness to the diner's wishes.

A word has to be said about the service.

It's felicitous but not effective. We finally received everything we had ordered, though hardly in the sequence we ex-pected. We wanted our wine immediately and got it during our salads; we waited an inordinate time, more than a half hour, between salads and entrees, and the bread arrived last, almost as an afterthought, when we were almost done eating. Everyone is so charming and there is such an air of improvisation to the service that you marvel when it all comes out right. Some friends of mine entered Ciao Bella when we did, and when they left we were still anticipating our entrees. Since the dinner was our evening's entertainment, we tolerated the wait with much laughter and good spirits. If, however, we'd had to be on time for theater or concert, our tolca-ance would not have been as great. Would I return to Ciao Bella? I would,

but I'd opt for the least expensive entrees (which happend to be the best prepared on the night that we visited) or the half orders of a variety of pastas and salads. The des serts, at \$2.95 each, are not distinguished.

hart and Company the other Saturday (527 First Street, Encimias, 436,5930). Rine-hart and Company serves lunch Friday, Saturday, and Sanday only, but since it is first served at 10:00 a.m. and is available until 2:00 p.m., it may be regarded as brunch Omelets, such as brie, avocado, and bacon, are four dollars, as is walnut cial, which may be fish. It's served with an excellent soup (take the soup instead of the salad), vegetables, and bread and butter. It

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Have a Heart



JEFF SMITH

Last week an old adage proved once again why such things persist. Possibly because they're true. People say the best advertising for a good play is not in full-page ads or in the thoughtful assessments of theater critics. No, the best advertising. they say, is word of mouth. Someone en-joys a production and tells a few friends. They see it, and a chain letter of approval results. Were it not for this process, The Fantasticks would never have made it to Broadway in the early Sixties. New York Times critic Brooks Atkinson — may he and his admirable probity rest in peace — heard about the musical from several tnisted sources and went to take a look. He "discovered" the play — and Off Broadway at the same time. A similar network of

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fervid urgings led to my seeing The Ar-tichoke last week at the San Dieguito Little Theatre. Linda told me a cynical friend of hers saw it and loved it. So did Randy. And Connie. And Hank Valentine ordered me to see it, or else. So I did I liked it a lot. Spread the word.

The comedy-drama by Joanna M. Glass concerns the worst-kept secret on the Sas-katchewan prairie. Everyone knows about the odd living arrangement at Walter Mar-ion's 500-acre farm, especially the town gossips in nearby Ragland, where Walter goes once a month to "relieve" himself in smokehouse. And has for the last fourteen smocenouse. And has for the last fourtees years. They know that Walter's wife Mar-garet, daughter of Ragland's mayor, is du-tiful. Or, as Jake and Archie (neighbors who comb stacks of newspapers for juicy scandals) would say, Margaret performs

only wears that gold ring because she's used to the way it feels. And they also know that Walter's fourteen-year-old daughter Lily Agnes, who reads Emily Post all day and wears a hat to keep a lid on her feelings, isn't Margaret's daughter Even Lily Agnes knows this. But if seem-

even Lify Agnes knows this. But it seemingly all of Saskatchewan is aware of these things and has known about them for years, why hasn't anything been done about it?

Margaret explains: "There's a splinter of time that passes when you either resolve something or you don't. If you don't, the something or you don't. If you don't, the splinter becomes a great big wedge. "That splinter happened shortly before she was married. Walter reasoned that, because marriage would convert his manly gallop into a trot, he should have one last fling. Which he did, with a "water witch," as woman who carried a magical stick around that could droop over the site of subterra-nean wells. When Walter was married, she disappeared. Nine months later, a laundry basket appeared on the porch. In it was an basket appeared on the porch. In it was an infant and a note. The child must have been the water witch's, everyone was sure, since her mark was at the bottom of the note. Margaret chose to raise and love the infant, in Walter's home, but declared she was finished with her husband. Now, fourteen years later, a wedge divides their farm, and cousin Gibson is coming to pay

tarm, and cousin Glisson is coming to pay an extended visit.

The Artichole is a rough-edged, at times unpolished, gen of a play, an ersatz cross between Sam Shepard's Buried Child and Garrison Keillor's Paritie Home Companion radio show. The drama is funny, engaging, literate, and complex—at times too much so for its materials. It is also down-home and, like Keillor's show, refreshingly un-hip, Glass's characters have no epic ambitions or citified compulsion to maintain appearances. Instead, they concern themselves with the details and events of their work—the eastend selection of planting and harvesting. seasonal cycles of planting and harvesting. They also behave like reporters, though, news freaks who crave the latest word, however trivial, on all the life around them. The contents of a postcard, or the them. The contents of a postcard, or the size of a birthdug vake, can give them hours of new, exciting material. They spin their tales not only for curiousity's sake but also to take their minds away from the daily hardship of the prairle. And thus the arrival of Gibson — a university professor whom Margaret's grandfather adopted years ago — promises some brand-new information for them to dig up, inspect, savor, and judge, because Gibson, as

Not even close, either by country stan not even close, cluser by country stain-dards or by his. A fragile, skittish, sad-eyed man, Gibson was born about eight cen-turies too late. Of all the occupations in recorded history, only the life of a clois tered medieval monk would have suited his too finely tuned sensitivity. Some people wouldn't harm a flea. To Gibson, the mere thought of fleas being harmed can cloud his heart with anguish. Gibson has an unmodern disease — Weltschmerz. a sadness over the world's evils - and a sadness over the world's evils — and wherever he goes, Gibson complains, he finds "too much life." His own has been spent, ostrichlike, in books. He has a Ph.D. to show for it, and a modest reputa-tion as an Alexander Pope scholar, but little else, except for a crisis of confidence in his chosen path. On the surface, his diltermaking postpaonical. He and 'tockied for dilemma is pedagogical. He can't decide if students hate his subject because the eighteenth-century poet is boring and ir-relevant or because most of them simply can't read. But the dilemma is deeper than that. Gibson is a misfit, an exile, and, as

that. Gibson is a mistlt, an exite, and, as Margaret's grandfather says, he "has an intimate acquaintance with sorrow." The sophomoric, shopworn metaphor in the play's title, one of the characters says, applied to Gibson — something about ec-centric vegetables requiring patience — but it's blither. Once he arrives at the farm, Gibson becomes an unintertional catalyst. Gibson becomes an unintentional catalysts for a strange, surprising, often quite fumy series of logically unfolding events. On the minus sice, Claus's play moves too leisurely in spots (she shares her characters' gift for gab) and it has two scenes that could benefit from better climaxes. But these defects are minor. Along with her fine ear for dialogue and her ability to create vivid, touching characters and subtentially the control of Gibson becomes an unintentional catalyst and the appearance of a woeful, practically helpless being from the far side of the universe (or of time) — and in the terrific ways she has melded these elements to gether. Her attempt to link only Gibson with the play's title is misleading. The Artichoke is about mortal combat in families, an intense pride of biblical proof the characters have peeled successfully through fourteen-year accumulations of scalelike leaves.

Given the strange circumstances of its situation and the delicate textures neces-

sary to make it work, The Artichoke asks



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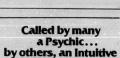




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for a production that will walk a narrow path. If it leans too far in one direction, the production could become a freak show with the Marion family mere gothic weird-oes. Too far in the other, and it would plunge headlong into that dreaded locale: Maudlin City (thereby making Gibson's uncommon malaise seem silly). At the San Dieguito Little Theatre, director Alan Craig DiBona has done a fine job of avoiding these extremes. Some of his actors lack polish, but DiBona's direction is consis-tently solid. Aside from blending a cast of varying skills into a reasonably cohesive unit, DiBona's major accomplishment is the primitive atmosphere he has created a world apart from the one we inhabit. This oduction has the feel of a place where

few. It is also a place where folks will talk at length about anything but will rarely fuss about what is most important in their

Robert Earl's set and the lighting de signs of William Bruce make excellent contributions to this atmosphere. Repre-senting the interior of the Marion home (plus the newspaper-strewn quarters of gadflies Jake and Archie), Earl's cozy set mirrors the play's thematic extremes. A black, cast-iron stove, sturdy furniture flannel shirts hanging around, rows of pickled things in jars — all of the numer-ous realistic details give the place a livedin quality. And the set also has a surrealis in quality. And the set also has a surreans-tic look. There are no walls, just a wood-frame skeleton, through which the eye is encouraged to enjoy Bruce's lighting effects - a keeper collection of roseate Canadian sunsets — on the scrim. Along with Donna Elman's costumes — clothes apparently bought mail-order, and many cars ago — these technical elements have ffectively re-created a believable slice of Saskatchewan, next door to the Del Mar Racetrack.

DiBona's cast is uneven — some miss lines, and their timing could be sharper in places - but never in ways that disrupt for very long. As Jake and Archie, the neighborhood snoops who narrate the drama, Duane Bowen and John Franklin Thomas help to establish the plain-folks tione of the production. Jack Pritchard gives Walter Marion an external layering of aging machismo, double standards and all, beneath which is a more rounded be-

similar quality. Initially dispassionate, with a heart too long untended, Holshue's character gains dimensions with each new cene. Both Pritchard and Holshue make Valter and Margaret's possibly worldrecord marital hiatos surprisingly credible and funny at the same time. And actor Frank Schuld scompelling portrayal of the reality-ravaged Gibson is alone worth a

trip to North County.

Early in *The Artichoke*, a character says, "There is no way to hide a divided house." Thanks to word-of-mouth theater reviews, there is also no way to hide a good production. The San Dieguito Little Theatre has one, which will play through October 22. I say no more. Spread the



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JONATHAN SAVILLE

You still have a few more days (through October 16) to see the two plays currently being staged, in smashing productions, by outh Coast Repertory Theater in Costa Mesa. The plays are Peter Shaffer's Amadeus, the playwright's well-known study of Wolfgang Amadeus Mozari and his envious rival. Italian composer An-tonio Salieri; and Men's Singles by D. B. Gilles, a conversation play about three who meet regularly in the locker room of a tennis club. Though each of the scripts has its limitations, these are worthy, well crafted, and at times absorbdesign are of the distinguished caliber visitors to our Orange County neighbor have learned to expect.

Amadeus has the virtues and defects of Shaffer's other plays, notably Equas. The choice of theme is brilliant. Here the playchoice of theme is Pnillant. Here the play-wright is following in the footsteps of the Russian poet Alexander Pushkin, who in 1830 penned a short play. Mozart and Salieri, of immense psychological insight and formal grace. Pushkin was himself a genius of Mozart's stamp, and his identifi-cation with the here of his play creating one masterpiece after another, flawlessly and effortlessly — gives Mozart and Salieri the inwardness of a not uncritical self-portrait. A thoroughly classical writer. Pushkin observes the carefree and so-cially imperceptive Mozart and the tor-

mented, second-rate Salieri with equal objectivity and sympathy; he is as much in side Salieri, who was so unlike him, as he is inside Mozart, whom he resembled so closely in his creativity and (to a certain extent) in his character. The themes of - are thoroughly integrated into the action, much in the manner of the play wright's foremost teacher, William

Shakespeare.
Peter Shaffer's understanding of these themes is not inferior to Pushkin's, but in themes is not interior to Pushkin's, but in Amadeus (as in his other plays) he shows an inability — or perhaps it is a willful refusal — to fuse theme and action in the

while a participant in the action, at the same time stands outside it, describing, analyzing, and explicating. Shaffer's Salieri, like the psychiatrist in Equus. talks an awful lot, guiding the audience along to an understanding of the play's themes — a procedure which necessitates his being an incredibly self-conscious and articulate analyst of his own motives and actions. Unlike Shakespeare or Pushkin, Shaffer does not trust his audience to ge the point, so in Amadeus he must impose on his main character the dual role of envious musician and acute moral philosopher. a double burden a bit too great for the character (or anyone acting him) to bear. When events actually take place on stage Shaffer shows himself a master of theatri cality; but the proportion of telling to showing is unusually - and to some thea-

showing is unusually — and to some theatergoers irritatingly — high.

The emphasis on explicit analysis of character, action, motive, and theme also results in a certain externality in the treatment of both Mozart and Salieri: Shaffer's Mozart is given an excessive quantity of some traits the playwright has discerned in the historical Mozart, notably his social gaucheness, his propensity for scatologi-cal language (greatly overdone in this script), and his ambivalence toward his father. And Salieri is shown as knowing so much about himself that he often seems less like a character going through experi-ences than like a biographer explaining the subject of his book — or like playwright Shaffer himself, looking at Salieri from the outside and trying to make sense of his personality. Amadeus is consistently in-teresting, as any work by this intelligent playwright is bound to be; but in spite of the profundity and universality of its themes and the pathos of its characters' fates (Mozart's unhappy career and early death, Salieri's ineradicable recognition of his own mediocrity), it is not often authen

tically touching.

To say that a modern playwright is not Shakespeare or Pushkin, however, is scarcely to offer a pertinent criticism, and in any case Shaffer has created a stage work of compelling interest, and one which of competing interest, and one which offers wonderful opportunities for the actors in the two chief roles. In the South Coast Repertory production, Ron Boussom as Mozart and Dan Kern as Salieri grapple heroically with the prob-lems created by Shaffer's script: to make the childish, silly, raunchy, klutzy Mozart

also seem like the greatest composer in the stantly narrating and analyzing Salieri also eem like a real human being. Neither suc ceeds fully, but then, who could? Mr. Boussom does indeed give a vivid — indeed, a virtuosic — portrayal of Mozart the man, and if he does not quite convince us that this pathetic ninny was in fact a great genius, the fault is basically Peter Shaffer's, who, unlike Pushkin, cannot know from his own experience what being a great genius is like. Mr. Kern, similarly, loes most creditably in his role as narrator and analyst — as a projection of Peter Shaffer himself, in other words. He has an authoritative presence, a wonderfully res-onant voice, and superb diction; and if all of this does not quite add up to a believable human being, one must blame the script far more than this accomplished actor.

The initial productions of Amadeus ected by Peter Hall and designed by John Bury in an opulently spectacular, rococo manner. There were complicated record manner. There were complicated projectorial backdrops and projections, a gilded proscenium, a reflective floor, a "gleam and glitter," as the playwright

Costa Mesa, director John Allison and set designer Michael Devine have rethough the entire play, offering a production of great material simplicity and suggestive force. A more or less bare stage, a few movable, translucent, white hangings, richly expressive costumes by Martha Burke, a direct and logical style of blocking, a masterful treatment of crowds (who are made to seem much more numerous than they are), and the audience's imagination - these create the theatrical illusions the playwright is aiming at, throwing an even greater (because uncluttered) light on Mozart, Salieri, and Envy. This would be a production worth seeing for the sake of its staging, even if the play itself were not so

ntriguing.
In the same way, Men's Singles is worth seeing for the sake of its acting — which, within the limitations of contemporary naturalism, is simply breathtaking. Mr. Boussom and Mr. Kern, in the artificial. theatricalist atmosphere of Amadeus, are clearly actors, displaying a magisterial command of rhetoric (whether the rhetoric of the tongue or that of the body). In Men's Doyle, and Jeff Allin give the overwhelm impression of being not actors at all but very flesh and blood of the three pals who meet weekly to play tennis and to unburden their hearts. Paul Rudd, himself an gifted actor, directs this marvelous cast so as to enhance the impression they give us that we are looking and listening in on real life, and the set by Mark Donnelly and costumes by Kim Simons contribute deftly to the same effect.

As to the play, in its unpretentious and As to the play, in its unpretentious and resolutely unmelodramatic manner it celebrates male solidarity as an unshakable value in a world otherwise dominated by making money and breaking up with women. All three men have unsatisfactory relationships with their wives or girlfriends, and their conversations are desorted activities to their varying degrees. voted exclusively to their varying depressions and anxieties as these liaisons go on the rocks. Conversation is everything in a play like this one, so deeply influenced by play like this only. So deeply mineted by television (with all its strengths and weak-nesses); the actual action, carried out by the actors with unobtrusive yet impressive skill, consists almost entirely of getting

dressed and undressed before or after a game. What the amusing, naturalsounding, impeccably in character conversation conveys to us is the enduring quality of friendship, that bonding that makes life endurable by enabling us to help and be helped by others in the same fix

The warmth, tenderness, and essential goodness of the three friends, and of their friendship, are outlined perceptively and delicately in the script and given total life and conviction by the actors in this admir-able production of a good little play. Amadeus is all hardness, intelligence, and glitter, and it is about envy and hatred. Men's Singles, undoubtedly less significant a stage work, is above all welcome because it asserts something positive in because it asserts something positive in human relationships, and does so in a way which suggests that perfectly ordinary people are capable of offering each other this urpossessive and unmanipulative support and affection. It is encouraging— though nowadays increasingly rare— when theater can be true to reality and at the constrained that the thouse enters for the same time tell us that human nature, for all its vices and frailties, does have som merit after all.





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Citizen Zelig



DUNCAN SHEPHERD

To say that Woody Allen's Zelig is a small idea for a movie, around the size of one of his New Yorker pieces, is not to disparage it. Not yet. The aspiration to live up somehow to the prevailing ticket price or the available media hype has done more for all than for enoul, and certainly the for ill than for good, and certainly the movie that has bitten off more than it can chews. What's Up Tiger Lily?. Allen's

The idea in Zelig is somewhat in the same prankish nature as that of Tiger Lily, though it has even closer connections to Take the Money and Run, Allen's takeoff on documentary and semi-documentary crime films, complete with voice-over nar-ration and on-screen interviews with expert witnesses, and again one of his more amiable efforts. But the idea here, which calls for Allen the actor to be transplanted into actual newsreel footage and still photos alongside Babe Ruth, Jack Demp-scy. Eugene O'Neill, Adolf Hitler, et al.,

and which calls for Allen the director to counterfeit additional newsreel footage and still photos of that same era, is pursued much further in terms of cinematic technique, and much beyond the bounds of mere amiability. Lest Zelig sound at this point like little

more than the documentary counterpart of Dead Men Don't Wear Plaid, it should be said at once that Allen has not reined in any of his galloping intellectual pretensions of his galloping intellectual pretensions, has not, that is, retreated to an earlier and amiabler stage. Attesting to that, in part, is the bon ton presence of the likes of Susan Sontag, Bruno Bettelheim, Irving Howe, and Saul Bellow as on-screen interviewees, in clear mockery of the parade of "witnesses" in Warren Beatty's Reds. (Is the other break place in the second of the parade of the p Allen still bitter about Diane Keaton's defection to Beatty?) Attesting to it in even larger part, though, is the homage paid me director-writer-star to another) to Orson Welles's Citizen Kane, in whose famous newsreel facsimile we can discern the complete blueprint for the technical the complete observation for the technical experiment of Zelig. This debt is acknowl-edged openly enough in the Metrotone News segment in which the real William Randolph Hearst entertains the fictitious

The special effects in Zelig, if we can The special effects in Zeig, if we can remember to speak of special effects as something other than bug-eyed monsters, laser rays, and the gelatinous ooze that emanates from the one when punctured by the other, yield nothing to those in Kane. In sharp contrast to the often undisciplined fancifulness of special effects in the horror made it if a special to the contrast of the other contrast of the often made it if a special to the contrast of the other contra Jancifulness of special effects in the horror and sci-fi genres, these are conceived and executed within classical constraints, the authentic archive footage providing both a model and a measuring stick. It takes a special sort of audacity for a parodist to do away with his traditional safety net — the generalizing and dimming effects of memory — and to hold up the original directly alongside the imitation. Outside of the aforementioned *Dead Men Don't Wear* Plaid, no other example leaps to mind, and that other one offers far less to back up its show of audacity. Zelig backs up its own,

on the other hand, down to every last scratch on the emulsion, every sprocket jump, every halting pan, every faded gray, every crackle-and-pop on the soundtrack. And within the constraints, an amazing amount of variety is achieved, and the Kane blueprint greatly elaborated upon, through the different film stocks and expo-sures imitated. In view of all that and much else, it would not be overstating the case to note that all the real excitement in Zelig takes place precisely on the surface, and often on very restricted areas of that suroften on very restricted areas of that sur-face. Is this enough excitement for a whole movie? Very nearly, yes. More than in most movies, certainly. Maybe not quite,

our shortest major moviemakers (I refer to the shortness of the movies), one who has cinematic no-man's land between the ten-minute-maximum short and the minety-minute-minimum feature, that at eighty-three minutes (give or take) he has made Zelig too long. Parody is not a mode that holds up over great distances, or even middle distances, or anything but sprint distances. All good feature-length movie parodies are something else besides Gumshoe would not be so good a parody of the hard-boiled mystery movie if it were not also so good a mystery. This sets it conspicuously apart from Peeper, The Black Bird, the twice aforementioned Dead Men Don't Wear Plaid, and other Dead Men Dori; Wear Pland, and other pretenders. Me Brook's takeoffs on the Western and the Thirties horror film stop functioning as parody at some early point and function instead simply as comedy to; in the subsequent cases of his Hitchcock and silent-comedy takeoffs, do not so function. For pure parody, the J.T. Lamer credits sequence in The Big Chill goes about as far and as long as my detraction of TV private eyes could want. And consideration of the private eyes could want. And the properties of the private eyes could want. And the properties of the private eyes could want. And the properties of the private eyes could want. And the properties of the private eyes could want. And the properties of the private eyes could be an expected to the private eyes could want. And the properties of the private eyes could be a properties. The properties are the properties of the properties tary styles that Zelig is, may be all that the subject requires. Granted that the basic story material of

Zelig - with its concept of the ultimate conformist, a "human chameleon" able to shape himself physically to blend in with any group or individual - is Allen at his most inspired. Allen knowing what is good for him and what he himself is good for But the patchwork documentary fabric of newsreels, still photos, newspaper clip-pings, narration, and interviews proves to be not much good as a narrative device. Or maybe it's just that the narrative itself is not much good. In any case, interest often wanders, or hovers expectantly over that richly embroidered surface, all along the dogged chronological trek toward a schmaltzy Jerry Lewis moral: "Be your-self." The actual archive footage of Twen-It might be ungracious to say of one of

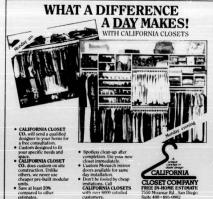
ties and Thirties night life, theatrical life, sporting life, political life, has pleaty of interest of its own, quite apart from Allen's presence in it or proximity to it. But is this enough of a "something clse," especially in a comedy? That it wants to be a comedy, in addition to a parody, "sere is no getting around. Would that there were.

The trademark Allen one-liners, which tend to thud to earth with the full weight of Past Reputation and Public Duty, are easy enough to ignore. But the extreme physical gags — Allen walking perpendicularly up a wall. Allen with his legs twisted front to back. Allen in any of his chameleonic transformations into fat man, black man, Chinese man, Mexican man, complete

with appropriate costumes and props conjured up from midair — are tied tighter to the basic story premise. (Not that the case have been done without them.) I don't mind these. I mean I don't mind not laugh-ing at them. But they do not help the parody, and they do not establish - here main - enough of a "something else." The scope of this particular parody seems well-nigh impossible to get out from under.

In some ways this is a good thing. The blanketing technical effects, and the admi-ration they command, distract us from the broadness of much of the humor (and, in-

about the stereotyping tendencies inherent in the premise). But what's the point of any of Allen's recent movies. Up to a point, this shortage matters less here than elsewhere. But the parody ends up a lop-sided one: stronger on fidelity to its model than on its separate-but-equal obligation to entertain even those people who might be unfamiliar with the model or uninterested in technical questions. That divided responsibility is parody's eternal juggling act, and in Zelig it's as if Allen's one hand never misses while his other one catches only twenty percent. He never stops being careful, but he often stops being funny. □





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companies.

The point was recently made that theatergoers in San Diego have just emerged from their Starlight knickers and can just about walk around comfortably. about walk around comfortably in such long trousers as the Globe has tailored in 1982-83. Judging by my attendance, it's too true. There is an audience for Arsenic and Old Lace and the persiflage of Talley's Folly. Yet this audience has potential. They packed Mass Appeal and shunned Macbeth and the ridiculosus and lumphrous Peter. Appeal and shunned Macbeth and the ridiculous and lugubrious Peter Pan revisited. The Gaslamp's memorable Nuts ran, in local memorable Muss ran, in local terms, nearly as long as The Fantasticks. As a theatergoer who pays for his tickets, rather than a friend of management, I demand and will get theater that is not a live version of TV prime time. I believe lonathan's reviews should and will alert theater managers that critical minds are viewing their work and that a better balance between theater as the state of the theater as the state of better balance between theater as communication and theater as

etters

United States with comparable populations. All the libraries of San Diego in their present state fail to provide adequate buildings, books, research facilities, films, services, and so on, which are the cultural right due all San Diegans. Appointed Councilius an Jones 8

Appointed Councilman Jones's statement on the funding and the well-being of the libraries of San Diego is nothing more than election grandstanding. Our newly appointed Councilman Jones has appointed Councilman Jones has an opportunity to show his political courage by introducing legislation to the city council of San Diego, by righting a wrong, and by retrieving the overdue funding for the starving libraries which is legally theirs in the first place. Ars Sait-berg.

Dose Echoes

yet remain clear in communication. Jonathan knows all the three-syllable words and all the three-syllable words and above and uses them in the correct sense at the precise time. All this in the age of newspeak. I surpose I most enjoy his reviews because they concur so much with my own impressions. The claptra Macheth of dolorous memory at the Cassitu Carter, the vandes the turns masquerading as The Rwads, the irrelevance and moving thearticality of the into the means caused to the conpart of the control of the contr

diversion must be accomplished if the phenomenal growth of theater in San Diego is to be maintained. John P. Parker Hillerest

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Off the Cuff

What job have you quit's



Allied Gardens

I had been doing custodial maintenance — just a nice word for janitor. We were contracted to clean office buildings. You start by cleaning off the tops of tables and workbenches, then you do the sweeping, empty the trash, do the mopping and then the bathrooms. Nothing great. After you get used to the routine, you could do it in less than the three hours it was than the three hours it was supposed to take. The supervisors made sure you stayed the entire time by constantly checking up, and even if we were finished we'd have to pretend to look busy. They treated the whole thing like it was super important. like it was super important. I found another job, and on the night I was supposed to start, the custodial service called me in. I said, "Sorry, I've got another job." I like what I do



Program Specialist Golden Hill I recently came here from Pennsylvania. I had been teaching elementary school for eleven years. I loved it. The people were great and it allowed me time to do all the writing I wanted to do. Then writing I wanted to do. Then my mother had major surgery and my father learned he had cancer. My own life was finally jelling. My folks were here so I decided to quit teaching and move out. I was unsure whether or not I was making a need decide. It was unsure whether or not I was making a good decision. It was very emotional. They had going-away parties and there were many good-byes. The minute I stepped off the plane in California I felt refreshed and renewed, like I belonged here. I've decided not to teach again — I need the energy to write. Eventually I'll have my



Student East San Diego I was a volunteer nurse's assistant senior year. It was a private-care patient I worked with. The job ended when she died. I was there. I loved her like a grandmother. I was bringing in her tea and it was just like she fell asleep. I missed her but I really felt it helped me in my career choice. At the time I also had a paid weekend job at a bowling alley. I was a poter. You pick up dead bowling pins in the aisle, sweep the aisles, and make sure things are clean. Finals were coming up and I needed more time to study. The managers were nice but they weren't lenient when it came to hours. It was quit or be fired, so I quit. I'm starting college next semester. I have big plans. I want to be a medical doctor.



Retired

Encanto
It was in the mid-Fifties, ! was eighteen years old and living in the South. My cousins in Ft. Wayne, Indiana encouraged me to come north. I arrived on a Friday and by Monday I had found a job. I worked for a ladies' ready-to-wear fashion store doing displays. The owner was Jewish and I remember thinking, "Jewish. Why would anyone discriminate against them?" I learned a lot from them?" I learned a lot from him. It was very difficult telling them I was going to quit. I liked them and felt obligated in a way. The manager of the men's store next door offered me twenty dollars more a week plus a free obliars more a week plus a re-parking space. It was an opportunity I couldn't pass by Later, I joined the Navy and stayed for twenty years.



Secretary Mission Valley

I studied to be a medical secretary. I found a job, but like most secretarial jobs they quickly become routine. You're stuck behind four walls and you don't see sunshine for eight hours straight. You come in at 8:00, know exactly what's going to happen all day, but you have to get everything done — the typing and filing. The lighting is usually terrible in offices. I started getting headaches. It became worse when I started behind a when I started behind a computer part of the day. From noon to 1:00 you go to lunch, come back, and it's more of the same until 5:00. One day I was just sitting there and it dawned on me that I had had enough. My manager came in and I said, 'This is my last day.' There are a lot of secretaries out there. In San Diego you're out there. In San Diego you're easily replaceable.

- Lin Jakar

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Section 2

Events, Theater, Music, Film

The Islands

The Aran Islands, three gray ocky mounds awash in the Atlantic Ocean off the west coast of Ireland, are as remove, physically and spiritually from Southern California as granite from rhinestones. The islands are stark, flat, and cold, with the weather always intruding on people's lives. The residents fish, raise livestock, grain, and flax. And only in the last six years have the Aran Islands had electricity, so television has just recently begun to push aside the traditional pastimes of singing, storytelling, and socializing— activities that reinforce the strong Gaelic tradition of the

Nine times in the past twenty Patterson has made the transition from this world to that, living with the islanders for months at a time, observing

CELLD



human comforts created amid them, interacting both as insider and outsider in that world of product of Patterson's study and paintings, sketches, sounds, and objects (collected and created)

entitled "The Rabbit and the Kiss," now at the San Diego Museum of Art.

rooms, the work takes the viewer through several doorway from an exterior setting with from an exterior setting with playful, warm paintings of a family's dog and cow, a pastel of a man relaxing in a field, and a panoramic, gray landscape, into a kitchen with homely objects and vignette sketches of daily and vignette sketches of daily life, along with the title paintings. The Rubbit and The Kiss. The next room features a family party and includes additional sketches and quick paintings of ordinary activities and objects. The final area is another sweeping exterior setting showing the town and a sunlit view of the sea and sky from the town's main road. A fifth room, separate from the others, is based upon a traditional room in Aran house used only on the most formal occasions that Patterson characterizes as a "family significant objects from the family's history. In this installation, Patterson has (continued on page 6, co). 1

For The Cello

The violincello has had a long history, and few music lovers are acquainted with all the distinguished compositions that have been written for the instrument, or even with all its most prominent composers. The next few weeks, by some odd concatenation of circumstances, will not only give San Diegans the change to hear four noteworthy cellists on our stages, but will also give most of

cello works by such composers as Dohnanyi, Eccles, Kummer, Sciarrino, Northurd, Berio, Xenakis, and Scelst. The Dohnanyi will come first, in this season's initial concert of the Los Angeles Chamber Orchestra at the East County Performing Arts Center on Orchestra at the East County Performing Arts Center on October 16. The soloist will be the eminent cellist Janos Starker, with his perfect intonation and his fabulous command of technique. It is a tribute to Starker's originality command of technique. It is a tribute to Starter's originality as well as to the enterprising as the e

will open its new Old Globe series with a rectal by cellists Nathanel Rosen and Jennife Langhan (a youthul married couple; each with a considerable individual reputation), along with pianust Brooks Smith. Or the four compositions on these four compositions on the familiar, and that is also the wish for single, seed and piano with respective for the production of the peculiarly introverted Second Sonata of Brahms. The other

works are for cello duer, the unusual combination no doubt accounting for the obscurity of the repertoire, which spans the repertoire, which spans three centuries: Eccles Sonata for Two Cellos and Continuo (a Baroque piece), Kummer's Duo in G for Two Cellos (Kummer was a virtuoso cellist and prolific composer of the Nineteenth Century), and twentiethcentury operatic composer Menorti's virtually unknown

Menotti's virtually unknown Suite for Two Cellos and Pianc Finally, a few days after that UCSD will ofter a recital by avant garde cellist Frances-Manie Unit as mart of their Mandeville Center series, Uitti Mandeville Center series. Utri, a composer herself, is one of the world's leading performers of the most advanced, experimental music for her instrument. Possessing the extraordinary technique needed to cope with these challenging scores, she has also developed (continued on page 7)

Upstream With Bob

alienated from his environment Modern Southern Californian man is, perhaps, more acutely so. There's no arguing that. O

and tumble into oncoming traffic, all caught up in a kind of Chicken Little hysteria. It is not a pretty sight. Obviously, there's something wrong with the kind of living that produces that kind of control to half the sight of control to half it. last-ditch efforts to combat the last-dirch efforts to comeat true
industrialization of human life
and its resultant alternation—
this resultant alternation—
ethics, natural foods,
communes, quasi-Hindi cults,
all madly pumping their brakes
as if to avoid the onslaught of
change. Even at their worst and
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sevens up his indictment of Big
Business America in vandevile
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performance. "The Salmen" industrialization of human life

only needs to be northbound on 1-5 on a slightly drizzly day to be witness to just how profound that alienation is

With the appearance of light rain, people panic; they madly pump their brakes as if to avoid the onslaught of mist; they skid, slide, and slam into other cars;

massive semi trucks jackknife and tumble into oncoming



READER'S GUIDE

menbutions to READER Contributions to READER EVENTS must be received by mail to later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor a verses the right to edit all materials. 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

Film

"Video: Approaches and Limita-tions," a panel discussion and pres-entation of video works will consider the medium from six different viewpoints, Thursday, October 13, 8 p.m., Sushi, 852 Fifth Avenue, downtown. 235-8466.

Political Film Series, CIA operaare explored in Home on the Range and Target: Nicaragua screening Friday, October 14, 7 p.m., room 2722. Undergraduate Science Building, UCSD. Free.

World Peace Film Festival, If You

Low This Planet and eleven other films will be shown Sunday, Oc-tober 16, 1 p.m., Camino Au-ditorium, USD, Alcala Park, Linda Vista Road, Linda Vista. 265-0730.

"Cry of the Wild," the story of the Canadian wolf filmed in the wil-derness of northern Canada, will be screened Saturday, October 15 and Sunday, October 16, 2 p.m., Natural History Museum, Balboa Park, 232-3821.

"Art/New York," a weekly series of videotaped New York City gallery shows, opens with six programs in-cluding the work of Lee Krasner and Malcomb Morley, running and Malcomb Mortey, running continuously during museum hours, Tuesday, October 18, 10 a.m., La Jolla Museum of Contem-porary Art, 700 Prospect Street, La Jolla. 454-3541.

"Young and Innocent," a 1937 Hitchcock thriller, will be screened Tuesday, October 18, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free. 435-4187.

Women in Film is the theme for a women in Film is the theme for a festival which opens with critic Judith Crist and a screening of Joseph Mankiewicz's A Letter to Three Wiese (1949). Tuestay, Oc-tober 18; Karen Black (Nashville,

Five Easy Pieces) will answer audi Five Easy Pieces) will answer audi-ence questions before a screening of one of her films, Wednesday, Oc-tober 19; and professor Beverle Houston will speak about women in film before a screening of Mildred Pierce, Thursday, October 20, 7:30 p.m., Old Globe Theatre, Bulbou Park, Free, Reservations 230-4874.

Park. Free. Reservations 23-04874.
Documentary Film Series continues with Sue-In, a record of the carly days of the civil rights movement, and Corolle Cascino, Sudy, an examination of poverty industrialian town, We-Ineslay, October 19, 730 p. m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prespect Street, La Jolla. 454-4510.

temporary Art., 700 Prospect Street, La Jolia, 48-51341.

Children's Films, The Legand of Steep Holose, Casper her Friendly, Steep Holose, Casper her Friendly, Gailwill scare you ally, Monday, Cobber 17, Creator Foon, the story of an Indiana village rhat putson its own circus each very will be shown with the companies of the companies of the Doron Companies of the Companies of the Thomas of the Companies of the Companies of the Thomas of the Companies of the Companies of the Thomas of the Companies of the Companies of the Thomas of the Companies of the Companies of the Thomas of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Companies of the Martin Companies of the Companies of the Companies of the Companies of the Martin Companies of the Compan



Concerts International, the series continues with Paco Sevilla and

Dance

Ballet, the California Ballet Com-Ballet, the Cantornia Ballet Com-pany opens is season with two orig-inal works choreographed by Pat-rick Nollet and Charles Bennett. Friday, October 14, 8 p.m., and Sarurday, October 15, 230 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 560-5676.

"Dance Jam," create your own style in an evening of freeform, rec-reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

"Freeform Delight," an evening of

spontaneous, improvisational dance, will be held Saturday, Oc-tober 15, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach. 273-2461.

Post-Modern Dance, the Laura Dean Dancers will perform Satur-day, October 15, 8 p.m., Mande-ville Auditorium, UCSD. 452-4559.

Rodrigo playing flamenco guitar, Thursday, October 13, 7:30 p.m., Mathes Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Folk Concert, Andy Gallaher and Denise Genaro perform country blues, sponsored by the Friends of Old Time Music, Friday, October 14, 8 p.m., 1260 Robinson, Hill-crest. 282-7833.

Organ Concert, Jared Jacobsen's program will feature Belgian music, Sunday, October 16, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Pops Concert, the Southwestern College Jazz Ensemble, Chamber Singers, and Concert Choir will perform a varied program, Sunday, October 16, 4 p.m., Student Union West, Southwestern Col-lege, 900 Cray Lakes Road, Chula Vista. 421-0349.

Baroque and Contemporary Con-cert, the Allegro Quartet will per-form Sunday, October 16, 4 p.m., St. Andrews-by-the-Sea Church, 1050 Thomas Street, Pacific Beach (727-0313); and Monday, October 17, noon, Golden Hall feyer, Civic Centre, 202 C Street, downtown. Free. 236-6500.

The Los Angeles Chamber Orchestra featuring Janos Starker,

Gerard Schwarz.

The program: Starer—"Concerto a quattro" (world premiere) Dohnanyi— "Konzertstueck, Op. 12, for Cello and Orchestra" Schubert—"Symphony No. 3" Beginning its fifth exhilarating season at East County Performing Arts Center Sunday, October 16, 7:00 p.m. Tickets: \$13.50 and \$11.00 Information: 459-3724, 440-2277

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TO LOCAL EVENTS

Starker is the featured soloist with the Los Angeles Chamber Orches-tra in the world première of Starer's Concerto a quattro, and works by Schubert and Dohnanyi, Sunday. October 16, 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Zydeco Concert, Queen Ida and the Bon Temps Zydeco Band play a distinctive Louisiana blend of Creole, Cajun, and black music, Sunday, October 16, 8:30 p.m., Revelle Cafeteria, UCSD. 452-3120.

Chamber Concert, the La Jolla Piano Trio will play classical selec-tions, Tuesday, October 18, 7:30 p.m., San Diego Public Library Auditorium, 820 E Street, downtown. Free. 236-5849.

Guitar Duo, Craig Bihari and Si-meon Hambro, the Los Angeles Guitar Duo, will perform a program of classical pieces, Wednesday, Oc-

Performance Lab, 1140 West Mission Road, San Marcos. Free. 744-1150.

Special

Nature Walk, guided walks along Bayside Trail will be led by park rangers, Saturday, October 15 and Sunday, October 23, 9:30 a.m., Cabrillo National Monument Visitor Center patio. Free. Reserva-tions 293-5450.

Chula Vista Founders Day Cele-bration, a parade, birthday cake, live entertainment, and games are planned for the city's seventy-second birthday, Satruday, Oc-tober 15, 10 a.m., Third and G streets and other locations, Chula Vista. 420-6602.

Fiesta del Sol, Solana Beach's fourth annual celebration begins

with live bands, dancing, and a beach bonfire, Saturday, October 15, 5 p.m., resuming with more music, booths, food, and a beauty contest, Sunday, October 16, Sol-ana Beach Park. 753-5891 or 755-2066.

October 15; then Bob Carroll swims upstream in the political/comedic "The Salmon Show," Sunday, October 16, 8 and 10 p.m., Sush, 852 Eighth Avenue, downtown. 235-8466.

Vintage Packards, over 150 cars, will be displayed Sunday, October 16, 10 a.m., Glorietta Bay Inn, 1630 Glorietta Boulevard, Coronado. Free. 435-0106.

Performance Pieces, John Mal-pede will proceed wittily through "Packaging and Self-esseem: A Generic Performance," Saturday, October 15; then Bob Carroll

Women's Opportunities Week will be celebrated with employ-ment lectures. Monday, October

17 through Friday, October 21, noon, SDG&E Auditorium, 101 Ash Street, downtown (236-6711); a job fair, Tuesday, October 18, 11 a job fair, Tuesday,October 18, 11
a.m., Caltrans Auditorium, 2829
Juan Street, Old Town; a dramatic
presentation, Women in San Diego
History, Tuesday, October 18, 7
p.m., Old Town Park open-air theater, Congress and Mason streets,
Old Town. Free; and an art show
through October 12, Seneca Falls
Gallery, 908 E Street, downtown.

Botanical Tours, guided walks and talks through the plantings in the park are held throughout October, Thursdays, 3:30 p.m., and Satur-days, 10 a.m., Alcazar Flower Gar-dens, Balboa Park. Reservations 297-0298 or 747-0031.

Sports

Women's Tennis, Billie Jean King, Rosie Casals, Francoise Durr, and others will compete in singles and

doubles matches. Thursday, October 13, and Friday, October 14, 7, p.m., Saturday, October 15, 2 and 7 p.m., Sunday, October 16, 7 p.m., Maureen Connolly Stadium, 2221 Morley Field Drive, Balboa Park, 294-3220.

Men's International Volleyball Men's International Volleyball, the US team will challenge the team from Poland in a preview of their scheduled Olympic matchup in 1984, Thursday, October 13, 7:30 p.m., Peterson Gym, SDSU. 235-4151.

Baja Triathlon, a one-mile swim in Ensenada Bay will be followed by a fifty-mile bike ride to Puerto Nuevo and a twelve-mile run to Rosarito Beach along the free highway, Saturday, October 15, 8 a.m., En-senada Bay near Punta Banda south of Ensenada. 583-3001.

Frisbee Instruction, the National Frisbee Association offers ultimate and free-style lessons each Satur-

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READER'S GUIDE TO LOCAL EVENTS

Radio/TV

"Great Railway Journeys of the World," from champagne on the Orient Express to oxygen masks on a trip through the Andes — this seven-part series pulls out of the

station Friday, October 14, p.m., KPBS, Channel 15.

"Night of the Living Dead," George Romero's ghoulishly saturi-cal film classic, airs Saturday, Oc-tober 15, 8 a.m. and 3 p.m., KCOX, Cable Channel 33.

Chargers Football, the Chargers versus the Patriots with the clam-

Sunday, October 16, 10 a.m., KCST, Channel 39 and KSDO-AM (1130).

"Frankenstein: The True Story." "Frankenstein: The True Story," (1973) a made-for-TV version of Mary Shelley's classic with script by Christopher Isherwood, starting Michael Sararin, Jane Seymour, James Mason and many others, re-airs Tuesday, October 18, 9 p.m., XETV, Channel 6.

Lectures

Metropolitan Life and other silli-ness will be examined and found wanting by author/satirist Fran Lebowitz, Thursday, October 13, 7,30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Open Poetry Readings, all women

are invited to read from their own work, Friday, October 14, 7:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills (299-7098); a reading open to all will be held Monday, October 17, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Candidates Forum, candidates for the Eighth Councilmanic District will speak at a meeting of the Grey















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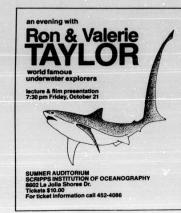












Panthers, Saturday, October 15, 10 a.m., First Unitarian Church, 4190 Front Street, Mission Hills.

"Life, Death, and Transition" is the title of Elisabeth Kubler-Ross's lecture to be presented Saturday, October 15, 1 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, 455-5463.

"Community Art," muralist Vic-Community Art," muralist Vic-tor Ochoa will speak on the topic, Sunday, October 16, 5 p.m., Villa Montezuma, 1925 K Street, Sher-man Heights. 239-2211.

Sleep Disorders, what they are, what to do about them, will be ad-dressed by Scripps Clinic research-ers, Tuesday, October 18, 7:30 ers, Tuesday, October 18, 7;30 p.m., Scripp, Clinic Amphithea-ter, 10666 North Turrey Pines Road, La Jolla, Tree (455-813), repeating Tuesday, October 25, 7;15 p.m., Boshm Lecture Hall, Reuben Fleet Space Center, Balbya Park, 238-1233.

"The White Hotel," psychiatrist Joel Rosen will discuss the psychoanalytic aspects of this novel, Wednesday, October 19, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

Galleries

Paper and Painted Sculpture, the work of paper artist Martha Chate-lain and painted wall sculpture by Brad Durham will be on display through October 14, Maple Greek Gallery, 2400 Kettner Boulevard, downtown. 234-2151.

Wood Engravings by Paul Landacre will be on display through October 15, San Diego Print Club, 320 G Street, downtown. 232-4884.

Large-Format Polaroid Photographs, eighty works by a number of international photographers will be on display through Cetober 16, Museum of Photographic Arts, Casa de Balboa, Balboa Park. 239-5262.

"All For the Fatherland," a politi-cal and humanistic installation piece by Constance Fitzsimons and Bruce Meiner continues through October 22, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

All-Media Juried Exhibition, the seventh annual, including work by David Avalos, Ron Tatro, and Katherine Hart, will be on view through October 22, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

Photogravures by Edward S. Corri-Photogravures by Edward S. Corristrom his study of the North American Indian will be on display through October 22. The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

"Those From Florence," new paintings by Renee Petropoulos will be on display through October 29. Patty Aande Gallery, 660 Ninth Avenue, downtown. 233-9242.

Kaleidoscopes in a variety of shapes and materials will be on dis-play along with Japanese children's kimonos through October 29, Gal-lery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"Young American Artists II," the work of Los Angeles artists includ-ing Lari Pittman and Naomi Bartus will be on display through October 30, Mandeville Art Gallery, UCSD, 452-2864.

OcsD. 492-2804.

"Street Galleries," original work and photographs documenting the history of the mural tradition in Chicano art, will be on view through October 30, Villa Monteuma. 1925 K Street, Shernian Heights, 239-2211.

"Spaces," installation works by Jean Habermicht and David Kram-mel are on display through October 31, Sushi, 852 Eighth Avenue, downtown. 235-8466.

"The Rabbit and the Kiss," San The Rabbit and the Kiss," San Diego artist Patricia Patterson's in-stallation piece depicting the Aran Islands will be on view through November 13, San Diego Museum of Art, Baiboa Park. 232-7931.





LAURA DEAN **DANCERS** AND MUSICIANS

Laura Dean is to the 80's what Twyla Tharp was to the 70's. Her work is distinguished by its vitality, resonance, inventiveness and oddly entrancing, repetitive, whirling that becomes estatic in its cumulative effectiveness and beauty.

October 15, Saturday, 8:00 n.m. Mandeville Auditorium
G.A \$10.00, UCSD Students \$6.00



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October 16, Sunday, 8:30 p.m. G.A. \$5.00, UCSD St. \$3.00 UCSD Fac/Staff, other St. & Seniors \$3.00



ANDERSON'S **ILLUSIONS**

starring Harry Anderson

Magician/ comedian/ escape artist/ con-man Harry Anderson returns to UCSD with a whole new carpet bag of tricks and surprises. A semi-regular on Saunday Night Line, and Oneys, he'll have his own TV show in January 1984. One of the most

October 22, Saturday Mandeville Auditorium G.A. \$6.00, UCSD Stu. \$4.50

UCSD Box Office: 452-4559

READER'S GUIDE TO LOCAL EVENTS

The Islands

created her own personal museum and homage to her "family" in Ireland with photos of her Irish grandmother and of friends with whom she has stayed, and familiar objects from

twenty years of visits.

From beginning to end the installation, like the land and

the people, is a study in contrasts: of color (intense, lively red-orange throughout the figurative works, and remote blue-grays in the landscapes). texture (quick, rough brushstrokes on canvas and paper, and smooth, glossy, painted wood frames and installed objects), line (solid, geometric streetscapes, and spontaneous, scratchy pen and colored pencil sketches of family

life), and objects (painted chir heirlooms, and a chrome-andthe present (The Kiss). plastic Japanese radio/tape with assistance in the machine playing Gaelic songs construction of certain pieces in and conversation). In Patterson's view, the land can be ruggedly beautiful and also severe, treacherous, and violent (The Rabbit). But the Aran Islanders accept their environment matter-of-factly the show. And Anna O'Cain the show. And Anna Ocan assembled the catalogue, which follows the spirit of the installation itself, being a collection of songs, letters, and writings about the islands and and live intensely, spontaneously, and warmly in the people rather than the more traditional discourse on the

information can be had by calling the museum at 232-7931.

— Linda Nevin

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Events Schedule Friday Music—Jazz/Classical

8:00-10:30 October 14—Bim Strassberg Trio, bass, piano, trombone October 21—Burt Turetzky, Shirley Williams, poetry & music October 28—Peter Sprague

October 24—Contemporary Southern Writers-Reading Group

A reading group that concentrates on works of writers from the American South.

A reading group that concentrates on works of writers from the American South.

A reading group that has the direction and structure of a classroom while still environing the good friendship and relaxed atmosphere of the cafe. 7:00-9:00 pm. Pannikin Cafe. Leslie Yakubek.—Reading Group Leader.

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East County Ferroman Lacenses, 2010. Has Serees, El Cajon * 440-227.

THE SEAT*, The Petroman Lacenses, 2010. Has Serees, El Cajon * 440-227.

THE SEAT*, The Petroman Lacenses (Pacifica Maley, College Grove, Coreanons, University Annual Seaton), Electroman Lacenses, College Grove, Coreanons, University Andrews Sporting Goods in Excendido. 32nd &t. Newsl States, 1987; Petro Seaton, 1987; Petro Seaton Seaton, 1987; Petro Seaton Seaton, 1987; Petro Seaton Seaton, 1987; Petro Seaton Seaton, 1987; Petro Marchadol College Seaton, 1987; Nas. "Patent Card Called College Seaton, 1987; Nas. "Patent Card Called College Seaton, 1987; Nas. "Patent Card Called Ca





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IS THIS CONDUCT BECOMING OF THE MAYOR OF THE CITY OF SAN **DIEGO? WOULD YOU LIKE** TO HEAR THE OTHER SIDE OF THE STORY?

If so, plan on attending former city counciliman Fred Schnaubelt's address before the Libertorian Dinner Club of San Diego on October 18. Schnaubelt will give you all the information Mayor Hedgecock refuses to talk about, and answer all of your questions. The event will take place at Lehr's Greenhouse in Mission Valley. There will be cockatals and conversation beginning at 6:00, dinner will be served at 7:00 (London broil, and own brown potatoes), and the program will began at 8:00. The dinner and the program are \$15.00. The program alone is \$5.00. Please call 298-5719 for reservations no later than October 1.

SEE FRED SCHNAUBELT DEBATE ROGER HEDGECOCK'S EMPTY CHAIR.

ouse is located at 2828 Camino Del Rio South



Cello such extensions of the cello's



Cajon, Sunday, October 16, at 7:00 p.m. (note the early time). For further information, phone 440-2277. The recital of Nathaniel Rosen and Jennifer Nathaniel Rosen and Jennifer Langham will take place at the Old Globe Theater, Friday, October 28, at 8:00 p.m. For information, phone the La Jolla Chamber Music Society at 459-3724. Frances-Marie Uitti 499-3724. Frances-Marie Utti will perform at UCSD's Mandeville Auditorium, Wednesday, November 2, at 8:00 p.m. Information on tickets may be had at 452-3229.

With Bob

(continued from page 1

Show," Carroll uses the life and times of said fish to elucidate his

times of said fish to elucidate his radical political perspectives on life in the U.S. roday. There are some who may not be comfortable with the idea of that which is normally an hors d'oeuvre interloping as political metaphor. These individuals should be reminded of other foods which have made their properties of the properties of the con-traction of the control of the con-traction of the control of the con-trol of the control of the control of the foods which have made their

foods which have made their way into the arena of social commentary (The Grupes of Wrath and de Maupasson¹, "Bull-of-Fai" to name, work. And they should also be reminded of our nation's lack of anything even vaguely resembling political theater, and that a chance to hear and see such a performance should not be missed.

Carroll has been performing

Carroll has been performing "The Salmon Show" for the past four years and has, of course, changed the content of the show somewhat. The theme — the history and ecology of the salmon interwoven with the



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3

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salmon intervoven with the story of the prison assassination of black revolutionary George Jackson — has pretty much remained the same. It (the theme) is like a blues song, he theme) is like a blues song, he says, with plenty of good improvisation on the melody. During the course of the performance he sings, stances, and cracks jocks; and in every major city where he has performed, the critiscs have all done galdy, stelky, mosmonable course of the critiscs have all done galdy, stelky, mosmonable course and the critiscs have all done galdy, October 16, with shows at 800 and 1000 pm. a Such 852 Eighth Avenue, do nothing the formore information, and the stellar properties of the critiscs for more information.

For more information, ca 235-8466.

- Randy Opm



THE THEATER READER'S GUIDE TO

Jeff Smith: commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to information is accurate according to material given us, but it is always usise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, mor citizens, and the military: ask at the box office.

at the box office.

ASSURD PERSON SINCULAR
This flast Ayabboam corned) is
"Clark because by the middle of act to be a his began to step outside the
province of comes," the middle of act to be a his began to step outside the
province of comes," the angers, flast, and desires of the plays is for
more expansive than the normal
range of emotions associated with the
gener. The various boxes of the play
make it seems as if it were a
beginn. The various boxes of the play
make it seems as if it were
between the Silmon and Timensesse
Williams. The play is set in three
Milliams. The play is set in three
Aschens, during there consecutive
each act is quite different in notions
and tone. At the Gaslamp Counter
Thorter, asciding social cast, directory. and tone. At the Gaslamp Guarter
Theatre, aided by a solid cast, director
Will Simpson has found a satisfying
answer. Simpson has emphasized
realism and dramatic irony, tactics
generally associated with trajech.
Simpson's stresses don't overload Ayekbourn's absort and other Malancula soulfield, however instead they create a making ground that a stage of the sound of Avckbourn's absurd (and often

despair) of this socially illogical grouping. Each actor becomes a locus of impressible passions, too blinded by his or her own light to see the humor and the underlying seriousness of the situation. Absurd Person Singular is ultimately a dissonant play, but the fine ensemble efforts of these actors create this

Alan Craig DiBona, Cary Lynn Vall, and Robert Blomgren. (Sm.) Marquis Public Theater, Friday, October 14 through November 5; Friday and Saturday at 11:00 p.m.

THE ARTICHOKE

keviewed this issue. San Dieguito Little Theatre, through



tonality with remarkable harmony. (Sm.) Gaslamp Quarter Theatre, through November 12: Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m

AND NOW THERE'S JUST THE THREE OF US The Marquis Gallery Theater offers the comedy drama by Michael Weller (author of Moonchildrun and Loose (author of Moonchildran and Loose Ends) for late-night theater audiences. Perry is a virgin, and he envies his roommate Frank's many tales of amatory conquest. Then Delse enters their apartment and bulles his way, into their lives. Delse is a 'real ladies' man. Tarks Roos directs the production. Members of the cast are Wayne Tibbles. E. Michael Highatrick III.

Sunday at 800 pm.

THE EFFECT OF GAMMA BAYS ON MAN-IN-THE-MOON MARROOLDS. The Goosmoot College Darma Department opens is new season with which was not a finite Pieze and Oile Markowski on the Pieze and Sunday Markowski on the Pieze and Sunday Markowski on the Pieze and Sunday Markowski on the Pieze and Pieze to discharted widow—and her two discharted of her collections of her two discharted of her modern's all of her modern's all of her modern's all collections of the collection of the modern's and of her modern's and collections of the collections of the modern's and of her modern's and collections of the collections of the modern and collections of the collections of the modern and the first of the collections of the modern and the collections of t

g/ms, Auton account promplex is The Educational Cultural Complex is The Educational Cultural Complex is the scene for the Frank Loesser, Alve Burrows, and Jo Swerling, "musical falche" based on a short story by Damon Ruryon called "The klyle of Nes Sariah Brown." As she saves souds — all of whom speak Ruryonesque server vernoculer. — Miss Sariah Brown Masterson, Floyd Gaffrey directs the Masterson, Floyd Gaffrey directs the production, Members of his cast Matterson, Floyd Gaffrey directs the production, Members of his cast include Hassan El-Arnin, McGlever Jones B. Gwedding Playlon, Preston Rowfleys, Jr., Tony Dee Wilters, Luvis Grands, Jr., Tony Grands, Jr.,

through October 15; Thursday through Saturday at 8:00 p.m.

ENTER LAUGHING The Flesta Dini er Theatre pres this story about the travails of a

Inter resista Driver il Ineerire presentali Inter secusi Driver il Ineerire presentali interiori di Interiori di Interiori di Interiori deliceri polo piut viunti to il Decome ani actori. Fini producci di 1963, the ciu deliceri na sublicaggia piuti annose. Interiori audiosigni piuti ani Firrak Wayne, are Gruppor Wess. Al Side, Peter Decome, Polip Borerani. Alari Ross. Carole Maguet, Patrick Remens, Hasvald MacPerson, Cingre Side Presentali (Simi). Presia Dinner Themes, rhosyal Costando, diversi est. Side disci, Cimi). Presia Dinner Themes, rhosyal October 16 Tuesday through Driversi (To Tuesday through James Lorent Themes, through Costando, diversi est. Side disci, Cimi). Presia Dinner Themes, through Costando, diversi est. Side disci, Cimi). Presia Dinner Themes, through Costando, diversi est. Side disci, Cimi). Presia Dinner Themes, through Side disci, Cimi). Presia Dinner Themes, through Side disci, Cimi, Presia Dinner Themes, through Side disci, Side disciniti Side disci

PIRODLER OF THE ROOF
THE PIRO HIS Repen present the
popular musical based on the stories of Sholem Alecthem. With book by
Joseph Stein, music by very book. Joseph Stein, music by very book
Joseph Stein, music production
Joseph Stein
Joseph Stein, music demonstration
Joseph Stein, music before
Joseph Stein
J

A barbecue buttet precedes the snow, (Sm.) Pine Hills Lodge, through November 7; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

HOT FLASHES

slarts on contemporary issues. Recently returned from a tour of Cathorina the groups or before action to the groups or before and the contemporary of the contemporary both invaporated and engined, is genuinely furny, it is also, on occasion both insightful and envires, (Sm.) Old Town Opera House, Friday, Oct Town Opera House, Friday, Chorber Leif Wough Howmbor 12; Friday and Saturday & 800 p.m. Through, Phoremet 2 and Throute, November 10 at 600, 200.

information call 298-0082.

If The MINTER OF A ROBERT OPPERBERNER
The San Deep Despersory Theatre presents letter Ripphards darms about J. Robert Opperbeimer, the physical forours in the fifter of the cold of the control of the cold of the control of the cold of the general abdress committee of the cold of the general abdress controlled or the Aboretic Energy Commission. Oppenheimers was excused of deleging the development of this new was gotting under two plants of the control openheimers was excused of the second cold of the control openheimers and the second of the second second of the second cold of the second cold of the second cold of the second second of the second cold of the second cold of the second second of the second cold of the second second of the second cold of the the production, sont materies, or Opperheimer. Other cast members include Robert Larsen, Navarre Perry, Kurt Reichert. Mel Shuster. Tony Cleary, Kevin McDermott, Stephen Papaleo, and Robert Mills. The set is designed by Fred M. Duer, and the costumes are by lngrid Lynn.

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cross-section of the British middle class. And James A. Strait. Parker Tenney, Kit Goldman, Nicholas Genovese, and Donna Walker effectively capture the flavor (and the

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READER'S GUIDE TO THE THEATER effect, in the end, of seventy-six trombones, 110 coronets, a modest tuba, and so on. Instead, in the Welk

Hebon (Sm.)
San Diego Repertory Theatre, Sisth Avenue Playhouse. Thursday, October 3 through November 27: Inselday through Simpley at 8:00 p.m. (October 13 through Noctober 3) and Thursday through Sunday at 8:00 p.m. (October 13) and Thursday through Sunday at 8:00 p.m. (November 3 through November 27: Matines Sunday, November 6 at 2:30 p.m.

JOURNEY TO THE EARTH AND BACK AGAIN
The Magic Machine —the only year-round, professional theater company for children in San Diegopens its new season with an origina fany tale, by Alan Selji Goya, about Ishibozo, a "samurai clown" and space wanderer who has corne to the space wanderer who has corne to the Ishiboto, a "samural clown" and space wandere who has come to the earth in search of his identity. Kert Bristly directs the production, which includes both actors and puppets, and he has also written an original musical score. Members of the cast are Goya, Gingetilly Lowe, Jill Harris and John Ara Martin. During performances of

Journey, the audience is encouraged to participate in the telling of the story and, at times, to direct the action of the play as well. (Sm.)
Old Town Opera (Suse, through November 13, Saturday at 1:00 p.m., For information call 299-9191,

FANUGHTS") Teatro Meta, the bilingual

Teatro Meta, the bilingual performance component of the Old Globe Theatre, presents the René Marqués drama as its fall production for the 1983 season. The play is set in a deteriorating mansion in San Juan, Puerto Rico, where three sisters have

LOS SOLES TRUNCOS ("THE

Puerto Rico, where three sisters have lived nearly half a central yil self-imposed isolation. Their home and way of 16 are doorned to disappear, victims of urban renewal in the 1950s. Jorge Huerta and William Virches co-direct the production, while will be performed alternately in Spanish and in English on different evenings. Cast members are frene De

Ben Lillan Garrett, and Ania Harnhon LSm.)
Genstan Carter Certer Stage.
Weedwody, October 19 Brough
October 30, Strong and Brown Stage.
Weedwody, October 19 Brough
October 30, Strong and Brown Stage.
De and Standay, October 16 (previews).
Friday, October 23 and Friday,
October 23 at 200 pm. Ratified to Cotober 23 at 200 pm. English
January and Carter Strong Strong Strong Strong 20 at 200 pm. English
Language performances. Tureday,
October 23 at 200 pm. English
October 24 at 200 pm. English
October 25 at 200 pm.

THE MUSIC MAN
The Lawrence Welk Village Theatre's production of the classic musical by Meredith Willson — directed by Gordon Howard and choreographed with equal imprecision by Jim

Christian — is empty where it should be full. One of its two rnajor problems is actor Gary Giocomo's indifferent performance as Harold Hill, the fast-talking sclassman who takes River City, lowa by hurricane. Neither a sion of the musical's finale, one low by hurticane. Neither a convincing locer—of music or of Marian the liberation (John Marian the Marian (John Marian the Marian th sparkler. Not that they don't try. All three of them. Even for a full band, the Where of them Even for a full band, the demanding bras parts of Wilson's score are a lipsweek. They call for cast-inon chops and the ability to crescendo exponentially toward the climax of the evening. The miruscule unit for this production is certainly capable—at least until fatigue sets in but in no way do they capture the

version of the musical's finale, one trombone is asked to replicate the spleetly armiel of a 200 piece band. It is like stiffing in an auditory block hole, with sounds implicitling into opine a consultant proposition of the control PACKAGING AND SELF-ESTEEM: A GENERIC PERFORMANCE investigation of an unlikely convergence of concepts: packaging, self-esteem, generic products, and the Depression. Malpede has several different characters take a look at these concepts. Among them are

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"Not Necessarily The News")

Friday, November 11 8:00 P.M.

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Wednesday

Tickets: \$18.50

Tickets: \$15.50

ROBERT

KLEIN

PAULSEN

Thursday and Friday. November 3 and 4 8:00 P.M.

7:00 PM

PAT

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PAUL RODRIGUEZ

Saturday, November 5 2:00 P.M. Ouldoor Festival Stage Tickets: \$13.50 Featuring Willy Tyler and Lester Hot Flashes

Globe Theatre (with the exception of the November 5, 2:00 P.M. performance). No food, beverages or photographs

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PHYLLIS DILLER

Sunday November 20 8-00 PM Tickets: \$17.50 Bill Maher

Keenan Ivory Wayans, Charlie Hill

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THE THEATER READER'S GUIDE TO

"Malpode" a congenial talk-show host, the Professor, an academic hucksier who speals beth pop-psych babble and self-help jargon, and a caminal barker. Among the questions being raised is if a better to have no soll-easiern than low self-easiern— true or fake? (Sm). Among. Sm Diego. Suds. 452 (Sg)h. Among. Sm Diego. Suds. 452 (Sg)h. Among. Sm Diego. Sm Diego. 353 (Sg)h. Among. Sm Diego. Sm Diego. 353 (Sg)h. Among. Sm Diego. Sm Diego. 354 (Sg)h. Among. Sm Diego. Sm D

PROTINGEN CAST IS DEAD.

The Manquis Public Theater presents the comedy by James Kirkwood about. Jimmy Zole, a thirty-eight-year did actor who discovers a burgleer named Vito Inding in Zole is New York off apartment. Zole Innoces out Vito and Indida him hostage for a while What follows is an upbest attory of a disparatic characters. Robert J. McKerna directs the production. disparate characters. Robert J McKenna directs the production. Members of the cast are Don R. McManus. Phil Adapters. Wendy Warren, and Michael Rogoth. Paul L. Nolan has designed the set. (Sm.) Marquis Phild: Theater through October 23: Thurisday through Saturday at 8:00 p.m. Sunday at 6:00 p.m.

PUTIN' ON THE RITZ.
Beb Elabratis Production; gresents a "colument funcacion revoe" that a reclause the mask of design and fine financials the mask of design and fine financials; and elabratis from the financial color fro

THE SALMON SHOW one performance only, Sushi ents Bob Carroll's critically claimed "stand-up, lie-down, songacclaimed "stand-up, lit-down, song-and-dance comedy act." Incorporating ancient oral stonyellar tractitions, stand-up connedy, and lazz rectation. Carroll tells the stony of salmon and their ecological struggles. Recounting his tale from the viewpoint of a salmon. The contrasts Native American fishing methods with modem industrial fishing. Along the way Carroll's solo act includes a radical analysis of history, ecology, and current events. (Sm.) Sushi 8/2 Eighth Avenue, San Diego, Sunday, October 16 at 8:00 p.m. For information call 235-8466.

This SOUTHMEST CORNER.

The Alpha Change Rights to spill their Building Maria South season with the comody-drama, by-shor Card Sidem Based on a novel by Millared Walker. The piles is Elder Field and the Final Piles. New discree their analysis is season of the Building Millared Mill THE SOUTHWEST CORNER through November 19; Friday and Saturday at 8:00 p.m. For information call 466-1710.

THE WOOLGATHERER THE WOOLGATHERER Within the last two years, playwright Within the last two years, playwright William Mastrosimone has had two of his plays receive areas around the country. One of this year's biggest hits in New York is Mastrosimone's Extrartities (in which a potential rape victim turns the tables on her attacker skilm turns the tables on her attacker and carries out wiscent reverge). His play The Woodpatherte, currently the play The Woodpatherte, currently shared the Woodpatherte, currently shared the Woodpatherte, currently shared to the Woodpatherte, currently shared to the Woodpatherte, five and-dime, where she works. Each carries envisional scars from previous relationships. But, in Rose's chattered appartment, where the play begins, they express them in opposite ways. Cliff carrist stay serious — or still —for fifteen seconds, Rose is withdrawn and lines in a determined of hope and fantasy. As the play unfolds, her hopes become more extensive — but they are no match for her forars. Mastrosimone's play corribines two Mastrosimone's play corribines two

extreme personalities and blends them together. At the North Coast Repertory Theatre, this joining is incomplete. Directed by Olive Bladistone, actor TX, Reeves does a solid job as Oliff, a role replete with terrific humor and enough rich solid job on CMF, or othe register with terrific humon of enough job in monologican in job in more all colors has the right amount of Descape humon and underlying submodelly to make the job or colors of the has the right amount of Descape humon and underlying submodelly to make the job or the IMF. Actives to less defined and convincing, thus creating an inhallow in the production. Blook in psychological is less defined and convincing, thus creating an inhallow in the production. Blook in psychological is less defined and convincing, thus creating an inhallow in the production. Blook judge life marginers. And yet Bethelig psigh file to controlling the controlling in controlling the color controlling the color controlling the color production of an section psight place market. Production of the color section psight place production of the color section psight production of an executive psight place production of the production of an executive psight place production of the psight production of the psight per production of the psight per production of the psight ps

COMIC BOOK SHOW A comic book buying-selling-trading mini-convention. Comic dealers, door prizes. FREE ADMISSION. shows every second Friday of each month.







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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92:38 or call 231-7821 Friday before 5:00

contemporary groups in ways that make their alignment with

"We would like to thank the following artists for their continuing influence and inspiration: Fram Kaffas, Sylvia Plath, D. H. Lawrence, Henry Miller, P. D. Ouspensky, and Anais Nin." A fair enough tribute, that. Must appear on the program for an evening of readings by Poets for Pain and Suffering A newsletter and Su "We would like to thank the

Afro rhythms and drummer Michael Malone's insistent pop timing fit in 7 and why does reedist Clifford Nabra add awart sax licks to the exceptiony like as licks to the exceptiony like one hast to leave? This is indeed a strange band. But a good one, and an intriguing one. Great Pradition (the album's like refers to the artists and their tortured art) burns with the feverish

burns with the feverish spontaneity that often results

Vick. The former provides the utilizes a battery of bizarre sound effects that contrast and yet oddly complement the efforts of his counterpart. Likewise, as in the best free jazz (which this isn't), each member of Din seems intent upon making his own musical statement, yet their disparate contributions do, somehow coalesce to form a united front. Unlikely alliances form the core of this band's sound, provide it or this band's sound, provide it with its seemingly boundless energy, and push it to the cold outer edges of contemporary rock and roll thought, where at least it is within earshot of the voices that guided its abovementioned patron saints. Even without the title track's

references to Plath ("Lifeless and pale I was under glass/In a bell jar I thought it would pass. . ."), one detects in listening to Din that the band makes music less from a compulsion to communicate compulsion to communicate with its peer group than because of an identification with those who have found in art their only release from the soul's darker passions. Perhaps more in the spirit of Kaffat than Plath, Din recognizes the absurdity of the human control of the period of t

the liner rotes on the debut album by an Orange County band that calls itself Dis. Frankly, one cocks a skeptical head at the thought of post-punkers from Nixon's neighborhood invoking the spirits of some of the past contury's freer thinkers—grey spirits of some of the past contury's freer thinkers—grey literature and the "rock of the tracks carrying any respective trains of thought. But a second or third look at this band reveals that they devise from the norm for contemporary groups in ways contemporary groups in ways dead novelists less preposterous.
Take, for example, the type of
music that Dhe plays. That is, if
you can sort it out and identify
it. Listen to the vocals of bassist Lee
hypographical error ——there are
two bass players in this shand).
Their near-chanting, amelodic
singting mixes with Philip
(Levenger's jamly, breakneck
suspended chords to give the
music a decidedly punish
percussionist Tyaga Cardner's

depressing lyrics about society's



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when colliding sensibilities within a band spar for dominance and settle for borders on opposite sides of a common frontier. There is no common frontier. There is no presence in Din's masic operation of the sense of the sense

experimental forms. This is exemplified in the face-off

Saturday right on a bill with the Seventh and the Penetrators. In other concerts this week. Spirit, a taxorite Seventies band that must by now have been reduced by attrition to a mere poltergeist, will perform at the

tomedit. Thursday wi south those everyther the Isley Brothers, wi joined by Command Performance to a con-

Thunderbirds and Red Devils Solana Beach.
Friday brings the
Nighthlooming Jazzmen and

Stu's Crew to the Town and Country Ballroom in Mission

Spenday, Joey Harris and the Speedsters and Red Zone will

ads and even in this column, you're not alone. However, Gene Clark himself explained from the stage of Belly Up





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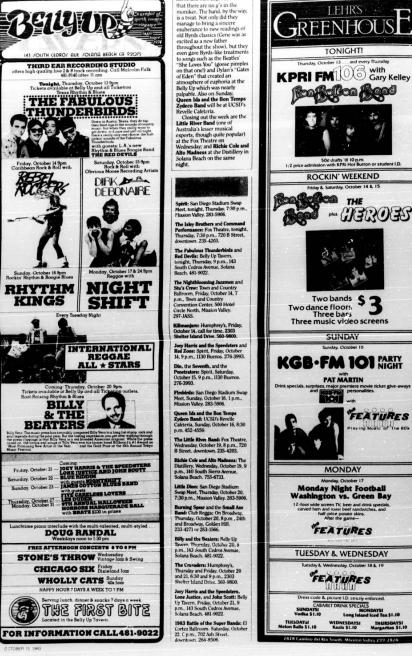
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Kirkpatrick and Howard Evans: (%)

Michael McDonald and the Michael Stanley Band: SDSU's Open-A: Amphitheatre, Saturday, October 22, 8 p.m. 265, 6947.

Daniel Sofer and Joey Harris and

Neil Diamond: Sports Arena.

October 24 through 26, 8 p.m. 224-4176.

Howard Devoto and Black Tango Bacchanal, Wednesday, Octobe 9 p.m., 8622 Clairemont Mesa Boulevard, 560-8069

The Temptations and the Four Tops: Fox Theatre, Thursday, October 27, 7:30 and 10:30 p.m., 720 B Street, downtown 2:35-4203.

Les Dudek and John Scott: Belly

Jimmy Buffett: SDSU's Open-Ar Annuly Bullett: SDSU's Open-Air Amphitheatre, Friday, October 28, 8 p.m., 265-6947; and Humphrey's, Sunday, October 30, 3:30 and 7:30 p.m., 2303 Shelter Island Drive, 560-9800.

Al DiMeola, John McLaughlin, and Paco DeLucia with Steve Morse SDSU Open-Air Amphitheatre

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Belly Up Tavern, 131 South Colros Worms, Salana Beach, 181 9022. The Fabilities Throad-Fridis, Interfern and Stucs, the Red Dools, Hother and Stucs, the Red Dools, Hother and Stucs, Throad-Stuck, Hother and Stucs, Throad-Stuck, Fabilities and Hother and British, Inch. and Hother and Hother Better, Inch. and Hother and Hother and Hother British, Hother Medical Stuck, British, Hother Workshop, Hother Hot **CLUBS**

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: The Duane Wall Show, country and Rhythm Revue, rock and blues, Sunday through Tuesday: Network rack and roll. Wednesday

Bookworks/Pannikin Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735: The Bim Strassberg Trio azz, early evening Friday

Charlie's Nightelub, 680 West Sar Charlie's Nightelub, 680 West San Marcos Boulevard (at Highway 78), San Marcos. 744-4120: Tall Cotton, country honky tonk, Wednesday through Sunday, with country dance lessons Wednesday.

Chopping Block, 1740 East Vista Way, Vista, 726-8770: Dakota, rock and roll, Tuesday through Saturday; the Neighbors, rock and roll,

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860; New Country,



THE TEMPTATIONS AND THE FOUR TOPS

THURSDAY, OCTOBER 27, 1983, 7:30 and 10:30 P.M.
THE FOX THEATRE • 1245 SEVENTH AVE. • SAN DIEGO
TICKETS \$11.50, \$13.50, \$15.50
TICKETS AVAILABLE AT FOX THE RINK OFFICE

• 14.55 AND ALL TRATIPON OFFICETS OF A MAGGINE CORDS

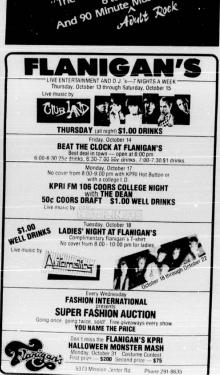
For further information and charge-by-phone please call 235-4203 DON'T MISS AN EVENING OF MOTOWN MAGIC

NEW! The Hergon Breakfast Club"
6 to 10 AM
6 to 10 AM
And 90 Minute Music Sweepsl
Adult Rock

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, Tony Ortega and the North Coast Jazz Society, Jazz, Saturday afternoon,

Bobby G's, 485 First Street. Encinitas, 436-7397: The Echoes.







country, Wednesday through Saturday, and Sunday aftern Failbrook, country. Tuesday

C.W.'s Saloon. Carmel Valley Road at Via Cortina, Del Mar. 275-6556; Leather and Lace, country, Wednesday through Saturday.

Distillery Nightclub, 140 South Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock and roll, Thursday and Friday, with Bratz, rock and roll, Friday, Bratz, rock and roll, Saturday; live rock and recorded rock and video, Sunday; Roys, rock and roll, Tuesday; Richie Cole, jazz, Wednesday. Fireside Lounge, 439 West Washington, Escondido, 745-1931: Illusion, rock and roll, Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: Jason Chase, pop and jazz, Thursday through Saturday.

Gentleman's Choice, 1020 San Marcos Boulevard, San Marcos. 744-5215: David Stilley, contemporary, Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Hurricanes, rock and rhythm and blues, Thursday through Saturday

Freefall, jazz, Sunday; the Reflectors, rock and roll, Tuesday; Time Machine, vintage rock, Wednesday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Twisters, vintage rock, Thursday through Saturday, Barric Cunningham, rockabilly and ballads, Sunday and Monday, audition night, Tuesday, the Echoes, '60s rock, Wednesday

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Break

Saturday: Zuma, contemporary, Sunday through Tuesday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Random Sample, rock and roll Wednesday through Saturday.

Nordle's, 315 South Pacific Highway, Solana Beach. 755-2585; Double Vision, contemporary, Wednesday through Saturday.

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Deborah Liv Johnson, folk and originals, Thursday; La Bottine Souriante, traditional music of Quebec, Friday; Holly Tannen, traditional English, Welsh, and Appalachian music, Tom McCreesh, Irish and American folk music, Saturday, Juanita and Nayo Ulloa, Peruvian and Andean music, Sunday; Old Time Hoot Night, Tuesday; open poetry reading.

Pacific East Espresso, 235 North 436-1248: Live music, call club for

Pancho's, 1309 Camino Del Mar. 481-0414: Freefall, jazz, Thursday through Saturday; the Five Careles Lovers, blues jam session, Sunday afternoon; recorded music, Sunday afternoon; recorded music, Sunday



Wednesday - Saturday 9:30 p.m. - 1:30 a.m.

Jim Hawley

Ella Ruth Piggee

Monday & Tuesday 9:30 p.m. - 1:30 a.m.

Oozo

Monday is Tuesday is

Ladies' Night \$1.00 drinks

Restaurant Employee Night Wear your T-shirt. \$1.00 drinks

4287 Mission Blvd. Pacific Beach, California 270-7522





Come on in and check out the first stage of THE NEW JOSÉ **MURPHY'S**

2 new dance floors, new bathrooms, new carpeting and a whole new look.



First he gave us: Cuin . Salem's Lot . The Shining • Carrie

Stephen King has done it again! Enthralling . . . superb . . . spellbinding

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Extraordinary! New! Exciting!

NOW! Your chance to see The Rock of the 80's!

Featuring Russ T. Nailz &





SERIN

Happy Hour Monday—Friday, 3:00-7:30pm \$1.25 well drinks, 50¢ draft & wine, free munchles

HAPPIER HOUR * HAPPIER HOUR Roll Happy Hour every Friday. Hot and cold hors of well drinks 75 ¢. draft beer and wine 50 ¢. 5:30-8:30 pm October 14 9:00pm-1:30am

9:00pm-1:30an SHOCK

Dining room opens daily at 4:00 p.m.

Every Wednesday night is Dollar Night
Il drinks, draft beer, and wine for only one dollar all night long

Thursday night is Ladies' Night

—ladies admitted free, plus special drink prices





JOIN THE CAST AND CREW OF BLAME IT ON THE NIGHT' AS WE FILM AN ALL-DAY MOVIE ROCK CONCERT FEATURING:

Merry CLAYTON Billy PRESTON Ollie E. BROWN **AND SURPRISE GUESTS!**

LEN JENKIN & GENETAFT GENETAFT & MICHAEL PHILIP JAGGER

OVER 3,000 DOOR PRIZES & GIVEAWAYS!

GIBSON ELECTRIC GUITAR **ROCKMAN AMPLIFIERS** CASIO ELECTRONIC KEYBOARD 1200 GHIRADELLI CHOCOLATES 550 TEE SHIRTS BUSH COATS LEATHER JACKETS KGB-FM HATS **Grand Prize: Brand new** 1983 FORD **'STAR CAR'**

PLUS IOcent DRINKS & 25cent HOT DOGS!

Promotional consideration by ADOLPH COORS COMPANY, FORD MOTOR COMPANY, CASIO INC., SAN DIEGO AREA AUTHORIZED GIRSON BEALERS, R.J. REYNOLDS TOBACCO COMPANY, GHRADELLI CHOCOLATE COMPANY, SCHOLZ RESEARCH & DEVELOPMENT AUDIO TECHNICA, BIKE ATMLETIC CO., TEXAS INSTRUMENTS AND UNIVERSITY FORD.

San Diego Sports Arena RDAY, OCT. 1

CONCERT BEGINS AT 9am

LISTEN FOR DETAILS! KGB-FM LISTEN FOR DETAILS!

OR CALL THE KGB CONCERT HOTLINE -268-1015



Nightly! Never a cover charge. I.e Happy 5-7 Mon.-Sat.



The West Coast Band

Thursday, Friday & Saturday October 13, 14 & 15

The West Coast Band, live at the beach. Join guitarists Loren Smith & J.J. Babin, bassist Tom Doyle, and drummer Bill Burhans for a night of good time and rock 'n' roll. Don't miss 'em.



VICTIM

Sunday & Monday, October 16 & 17

Victim consists of four seasoned musicians. The band is very diversified and can perform many of your favorite requests.

They will make your night one to remember.





Tuesday & Wednesday, October 18 & 19 Wednesday is Ladies' Night

We hope you're ready for this band, because FUZE is gonna rock ya till ya drop. This band combines high quality showmanship with lots of good rock "ir roll to make one heck of a good party. Don't miss em!



Spaghetti Feast Monday Night Football 7-foot wide-screen T.V.

Chargers vs. New England

Sunday, October 16, 10:00am Sunday Brunch 10:30am - 2:00pm

5046 Newport Ave. Ocean Beach 222-5300

through Wednesday.

Pea Soup Andersen's, 890 Palomar Airport Road, Carlsbad. 438-0880: Jubilation, contemporary, Thursday through Saturnay; Flyte, contemporary, Wednesday.

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerada Club, 12237 Fomerado Road, 748-1135: Telegraph Carnyon, country, Wednesday through Saturday, country dame lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Robyn Banx, rock and roll, Wednesday through Saturday

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: Yaboo rock and roll, Friday and Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn., Scotty's Pub, 2500 South Escondido Boulevard, Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday, Robert and Torya, contemporary, Sunday and Monday.

contemporary, Suraky and Monoasy, Rancho Bermardo Ian, 1755 Bernardo Oako Drive, Rancho Bernardo, A87-1611, 277-2146; Downstairs Lounge: Debi Pace, Marino, and York, contemporary, Tuesday through Saturday, Sound Investment, contemporary, Sunday and Yor day, Dining Room: Peter Robbs exht. contemporary, Monday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad. 434-1766: Commotion, contemporary, Tuesday through

Rudy's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Art Hall, piano bar, Friday and Saturday

Salturus, Tas Saupheri Cafe, 1126 South Highway 101, Encinitas, 783-1124: Contemporary music with Kent Homer, Thursday, Molly Glasgow, Priday, Jonathan Rowe, Saturday and Wednesday, Sue Jo Mitchell, Sunday, David Boelke, Monday, Gina Serio, Tuesday, Live contemporary music, lunch time.

Tequila Flata, 3296 Mission Avenu Oceanside. 757-7757: Nightwing, rock and roll, Thursday through Saturday, live rock and roll, Sund through Wednesday, call club for information.

That Pizza Place, 2622 El Camino Real, Carisbad. 434-3171: Tony Ortega and the North Coast Jazz Society, jazz, Friday.

Veta Extertalament Center, 435
West Visia Wey, Visia. 941-1002:
Jockey Club Finit Minis, rock and
roll, Thursday through Saturday;
live music of the 'Sos. Tuesday;
Audicloop, rock and roll,
Wednesday. Turf Room: Doe Patton,
contemporary. Priday and Saturday
Derby Roome Recorded music with
DI Lou Taverna, Priday and
Saturday.

Whiskey Plats, 1260 West Valley Parkway, Escondido. 745-8640: Paris, rock and roll, Thursday through Saturday; the Windows, rock and roll, Sunday and Monda Destiny, rock and roll, Tuesday ar

276-4653 945 Carnet P.B.

Tonight, Thursday, through Saturday, October 15



Thursday—Ladies' Night

All ladies admitted free as guests of The Londons, plus Long Island Iced Teas \$1.25 all night.

Giant 13 oz. drafts - 75¢

Kazis Vodka Tequila Wednesday \$1.25 \$1.25 \$1.25 Super specials all night long

Sunday, October 16 through Wednesday, October 19





Upcoming events:

Next weekend

The following Sunday & Monday '50s-'60s night

Every night's a special night at M's Club WE ROCK PACIFIC BEACH For booking information contact Talavisions 275-4315 755-3443

IT'S THE NEW

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Like you've never seen it before

WITH STAGE 1

completed there's lot's more to come. Look for our Grand Opening in November.

And we now have 2 new dance fluors. Ladies >heck out our new remodeled restrooms.













HALLOWEEN PARTY TIME

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First place, Las Veges trip for two, with airfare and ac

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CLUBLAND - FOUR EYES - DIRK DEBONAIRE - BRATZ - HEROES - SIERS BROS.
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4302 MISSION BOULEVARD, PACIFIC BEACH, CALIFORNIA 92100

Winner's Circle Lodge and Tennis Club, 550 Via de la Valle, Solana Beach, 755-6666: Rick Michael, variety, Wednesday through Sunday, Mimi Smythe. contemporary and standards, Tuesday.

Beaches

Atlantis, 2595 Ingraham Street Mission Bay. 224-2434: Chain

"Bahia Belle," at the dock, Bahia

Reaction, contemporary dance music, Tuesday through Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Mercedes Lounge: Travelers '83, contemporary, Tuesday through Saturday; jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday. Plano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday

Mission Bay. 488-0551: Main Street, contemporary music for dancing. Friday and Saturday.

Carlos Murphy's, 4303 La Jolia Village Drive, La Jolia. 457-4170: Rob Huff and Friends, contemporary, Tuesday; magic shows, Wednesday.

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Comedy, Wednesday through Monday. Elario's, 7955 La Jolla Shores

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Media, jazz, Wednesday

Casina Valadier, 4445 Lamont, Pacific Beach. 270-8650; Phil Beeber, guitar variety, Priday and Saturday.

Firehouse Beach Cafe, 7222 Grand Avenue, Pacific Beach. 272-1999: Jeff Proctor, mellow music, Friday through Sunday. Catamaran Hotel, 3999 Mission Roulevard Mission Reach 488-1081: London After Dark, contemporary, Tuesday through Saturday happy hour and evening.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Automatics, rock and roll. Thursday through Saturday, with Shock, rock and roll, happy hour Priday, live rock and roll, Sunday and Monday, call club for information; Manind call club for information; Moving Targets, rock and roll, Tuesday and Wednesday.

Drive, La Jolla, 459-0541: Jesse

Davis, pop and jazz, Thursday through Sunday.

Jose Murphy's, 4302 Mission

Boulevard, Pacific Beach. 270-3220: Ipso Facto (formerly the New Dallas Collins Band), rock and roll, Wednesday through Saturday: the Nomads, rock and blues, Sunday

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Live music, seven nights, call club for information.

M's Club, 945 Garnet Avenue, Pacific Beach. 483-7737: The London Brothers, rock and roll, Thursday through Saturday.

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Johnny



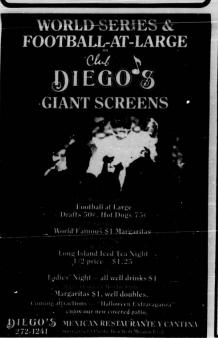
(and the good news is . . . he's still not well)

October 13th thru 15th

Rick Rockwell's VIDEO SHOW

Watch for our Halloween Costume Party Saturday, October 29 Entertainment 6 nights a week. No cover! All shows start at 9:00 pm. 4303 La Jolla Village Dr. 457-4170









Corner of University & College

6149 UNIVERSITY AVENUE

Cadillac and Ace, contemporary, Wednesday and Thursday; Thunderbolt the Wondercolt, rock and roll, Friday and Saturday; live entertainment, Monday and Tuesday, call club for information

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Lee Henning, contemporary, Thursday, Brian Stevens, contemporary, Friday and Saturday, talent night, Sunday;

stang Club/Rocking Horse son, 3595 Sports Arena llevard, Loma Portal. 223-5596: stang Club: Cimarron, country, sday through Saturday; dance

Mtn. Vista

*

Rocking Horse Saloon: Dance to recorded rock and roll, Wednesday through Saturday; Dr. Downs, hypnotist, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 276-7522: Jim Hawley, contemporary, Wednesday through Saturday; Ella Rulii Piggee, jazz and blues. Sunday; Ozoo, rock and roll, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Live rock and roll, call club for information; Hal Crook Jazz Orchestra, big band jazz, Monday.

Mission Bay Drive, Mission Bay. 274-3314: Denny and Kristina, country and contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, Pacific Beach. 273-9190: Cowjazz, country swing, Friday and Saturday.

The Syndicate Night Club, 2176 Chatsworth (at Volatire), Point Loma. 226-4578: Live rock and roll, Friday and Saturday, call club for

Texas Teshouse, 4970 Voltaire Street, Ocean Beach. 226-8849: Drivin' Wheel, blues and rhythm and blues, Wednesday and Saturday; Tom "Cat" Courtney and

the Blues Dusters, blues, Thursday; the Balzi Band, rock and roll,

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4600: Shine It On. contemporary, Tuesday through Saiurday, musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-235: The Siers Brothers, rock and Beatles music, Thursday through Saturday; live rock and roll, Sunday through Tuesday; Dirk Debonaire, rock and roll, Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Carl Simmons and Southern Comfort, country Southern Comfort, country, Tuesday through Saturday; Tom Cunningham, country, Wednesday and Friday happy hours.

The Alamo. 3093 Clairemont Drive, Clairemont. 276-2240: Oz Knozz, rock and roll, Thursday through Saturday





Pacific East Espresso Lynn & Monty Dicksion

singing contemporaryfolk
singing contemporaryfolk
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WE HAVE THE FINEST FRESH-ROASTED COFFEES IN SAN DIEGO.

Walk through our wonderful Gournet Coffee and Accessory Store; dine in our charming continental cafe.

24 warieties of gournet coffee beans fine wines and imported been 36 of the world's finest brewing teas Wonderfully special desserts Coffee brewing equipment and accessories - Monderfully special desserts when we will be considered the continent of the contine

Open Mon.-Thurs. 8:30am-10:00pm; Frl. 8. Sat. 8:30am-12 midnight; Sun. 9:00am-6:00pm

Forward Motion



Million B

MAGNOLIA MULVANEY'S



LADIES' NIGHT—
All well & selected beer & wine \$1.25

KAMIKAZES & ORANGE CRUSHES \$1.25 No cover charge with student I.D.

HAPPY HOURS 7-9 pm

PRIME RIB \$9.95
All you can eat 5-7 pm

Tuesday-Sunday PORTERHOUSE STEAK DINNER \$7.95

MAGNOLIA MULVANEY'S Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

WE'RE DEALING LIVE ROCK
TUESDAY THROUGH SATURDAY FROM **8 PM NIGHTLY**

TIGHT QUARTERS—Last 3 nights!



TUESDAY T-SHIRT NIGHT WITH KPRI FREE DRINKS KPRI . C., KETTER, TO THE .

WEDNESDAY IS ROCK DANCERS' NIGHT FREE DRINKS

THURSDAY IS "A CHORUS LINE" NIGHT

FREE DRINKS to the first 91 people before 9:59 p

75¢ ANY DRINK IN THE HOUSE

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY

3093 CLAIRÉMONT DRIVE • SAN DIEGO 276-3437



Thursday, October 13 21 years & up, must have proper I.D.

PROHIBITION DAYS ARE OVER! 55¢ DRINKS





FREE ADMISSION





SUNDAY NIGHTS ONLY! 17 YEARS & UP SUSPICION &

EMERALD Monday, October 17-no cov



JAZZ JAZZ ELLA RUTH PIGGEE

MONDAY NIGHT FOOTBALL (6- and 10-foot screens)

KGB-FM 101 SHOW 25¢ DRINKS 8 pm-10 pm



Plus Wednesday, no cover charge all night. 50¢ drinks til 10° pm.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Stephen and Tonya, contemporar Tuesday through Saturday.

Black Angus, 10370 Friars Road, Mission Valley 563 5862 Banks rock and roll, Tuesday through Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8665: The Bruce Cameron and Hollis Centry Ensemble, jazz, Thursday through Saturday, Lee Henning, contemporary, Tuesday and Wednesday.

Cafe in the Valley, 911 Camino del Rio South, Mission Valley. 296-6329: Richard Webb, classical guitar, early evening Tuesday through Friday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals, Wednesday through Saturday.

Crystal's Frat House, 5404 Baiboa Avenue, Clairemont. 279-2390; Oh! Ridge, comedy and music, Tuesday through Saturday; Double Dose, music and fun from the '50s to the '80s, Monday.

Donegal's, 5323 Mission Center Road, Mission Valley. 297-6370: The Billy and Annette Duet, music of the '60s through the '80s, Thursday through Saturday.

Fianigan's, 5373 Mission Center Road, Mission Valley, 291-8635: Clubland, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Jack Pollack, Tuesday through Saturday; Sharon Skidge Sunday and Monday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday: live Greek musi

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. 231-8074: Robb Huff, contemporary, Friday and Saburday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Lanny Prewitt and Cinnamon Ridge, country, Tuesday through Satur

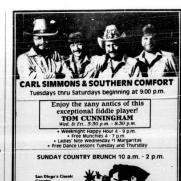
La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mornent's Notice, contemporary, Wednesday through

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Ron Bolton Band, rock and roll, Thurnday through Saturday, with Heroes, rock and roll, Friday and Saturday, the Features, rock and roll, Sunday through Wednesday.

Monl's, 10475 San Diego Mission Road, Mission Valley. 563-0060: Craig Rice and Pyramid. contemporary, Monday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: The Moody Dudes, contemporary and standards, Tuesday through Saturday; Mama's Pearls, mporary, Sunday and Monday

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through





Thursday, Friday & Saturday



Halloween Weekend Celebration October 28, 29, 30 & 31 Costume Ball Monday, October 31 — prizes!

Tuesday, October 18 9:00 pm Don't miss Pancho's Birthday Party on our video screen. See yourself. Margaritas & well drinks \$1.00 all night long.

Sendy Jam Seasions - 4:09-5:09 might long.

Sanday Jam Seasions - 4:09-5:09 bib Long

5 Careless Lovers featuring bib Long

Happy Hour prices (during game); super-famous Careltas

Biscotheque with B. J. Pancies, Sun. -Wed. 9:00-1:00 am.

Strolling Mexican guitarist Bevid Zambrane Mon.-Sat.

Happy Hoe Hen.-Sat. 2:00-4:09 aw. Well drinks &

margaritas \$1.00, nachos \$50, wine & domestic drift 75c.

Novering treatment daily, 7:00 am.







TRET FURE CAM DAVIS, NOVI & CARRIE BARTON

at the Old Globe Theatre

OCTOBER 22, 1983 - TWO SHOWS: 7 & 9 PM. GENERAL ADMISSION \$13.50 Toxen available of all floteton Outers. Orange by those (6/2) floteton, the floor Office & Charins Circle bookston. Asso available of the Out Globe box of the (6/2) \$79.250.

Watch for Upcoming OCTOBER RELEASES: PORTRAIT by Cris Will and UNEXPECTED by Tereso Trull & Borboro Higble

ERED COAT INN The Club of the '80s



DESTINY

91X The Rock of the 80%! NIGHT REFLÉCTORS

Thursday 8-10 pm Blowout 50¢ Drinks

Entertainment 7 nights a week. 5933 University Avenue, just west of College. 583-6670





Mama's Pearls



887 Camino del Rio South

Sunday and Monday, call club for

Mulvaney's Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa. 277-7937 Live entertainment, call club for information.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: BBC, rock and roli, Tuesday through Saturday; Shock, rock and roll, Sunday and Monday.

Padre Gold, 7245 Linda Vista Road Linda Vista. 277-8684: Fortune, country and vintage rock, Friday and Saturday.

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Sea Breeze, contemporary, Tuesday through Saturday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300: Mary Perrin, contemporary, Monday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Edison Riggs, easy listening, Tuesday through Saturday.

Saintung.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Jackyl, rock and roll, Oroquest, rock and roll, Red Shark, rock and roll, Thursday, Red Shark, rock and roll, Thursday and the Speedsters, rock and roll, Tammia and the Monthilles, rock and roll, Priday, Din, rock and roll, Priday, Din, rock and roll, Priday, Din, rock and roll, Stammia and the Hell Hounds, rock and roll, Saturday, rothm and blues night with Rick riounas, rock and roll, Saturday, rhythm and blues night with Rick Gazlay, Tuesday; the Ramblers, rock and roll, Guy Goode and the Decent Tones, rock and roll, Ezrin, rock and roll, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa. 695-1461:
Espresso, contemporary, Monday
and Tuesday; Joe Stewart,
contemporary and country,
Wednesday and Thursday, John
Ingram, contemporary, Priday and
Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary and country, Tuesday, Priday, and Saturday; Delene, contemporary, Wednesday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday, live country music, Sunday and Monday, call club for information

San Diego South

Barnacle Bill's, 1880 Harbor Isla Drive, Harbor Island. 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Twotones, rock and roll, Tuesday through Saturday, Robb Huff, contemporary, Sunday and Monday

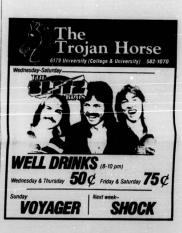
Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenin and Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: The Coopers, contemporary, Frida and Saturday,

Crossroads, 345 Market Street downtown, 233-7856; Leroy Lock

Are YOU well groomed and able to face the music? (3) WATCH OUT FOR SPECIAL EVENTS SOON

TEL. 454-0856





ALMOND RHYTHM REVUE

Oct. 19-22 Oct. 23-25

Sports satellite coming soon 485 First St. 436-7397



and Friends, jazz, Saturday and Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572 The Spud Brothers, '50s rock. Tuesday through Saturday.

Dookle's, 4225 El Cajon Boulevard. East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggle's, 31st and University, North Park. 298-8584; Blues night, Thursday; the Gypsy Moon Trio, International folk music, Friday; the Paradise Street Band, Irish and original music, Saturday; Mike Miller, centemperary and Vidids folk Saturday: Mike Miller, contemporary and Yiddish folk music, Sunday: Old Time Hoot Night, Monday: Siamsa Gael Ceili Band, traditional Irish music,

Tuesday; bluegrass jamboree Wednesday. Early evening shows Dancing Bears, folk, Tuesday Carlos Olmeda, original and Latin music, Friday, Tom Cahoon, contemporary folk music, Saturday,

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Most Valuable Players, Jazz and pop, Friday and Saturday.

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Rich Faulkner, contemporary, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour, Peggy Watson and Rick Erlien, folk, blues. ragtime, and jazz, Friday and Saturday.

Jolly Roger, 807 West Harbo Drive, Seaport Village, 233-4300: Barker and Orr, comedy and music, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue Hillcrest. 298-7302: Michael Rhodes, contemporary. Tuesda Rhodes, contemporary, Tuesday, Llama, classical guitar, Wodnesda David Randell, classical guitar, Thursday; Doug Hewett, folk and originals, Friday, Lex and Rachel, classical guitar, Saturday, John Lyon, classical guitar, Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown. 234-4893: Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and opera, Saturday,

Morgan Restaurant, 515 Fifth Morgan Restaurant, 315 Huri Avenue, downtown. 232-3352; Jazz at Morgan with Art Resnick, Paul Delnero, Billy Mintz, and Denise Jeter, Friday and Saturday.

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

Old Town Saloon, 2495 San Diego Avenue, Old Town. 298-2209: Rock and roll, call club for information.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: Jazz, Thursday through Saturday, call club for information.

Pacific Wine Bar and Bistro, 480 239-9839: Mel Goot, jazz, early evening Thursday through

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical

guitar, early evening Wednesday and Saturday; Lori Bell and Frier

jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

Raphael's, 1960 Harbor Island Drive, Harbor Island, 291-6700 Mardi Milligan, contemporary, Tuesday through Saturday.

Red Coat Inn. 5933 University

Ned Coat Inn, 9833 University Avenue, East San Diego, 583-6670: Prophet, rock and roll, Tuesday through Saturday; Destiny, rock and roll, Sunday; the Reflectors, rock and roll, Monday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: Fantasy, contemporary dance music, Tuesday through Saturday.

Sharaton Inn Airport, 1590 Harbor Island Drive, Harbor Island. 291-6400: Joey Chess, contemporary piano music for dancing, Monday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2900: Reflections: Ducktail Revue, '50s rock, Tuesday through Saturday, and Thursday and Friday

Soledad's, 425 West B Street, downtown. 232-7588: Harvey and 52nd St. Jive, jazz, standards, and show tunes, Wednesday through Friday.

Barker & Orr

appearing Wednesday through Saturday

"Jolly Roger

Seaport VIIIage 807 Harbor Drive West

San Diego (619) 233-4300

classical guitar, late morning Sunday. Patrick's II, 428 F Street, downtown. 233-3077: The Sy Rainey Trio, jazz, Wednesday, Fro Brigham's Preservation Jazz Band, Villa Rosalie, 3928 Twiggs Street, Old Town. 295-2343: Richard Webb, flamenco guitar, early evening Saturday. jazz, early evening Thursday; Nitetrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

The Voyager, 1901 Shelter Island Drive. Shelter Island, 222-0421:

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote,

ontemporary. Monday and

Triton, 6011 El Cajon Boulevar East San Diego, 583-3240: Ella

Ruth Piggee, jazz and blues, Thursday through Saturday

Trojan Horse, 6179 University

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock and roll, Thursday through Saturday; Crash Kaliber, rock and roll, Sunday; Shock, rock and roll, Wednesday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Ira Cobb, Dixieland, Saturday.

Upstart Crow and Co. Coffeehouse and Bookstore, Scaport Village, Harbor Drive, downtown. 232-4855: Rebecca Roberts,

THE DISCO REGINE

Jinnah, contemporary, Friday and Saturday

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: The Head Band, rock and roll, Tuesday through Saturday

Black Angus, 1000 Graves Avenue. El Caion. 440-5655: Quest, rock

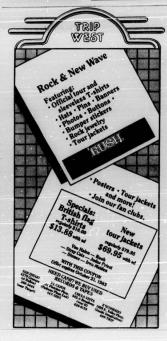


Harvey & 52nd **Street Jive** hursday 8:30pm-11:30pr Friday 8:00pm-12:00am

Downtown Happy Hour londay-Friday 4:00-7:00pm Free munchies

SOLIEDAD'S

232-7588



and roll. Tuesday through Saturday

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Piano bar featuring Dale Pearson, Tuesday through Thursday, and Tony Payne, Friday and Saturday; Bruce Robbins, "good-time variety sing-along, Sunday."

Brannen's Place, 7973 Mission Gorge Road, Santee. 562-1934: Lonestar, country, Friday and

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Delene contemporary, Monday; Steve Mouzas and Finest Action. contemporary and oldies, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, Sundown, country, Sunday and Monday.

Dino's Lounge, 9711 Campo Road, Spring Valley. 464-9502: Country Torn, country, Tuesday, Thursday and Friday.

Don's, 13321 Business Route 8 at Los Coches Road, El Cajon. 443-2444: Shenandoah, country, Friday and Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533: Junction, contemporary, Tuesday through Saturday; Shenandoah, country, early evening Sunday and Monday.

Flinn Springs Inn., 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Friday and Saturday.

The Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922: George Svoboda, classical guitar, early evening Friday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Terry Scheidt, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country, Thursday through Saturday, Rawhide, country, Sunday.

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Live music, Friday and Saturday, call club for

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Branded, country, Thursday through Sunday.

Legend's Restaurant, 2745 Alpine Boulevard, Alpine. 445-5545: Change of Heart, contemporary, Friday through Sunday. Lorenzo's, 596 Broadway, El Cajon. 442-9696: Vizion, contemporary and originals, Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Wheels, rock and roll, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Gravel Canyon, country rock. Tuesday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Dusty Best, contemporary, Wednesday and Thursday, Take Two, contemporary, Friday and Saturday; open stage talent show, Sunday.

The Olympic Flame, 8629 Mission Gorge Road, Santee, 449-1366: The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove, 463-6977:

Tommy Stark, family musical intertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outnost, 652 Grand Avenue Spring Valley. 464-9007: The Smith Brothers, country, Wednesday and Thursday; Billy Thomas and the Ambush Gang, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lyon and the Sundowners, country

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Spectra, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information

Reuben's, 5455 Grossmont Cente Drive, La Mesa. 465-3464: Charlie Hewitt, contampaga

Sexton's, 7353 El Cajon Boulevan La Mesa. 460-1500: Brown Sugar, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Coyote with Terry Darling, country swing. Tuesday through Saturday.

The Spring Valley Inn, 9034 Campo Road, Spring Valley, 464-9040: The Beat Farmers, reckless western, Friday through Sunday.

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

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: The Brand X Band, country, Thursday through Saturday, and Sunday afternoon.

South Bay

Baloots at the Beach, 717 Seacoast Drive, Imperial Beach. 57" 0889: Ginger and the Sharks, rock and roll, Thursday through Saturday. Four Eyes

Black Angus, 707 E Street, Chula Vista. 426-9200: U.S. Male, rock and roll, Tuesday through Sunday.

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Tuesday through Saturday, 9pm-1am MONDAY NIGHT FOOTBALL

Giant 6' T.V. screen \$3.75 Football Dinner Special

Glario's RESTAURANT

Summer House Inn 7955 La Jolla Shores Dr.

Bull 'N Stick, 608 Palm Avenue Imperial Beach. 429-5330: Rock and roll, call club for informatio

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161:

Mark Lessman Corner of La jolla Village Dr. and Villa La jolla Dr. You must be 2 I or older to ente

The Savery Brothers, country Tuesday through Saturday; Time Machine, vintage rock, Sunday and Monday

Imperial Beach, 429-1161: Kicks rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday, call club for information; RPM, rock and roll, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Lee Whittington, contemporary and country, Thursday through

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953: Delene, contemporary, Thursday; Double Dose, music and fun from the '50s to the '80s, Friday and

Hutch's, 1463 Palm Avenue Imperial Beach. 423-3479: Supercolt, country rock, Friday and

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Piña, contemporary and Latin, Thursday through Monday; the Rebels, rock, oldies, and Latin, Tuesday and

La Maze, 1441 Highland Avc.ue, National City. 474-3222: Bruce Robbins, guitar sing-along, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Whiskey



Sunday, October 16
Mar Dels, 9pm Echoes,
Monday, October 17
Hal Crook
Jaz z Orchestra
Tuesday, October 18

and picture I.D. is required Dress code. 457-5590





Tuesdays thru Saturdays beginning at 9:00 p.m.



Mission Valley Inn, 875 Hotel Circle South. 298-8281

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Special daily drink and munchies. Seattle vs. San Diego on wide screen T.V.

Happy Hour 4:00-7:30pm. All well drinks doubles.

River, country, Thursday through

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary and country rock, Thursday through Saturday

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Live country music, Friday and Saturday, call club for information.

Royal Vista Inn. 632 E Street, Chula Vista. 426-2500: Rex Paris, standards and contemporary, Tuesday through Saturday.

Teapot Inn, 1060 Broadway, Chula Vista 427-1304: Trixx.



contemporary, Wednesday through

The Tioga, 1011 Broadway, Chula Vista, 422-9343; Allen and Thomas

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: Power Tool, rock and roll, Thursday; RPM, rock and roll, Friday through Sunday; the Breakers, rock and pop. Monday and Tuesday; Four Eyes, rock and roll, Wednesday.

ESCONDIDOS

Ages 17 and up

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Nov. 3 GARY MYRICK & THE FIGURES

DISTILLERY

country and contemporary, Thursday through Saturday

Rock & Roll

The Johnny Almond Rhythm Revue: Bobby G's Audiobop: Vista Entertainment Audiobop: Vista Entertairment Center Automatics: Halcyon The Balzi Band: Texas Teahouse Bandit: Black Angus/Mission

Valley BBC: Navajo Inn The Beat Brothers: Coaster Saloon

The Beat Farmers: Spring Valley The Blitz Brothers: Trojan Horse The Ron Bolton Band: Lehr's

Bratz: Distillery Nightclub

Bratz: Distillery Nightclub
The Breakers: Hongry
Hunter/Oxcursisk: Wild Turkey
The Bytes: Feldy by Turkey
The Bytes: Feldy by Turkey
Clubland: Flanigan's
Conquest: Spirity
Mitchell Cornish and the Hell
Houndas: Spirity
Tenah Saliber: Trick's
Dakota: The Chaptels
Dakota: The Chaptels
Lanin; Whiskey Flats, Red Coat
Inn

Din: Spirit
Dirk Debonaire: Belly Up Tavern,
Distillery Nightclub, Windrose
Ducktail Revue: Sheraton Harbor

Island
The Echoes: Bobby C's, Hill House
Earin: Spirit
The Features: Lehr's Greenhouse
Fortune: Padre Gold
Four Eyes: Wild Turkey
Frenap: Baloots at the Baach
Ginger and the Sharks: Baloots at
the Baach
Guy Goode and the Decent Tones:

Spirit
Joey Harris and the Speedst Spirit Head Band: Baxter's The Heaters: Jolly Roger/Oceanside, Gizmo's Heroes: Lehr's Greenhouse Prowler: Bacchanal Quest: Black Angus/El Cajon The Ramblers: Spirit Random Sample: Mulvaney's/ Escondido Escondido The Rebels: Joey's Red Shark: Spirit, Bacchana.



Pink Munic: Visia Eliterica.

Center

Power Tool: Wild Turkey

Prophet: Red Coat Inn

The Rhythm Kings: Belly Up The rayoum rangs: seay of Therm Robyn Banx: Paray Mine Co. RPM: Dance Machine, Wild Turkey Shock: Halcyon, Trojan Horse, Nanajo Inn. The Sters Brothers: Windross Spectra: Park Place Spectra: Park Place Status: Turquoise Lounge Status: Turquoise Lounge Thumles and the Monthlies: Spirit Thunderholt the Wondercott:

Red Zone: Spirit
The Reflectors: Gizmo's, Red Coat

The Interleanase Climo's
Illusions Proceed Learnage
Incognilo Rocherns Ralph and
Edile's
Ipae Facto (tormerly the New
Dollas Callina
Sand): Jose
March
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San

Thunderbolt the Wondercolt:
Moby's Broiler
Time Machine: Gierno's, Country
Bumpkin
Toys: Distillery Nightclub
The Twisters: Hill House
The Twotsers: Boat House
U.S. Male: Black Angus/Chula
Vista
Wheels: Magnolia Mulwaney's

Co.

Twiny Gisagow: Shepherd Cafe
Jim Hawley: Old Pacific Beach Cafe
Lee Henning: Bunbury's,
Multurney's Coronado
Carlle Hesetti: Ruthen 's/La Mesa
Kent Horner: Shepherd Cafe
Robb Huff: Carlo Marphy's,
Hungry Hunter/Mission Valley,
Boat House
Lonnle Hutton and Dusty Bext:

Perborside
Skip Garcia: Hotel San Diego
Wayne Gire: Old Bonita Store
Restaurant, Monterey Whaling

The Windows: Whiskey Flats

Contemporary/

Allen and Thomas: The Tioga

The Billy and Annette Duet:

Judy Ames: Henry's Dusty Best: Mr. Bill's Backroom

Donegal's
David Boelle: The Shepherd Cafe
Brown Sugar: Sexton's
Chain Reaction: Atlantis
Change of Heart: Legend's

Restaurant Jason Chase: Fish House West

Mike and Lynn Cherry: Islands

Lounge Joey Chess: Sheraton Inn Airpoi

Joey Chess: Sheraton Inn Airpor Commotion: Reuben's/Carlsbad The Coopers: Chateau Lounge Jack Costanzo: Pancho's Donna Cote: Tom Ham's Lighthouse

Lighthouse
Jesse Davis: Elario's
Delene: Bull and Bear, Tio
Leo's/Mission Gonge, Humary
Hunter/Imperial Beach
Denny and Kristina: Sandtrap

Lounge

Lounge

Double Dose: Crystal's Frat House,

Lineary Hunter/Imperial Beach

Double Dose: Crystal's Frat House, Hungry Hunter/Imperial Beach Double Vision: Noodle's Dusty and Melliesa: Tom Ham's Lighthouse East Coast: La Maze Mike Edwards: Hungry Hunter/El

Mile Edwards: Hungry Hunteri. Cajon Elements: Hotel del Coronado Espresso: Tio Leo Si/Mira Mesa Fantasy: Reuben E. Lee Rich Faullimer: Holiday Inn/ Embarcadero Fyte: Pea Soup Andersen's Fortune: Holiday Inn/Mission

Fortune: Holiday Inn/Miss

Valley Forward Motion: Anthony's Harborside

Yaboo: Ralph and Eddie

Top 40

Mamis Pearle: Menterey Whalting Co.

Mariner: Hungry Hunter/Rancho Errandon

London After Dark: Catamaran Hotel

Antonio's Hacienda Jinnah: The Voyager Johnny Cadillac and Ace: Mohy's

Broiler
Jubilation: Pea Soup Andersen's

Junction: Driftwood Lounge

Justice: The Moonalou

Bill Kirkpatrick: Jolla

Edison Riggs: Smuggler's Inn Peter Robberecht: Rancho Bernardo Inn Robert and Tonya: Ramada

Mary Perrin: Seven Seas Lodge Eddie Preston: Barnacle Bill's Jeff Proctor: Firehouse Beach Cafe Random Action: Black Angus/El

Rapture: Hungry Hunter/Rancho Bernardo

Bernardo Michael Rhodes: Shepherd Cafe Craig Rice and Pyramid: Monk's

Louie and Piña: Joey's Main Street: "Bahia Belle" Mama's Pearls: Monterey Whaling Inn/Escondido
Jonathan Rowe: Shepherd Cafe
Terry Scheidt: Hungry Hunter/El

Cajon Sea Breeze: Pavillon Lounge Gina Serio: Shepherd Cafe Shine It On: Vacation Village

Shine It On: Vacation Village
field
Signed, Sealed, and Delivered:
Islands Lounge.
Tony Serica and Cel. Henry's
Bob Sortilan and Key Large: Our
Fascorie Place
Sound Tonyshmeatt Rancho
Stephen and Tonya: Black Angust
Kearny Mess
Brian Stevens:

Travelers '83: Bahia Hotel Travelers *83: Bahia Hotel Triple Play: Hilton Hotel Trixs: Teapot Im Denny Tymer: The Flying Bridge Vizion: Lorenzo's Lee Whittington: Dock's Cocktails Maggie Wright: Shephord Cafe Zuma: Hungry Hunter/Oceanside

Country/ **Country Rock**

Allen and Thomas: The Tioga The Beat Brothers: Coaster Saloon The Beat Farmers: Spring Valley

Inn Brand X Band: Van Winkle's Branded: Lakeside Hotel Clmarron: Mustang Club

Muleancy's/Coronado
Joe Stewart: Tio Leo's/Mira Mesa
and Missian Gorge
David Stilley: Gentleman's Choice
Ted and Dave: Ramada
Inn!Escondido
Don Tennison: The Flying Bridge,
ELConel.

El Comal Third Degree: Poway Mine Co.

Dan Connor: Carriage House Country Casanova: Circle D Corral Country Justice: Kentucky Stud Country Tom: Dino's Lounge Cowjazz: Silver Fox Covote: Silver Sour Tom Cunningham: Abilene Country Saloon Frank Dixon and Nightlife: Trophy

Inn
Fallbrook: Country Side
Restaurant Fat Chance: Valley Center Inn

Saloon Fortune: Padre Gold Free Rein: Flinn Springs Inn Wayne Gire: Old Bonita Store

Restaurant, Monterey Whaling Gravel Canyon: Mama's Mink Jack Johnson: Ken's Pub Leather and Lace: C.W.'s Saloon Lonestar: Brannen's Place Curly Lyon and the Sundowners:

Or Bus Inn
Kom Morin: Caligno Learnye
New Country, Country Sule
Restaurant
Lanny Provitt and Cinnamon
Ridge: Korany Mona Bosel
Randille: Kovlucky Stud
Rest Texpe Royal
Dan Rivers and Terry Martin: The
Ox Bus Inn
The Swery Brothers: Country
Bumpkin
Shenandoah: Don's, Driftwood
Lonnye

Sheanadoal: Daris, Driftwood Lorings Lorings Carl Simmons and Southern Comfort: Ablene Lounge The Smith Brothers: Horisalize States of the Company of the Smith Brothers: Horisalize Staneolis: Singe Gach Inn Steer Crang: Wirngler's Road Joo Stewart: To Levo Millin Mea and Mission Gorge Sundows: Stagescach Inn. Circle Sundows: Stagescach Inn. Circle Sundows: Stagescach Inn. Circle Sundows: Stagescach Inn. Circle Leigniph Crange: Penerald Club Den Temisson: The Figure Bridge. LI Cumil Billy Thomas and the Ambush Fonda Turner and the Silver Spurs: Landmark Circle Lounge

Lounge The Duane Wall Show: Barr-X

Whiskey River: Oasis Bar Lee Whittington: Dock's Cocktails

lazz

Lori Bell: Prophet Restaurant Jeannie and Jimmy Cheatham

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The Chicago Six: Belly Up Tavers Ira Cobb: Patha Maris Richie Cole: Distillery Nightchib

Crossroads The Media: Chuck's Steak House Shep Meyers: Prophet Restaurant Most Valuable Players: Fat

City/China Camp
Tony Ortega and the North Coast

Beach Cafe, Triton/San Diego Art Resnick Trio: Islandia Hotel. Morgan Restaurant
Morgan Restaurant
Mimi Smythe: Winner's Circle
Peter Sprague Trio: Old Time Cafe,
Pacific East Espresso, Roxy

Siamsa Gael Ceili Band: Drowsp Hal Crook Jazz Orchestra: Rodo Maggie's Holly Tannen: Old Time Cafe Juanita and Nayo Ullea: Old Time Mel Goot: Pacific Wine Bar and

Peggy Watson and Rick Erlien: Harvey and 52nd St. Jive: Soledad's, Horton Plaza Denise Jeter: Morgan Restauran Leroy Locke and Friends:

Everything Else

Melissa Morgan: Old Time Cale Carlos Olmeda: Drowsy Mangle's The Paradise Street Band: Drows

Barker and Orr: comedy and music, Jolly Roger Scapor

Village
Phil Beeber: guitar variety, Cosina
Valadier, Mille Fleurs
Paul Gregg: piano bar, Dookie's
Guy and Jackie and Gil Warmer:

Italian songs, standards, opera, Mona Lisa Restaurant Art Hall: nigno bar, Rudy's Hidden

Acres Ulama: classical guitar, Kung Food Bob MacLeod: piano bar, Bahia

Oh! Ridge: comedy and mus

Crystal's Frat Hotos.
The Orion Duo: classical guitar.
Frophet Restaurant
Tony Payne: piano bar. Boondocks Dale Pearson: piano bar,

Boondocks Restaurant David Randell: classical guitar

Rebecca Roberts: classical quitar

Dave Rodgers: piano bar, Gold

Crast learney
Temmy Stark, family
entertainment, Origan Puecer
Prezul-knom Grove
George Svoboda: classical guitar,
Habitat Book Shorp
Jo Teanor: piano bar, Springfield
Hagari Wood et al. (2018)
Dak Vermen: piano and guitar
rariegy. Cale del Reg Mario.
Kichard Wobe: vibaced guitar
Cale in the Valley. Villa Rosalle
Cale in the Valley. Villa Rosalle



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Peggy Watson and Rick Erlien: Hotel San Diego

Folk/Ethnic

The Koto Trio: Miki-San's La Bottine Souriante: Old Time

Louie and Pina: Joey's Tom McCreesh: Old Time Cafe Mike Miller: Drewsy Maggie's

The Fabulous Thunderbirds: Belly

Ip Tuveri The Five Careless Lovers: Pancho's The Heaters: Jolly Reger (Occanside, Gizmo's The Hurricanes: Gizmo's International Reggae All-Stars: Bolly to Tuvern King Biscuit Blues: Mandolin Wind.

Stone's Throw: Belly Up Tavern. Boat House Trowsers: Bacchanal

Flame
Tourist Mangale's
Colour: Mansed
Dancing Bears: Drowsy Maggle's
Oppsy Moon Trio: Drowsy Maggle's
Doug Hewett: Kung Food
Deborah Liv Johnson: Old Time
Cole
Cole

The Bim Strassberg Trio: Bookworks/Pannikin Coffechouse Peggy Watson and Rick Erlien:

King Biscuit Blues: Mandolin Wind Motabaruka: Bally Up Tawern Night Shift: Belly Up Tawern The Nomada: Jose Marphy's Ella Ruth Piggee: Old Pacific Bach Cafe, Triton's San Diego The Red Devils: Belly Up Tawern Stands: The Bach Care Bally Up Tawern Bally U

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CURRENT MOVIES

All reviews are by Duncan Shepherd. Pronties are indicated by one to five stars and antipathies by it's black spot. Unrated movies are for now unreviewed.

12.5

Airplane II: The Sequel — People who enjoyed the predecessor seem to be disappointed in the sequel People who did not enjoy the predecessor will have difficulty telling much difference. But because indelity, not originality, is

the goal this time (a new writer and director, Ken Finkleman, has taken over for the Kentucky Fined Theater team), there may be a bit more of a sense of Massion Accompished. The sheer volume of jokes, however, impresses more by industry than by with the property of the

of sem-autobog aphical entertainments eposicie and variable in quality from episode to episode, this one set in the hometown of his youth. In his choice of recollections, there is a strict ban on the banal (it hardly seems possible that this wonderland is the same sort of town that Fellin field in 1 VITELLONI), and yet the familiar fining cotesqueries are merchally towat

down here, and the famous egotism is shut away in a closet. If something doesn appeal to Felini's playful side, tho longer appeals to him all. There is an ample supply of joiliness, of the director's carefully cultivated obsessions, and of flawless. Impid. controlled color images (once again, a salute to the wizardity Giuseppe Rotunno). What is tacking is any modulation or momentum from one scene

to the following, each one builds to an abrupt fade-out that's like a won-derstruck gasp, or sigh, and then the next one starts all over again, building. 1974. *** (Ken, 10/17)

Beby Blue Marine — The Norman Rockwell parlings displayed Online Rockwell parlings displayed Online Rockwell parlings displayed Online Rockwell parlings displayed Online Rockwell parlings as a bad omer, and the ensuing storyline sure councils, proves to be Preston Studges's Hill. The CONDUCTION CONTROL OF THE ROCKWELL OF THE ROCKWEL

The Ballad of Gregorio Cortez — Manhunt for a Mexican-American cowboy and family man, with Edward James Olmos, directed by Robert M. Young. (Cinema 21, from 10/14)

(Cinema 21, from 10/14)

Bayond the Limit — The cast of characters includes a whisky-sodden British diplomant, an ex-prostitute Indian wife, an ex-seminarian amoral doctor with allegiances to all of the above, an implacable South American policeman — well. Its Carbanican policeman moral issues. And the seminated Its style tends, however, to evade Greenean moral issues. And thus, the oth journal season of the control of the seminate shadows and sudorfice light that seem to foliow him around) is that the passed by come as out-of-the price and sudorfice light that seem to foliow him around) is that the passed by come as the passed by come and sudorfice light that seem to foliow him around is a finite than the moral control of the passed by the passed by

(24A) THE LEFT-HANDED WOMAN 10/24, 7:00pm (Germany, Federal Republic)
First film by German novelist Peter Handke follows a restless housewife (Edith Clever)
striking out on her own.

Festival, beginning October 20, Tick Office hours are 10:30 a.m. to 9:30 p.m. weekdays; and 12:30 to 9:30 p.m., Saturdays and Sundays.

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28 A __ 28 B

Sat. 29 M __ 29 A __ 29 B __

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(Midnel Serrautt) on the trail of a suspected nurderess (tabelle Adjani). U.S. Premiere. (288) ANDROID 10/29, 9:200m (USA) A quickt, spitish telf-thinney starring Klaux (Kinaki as a mad doctor building robots on an isolated space ration.

(SINB) THE BALLAD OF GREGORIO CORTEZ 10/30, 1:00pm (USA) Legendary tale of a wrongly-accused Mexican cowhard on the run in turn-of-the-century Texas, robots of a wrongly-accused Mexican cowhard on the run in turn-of-the-century Texas, Rich Kids, One-Trick Pay warms independent director follow: Mr. Young (Alembrista), Rich Kids, One-Trick Pay Texas, Proder Mr. Young, (SINB) Letter film from the durable producer-director texas of Linuisi Merchant and James twory follow the exploits of two young inglishowmen, a enthrey payr. An on-fronting hinds for the first time. Starring Julie Oritists. West Coast Penniller. Wins and cheese recognition to follow.

1. General Admission \$ 4.00
2. L.], Museum Members: \$ 3.50
3. Super 8 Special fany 8 ticket combination: \$28.00
4. Series Ticket (one admission to each program, non-transferable): \$72.00

Festival Number: 454-9400



(28A) HAMMETT 10/28, 7:00pm (USA) Fictionalized treatment of the early years of writer Dashiell Hammett (Frederick Forrest), as Pinkerton detective in 1920s San Francisco. First American film by German director Wim Wenders; produced by Francisco.

(288) LES BEAUX SOUVENIRS 10/28, 9:30pm (Canada) Strong family drama by Francis Mankiewicz (Good Riddance) about a teenage girl's dependent relationship with her father after her mother leaves home. U.S. Premiere. In person-Francis Mankiewicz.

(29M) THE STORE 10/29, 1:00pm (USA) Cinema verite documentary by Frederick Wiseman (Titicut Follies, High School, Hospital) examining the Neiman-Marcus store and headquarters in Dallas. World Premiere.

(29A) MORTELLE RANDONNEE 10/29, 7:00pm (France) Claude Miller (Tell Her I Love Her, Garde A Vue) weaves a suspen oful character study about an aging detective (Michel Serrault) on the trail of a suspected nurderess (Isabelle Adjani). U.S. Premiere.



Film Codes Computation Form Date Films 21A __ 21B __ 22M __ 22A __ 22B __ ___ Gen. Adm. # \$ 4.00 = \$___ 23 M _ 23 A _ 23 B _ 24 A _ 24 B _ 25 A _ 25 B _ 26 A _ 26 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 28 B _ 27 A _ 27 B _ 27 ____ Mus. Mem. @ \$ 3.50 = \$_____ ____ Super 8's @ \$28.00 = \$__ Tues. Zip TOTAL = \$_

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Hinhard Gere I he latter's surish ac-cent is as indeterminate as the moral issues. With Michael Caine and Bob Hoskins; directed by John Mackenzie. 1983. "(Clairemont, from 10/14; Fiesta Twin, from 10/14; Oceanside 8; Sports Arena 6)

Treasure C. Hilliam Or In- Albo?

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Thesestr 2. Never Sign Never Again

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Area 6)
The Big Chill — Much the same premise as Many McCastriys (or Side Very Lurrels) The GROUP, a circle of political idealists in their college days and the same premise supersonable same premise same they are delineated in general, much new way har on of the characters in the way har on of the characters have not only the characters have not been provided by the characters have on the piece. "Succide Despair, where do fund on the piece "Succide Despair, where do fund on the piece on the piece of the

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University Towns Centre 6, 4525 La Jolie Village Or. (452-7766) Theater 1: Zelg Theater 2: Octopoday Theater 4: Staying Allva, from 10:14 Theater 4: Nerve Say Never Again Theater 5: Edick and the Coupears and Risky Business Latec, o65 5th (239-9239)
Wavelength, Revenge of the Ninja, and Time
Walter, from 10:14 Pleces. Maniac. and The Forest, from 10/14 Billion, 5th and G (295 Angle) Staying Alive, 48 Hrs., and Dirty Tricks, from 10.14

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Cove, 7730 Grand, La John (459-5404) The Grey Fox Pine Arts, 1818 Garnel, Psoffic Beach (274-4000) Koysaniquati/ cetter Drive In, 3601 Midway Dr. (223-5535) Cell theater for program information

entury Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: Mr. Morr. from 10/14 Theater 2: Octooussy Sixplex, 3350 Sports Avena Blvd Cinerama, 5889 University Ave. (583-6201)

23-5333)
Theater 1 Staying Alive, from 10/14
Theater 2 Beyond the Limit
Theater 3 Never Say Never Again
Theater 4 The Limit Lady
Theater 5 Flashdance and Eddle and the organisticm offices, 6303 El Cajon Blvd. (286-1455) Thistier 1: Pieces, from 1014 Theater 2: Revenge for Ninje Theater 3: Wevelength, from 1014 Theater 4: Naconal Lampoons Valcali Esty, Money, from 1014 Cruiters eater 6: Romansic Comedy

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EL CAJON-LA MOSA

Ace Drive In, 5000 Broadway, Lemon Grove (469-5328) Sucor on You and The Forest, Ihum 10/14 Aere Drive In, 3rd and Broadway, El Cejon (444-5500) Wer Germes and Mr. Mom

Terrifications and Air Albert Concessions, Solid Consoniers Care Dr., La Mesa, (463-700).

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Treater 6. Plashdance South Bay Drive In, 2170 Coronado, Imperial Beas (420-2727) Treater 1. Staying Alive and The Last Fight, from 10-14 Treater 2. Wavellength and National Lampoons' Vacation, from 10-14 Treater 3. Never Say Never Again and Superman III

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Thesian S. Call header for program information. In almains, 671 PMS, Evorities (CGP-7469) PMS (C These 4. Westings and Time Walter. Non-104-6. Consider 8. 2017 Vista Wey, Cosenside Consider 8. 2017 Vista Wey, Cosenside These 2. Treating Places and Resly Business These 2. Treating Places and Resly Business These 2. Treating Places and Resly Business These 5. Business Resly New Agen These 5. Business Resly New Agen These 6. Excellent Business Resl These 6. Excellent Resly New Processor These 7. Resly New Processor Powey Theater, 12645 Powey Rd., Powey (746-7110) Mr. Mom and The Man from Snowy River, from Part Semente 8, 11740 Bernardo Piaza Court
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OCTOBER 20-30, 1983 La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla (25A) TRAGEDY OF A RIDICULOUS MAN 10/25, 7:00pm (Italy) Tale of a wealthy Eleven days of contemporary feature films from around the world -manufacturer (Ugo Tognazzi) whose son is kidnapped by terrorists is given highly stylized treatment by Bernardo Bertolucci (Last Tango in Paris, 1900). each a San Diego premiere. Festival Number: 454-9400 (25B) JOSEPHA 10/25, 9:30pm (France) Emotional turbulence between a young actress (Miou-Miou) and her actor-husband (Claude Brasseur). Written and directed (20A) STRANGER'S KISS 10/20, 7:00pm (USA) This double melodrama, among the principals on a movie set and within the film they are shooting, is a glowing homage to fifties Hollywood, U.S. Premiere. In person: director Matthew Chapman, co-writer Blaine Novak. Wine and cheese reception to follow. (26A) LEAP INTO THE VOID 10/26, 7:00pm (Italy/France) A wealthy judge (M Piccoli) and his sister (Anouk Aimee) are locked into a poisonous relationship in th dark, obsessive tale by surrealist Marco Bellocchio. (21A) CARMEN 10/21, 7:00pm (Spain) Dancs film by Carlos Saura (Crial, Blood Wedding) that weaves a rich interplay between life and art, as a flamenco company prepares to present a ballet to Bizet's operatic score. West Cost Premiere. (268) LA FEMME DE L'AVIATEUR 10/26, 9:30pm (France) A confused young postal worker receives romantic counselling from a teenage girl in the first of the "Comedies and Proverbs" from Eric Rohmer (Le Beau Mariage, Pauline at the Beach). (21B) FORTY DEUCE 10/21, 9:30pm (USA) Assaultive film version of Alan Browne's off-Broadway play, directed by former Warhol protege. Paul Morrissey (The Hound of the Baskervilles, Madame Wang's). Contains strong and explicit sexual material. (27A) HEATWAVE 10/27, 7:00pm (Australia) A contemporary film noir thriller about corruption behind a huge real estate development, directed by Phillip Noyce (Newsfront and starring Judy Davis (My Brilliant Carer), (278) THE STATE OF THINGS 10/27, 9:30pm (USA/Portugal) Grim comedy by Wim Wenders (The American Friend, Hammett) about an abandoned movie company and the director's search for their elusive producer.

sexual material.

(22M) THE BLACK WIDOW 10/22, 1:00pm (Mexico) Surrealist Arturo Ripsteir (The Holy Office, The Place Without Limits) tells of a young widow (Isela Vega) hired as housekeeper by a small town priest, and the local intolerance that ensues. U.S. Premiere. In Spanish without English subtritles.

(22A) LAST NIGHT AT THE ALAMO 10/22, 7:00pm (USA) Satirical comedy by Eagle Pennell/The Whole Shootin' Match) about the flight to save the "Alamo," a small Houston bar, from demolition, West Coast Premier. In person: Eagle Pennell.

(22B) LA PETITE SIRENE 10/22, 9:30pm (France). A teenage girl, frightened of adolescence, pursues a childhood dream "prince" in the person of a 40-year-old garage mechanic. U.S. Premiere.

(23M) THE ASPERN PAPERS 10/23, 1:00pm (Portugal/France) Romantic mystery by Eduardo de Gresorio (La Mandre Courte) about a scholar's search for the truth about a long-dead writer's personal life. U.S. Premiers.

(238) PASSIONE D'AMORE 10/23, 9:30pm (Italy) An unusual romantic tragedy by Ettore Scola (La Nuit de Varannes) set at a remote military outpost in the year 1880

(24B) BRITANNIA HOSPITAL 10/24, 9:30pm (Great Britain) Biting satirical comedy by Lindsay Anderson (If...., O Lucky Man) charts the collapse of a large urban hospital. Malcolm McDowell heads a stellar cast.

Information

1. Each film has a corresponding code number and letter. Please refer to this code when purchasing citical.

2. Tickets for all programs are available brough the mail beginning october 3, and a second of the purchasing citical policy and an appropriate program of the purchase of the purch

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CURRENT MOVIES

Blue Thunder — Lazily plotted pulanoist thefiler. The main instrument of paramous a closed confort combat helicopter that can see and hear through sold walls. But the technol-ogy crazy movemakers can't hide their ambitiselence about this. They seem to feel that such a Big Brother was the properties of the control of the control

property damage and low human casualties. Boy Scheider, Malcolm McDowell, Warren Oates, Daniel Stern, Candy Clark, directed by John Badham 1983. * (Camino Cinema 4)



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with a rare aesthetic affinity for Hum-phrey Bogart, and Jean Seberg in a devastating portrait of An American in Paris, a not unique specimen of brat-

Breathless — What Jim McBride has done with the Jean-Luc Godard origi-nal, whether by conscious choice or by native temperament, is to translate



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Tuesday:

Judith Crist, noted film critic and columnist, will introduce "A Letter to Three Wives," the 1949 movie starring Jeanne Crain, Ann Southern and Linda Darnell.

Actress Karen Black will answer audience questions and screen one of her films.

Thursday:





CURRENT MOVIES

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bricks frost otten, arm waves, gin-micky direction seems very nearly dis-traught, willing to try almost anything, just so long as it's leering or fascivious and so long as it's certain not to go over anybody's head. With Malcolm McDowell. 1971 • (Ken, 10/15)

GLOHY GUYS, but in his main argument, as well as in his profuncted action scenes, he seems here like someone who styring to recall at une, and can't quite get it. His good moments are as occasional as James Coburn's German accred, With James Mason, Maximilian Schell, David (Towne, from 10.14).

candicate for a remake is that its behalf or Game healthy has nothing to have been present to be a common present of the common pres

"A MURDER MYSTERY OF INTENSE POWER."

-David Denby, New York Magazine



LINO VENTURA, MICHEL SERRAULT, ROMY SCHNEIDER

(UNDER SUSPICION)

The most honored French film of 1981 — winner of four Cesars

• Cause Miller develops further his thematic inclination toward enclosed situations and the enchange of intense amotion. Its fail limit, five elect Way

• Cause Miller develops further his thematic inclination toward enclosed situations and the enchange of intense amotion. Its fail I live in Charles a young many sloperate remarks obsesses for an examination among the countables at a large care in the sound. I little I live in Charles a young many sloperate remarks obsesses for an winth Garde A Vive, basically a two-character drains, Mills Garde A Vive, basically a two-character drains, Mills Garde A Vive, basically a two-character drains, Mills Garde A Vive, basically a two-character drains. Mills Garde A Vive, basically a two-character drains, Mills Garde A Vive, basically a two-character drains. Mills Garde A Vive, basically a two-character drains.

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BROADWAY



CURRENT MOVIES

Eddle and the Cruisers CHIZEN

sory or sourceder. The leval that can be used for the song for the song out of the status movements in LONGS OF ELAT. BUSH is that they are organical the most that can be said is that they are boundarie. With I how Beero

(Busham Valenta Central Seme-thing between amused exaperation and outright desision. A graphic doctor of the contral section of the body of the contral section in 2 Mis-burgh select mid-who words really as a seen hall dancer and who words really a taken be a ballowin. With develop-tation of the contral section of the e (Claimencet, La Pakena, from 1014, Misa Messa Centrals Constraide & Plazar Bontin, Sports Alema 6, UA Crisma 3)

and breakers preferably, it not ex-chancely phrased in profundings. The monotonousness of all this is perhaps not all that realistic atter all, Nick Note, Eddie Murphy, James Reima, America Cities 1982.

'Bijou, trom 10/14, Mira Mesa Cinemas, Plaza Bonta, Santee Drive

Garde a Vue — As pretty a movie as you could ever want to see — perhaps an odd claim to make for one confined for almost its entire length to a police-station interrogation room. But because of that very confinement, director Claude Miller, his photographer,

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and his set designer could concer trate on optimize the loss of the thing and so, lighting the set for the thing and so, lighting the set for traverium could appreciate of the New Yorks Live here setting for spains that effect as glaveries health set and creating a glaveries health set and creating as glaveries health set and the set of carboning up and so family only light carboning up and so family only light carboning up and so family only light entries and set of the set of the second set of the set of the second and the second set of the second set of the second second set of the second second second second second second Metals levely the second second second Metals levely placed about in the piece of levels, every distulation, closury. what's being talked about in the pre-ont tense, every gratuitous clossup of an object, every subtle and mellifu-uis movement of the camera, ever-tup to the coffee machine or across the street to report to the police chief in sum, every little lidget. De-

bees Aken Tumroff, and their precipitately falling to that most remainle of occupations. Surfaced management of occupations of the property for the property fo sense of mischief

publishically enables and nervous Immedict the control explaints. Such at the raish. It is hand to see how hand as ease of his now career is one mentiones and reproductly line Venture, Microb Servault, Berny Schneider Venture, Microb Servault, Berny Schneider Venture, Microb Servault, Berny Schneider Venture, Microb Servault, Microb Servault,





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CURRENT MOVIES

In the King of Prussia

judge: iKen, 10/18 and 19)

Koyaanisqatsi Godfrey Reggio's visual eissay on modern America, whose title is a Hopi Indian word meaning "file out of balance." (Fine Arts)

The Lonely Lady — Typical Havold Robbins saga of a woman writer's probabilities of the Holywood trooping baseing up the Holywood Robbins of the Holywood Hol of the hose, an Oscial winning but withinky always writing a burner of screenplays withinky always within a burner of screenplays of the property of the party of and Dorothy Parket?" (Gorbude Steeriff) Unthappily, the production takes the gloss to want off ultimate has directed a couple of respectable has directed a couple of respectable norm films (COUNTESS DRACILIA, HANDS OF THE RIPPER), has neer harden due amorted your deep former on screen. Parket due as meetly horistic one William (Countering to Ripper) of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side, for the norm of the POW camp. The duity opens of the plant of the respect to one side.

haimane British haison and master of two languages. On a rather higher phane, however, is the spiritual contest between two angelic types (Plynich Sakamoto and David Bowle) who as-pire to very different heavens: the samane like Japaneso communier, seen by the British as a glosof from seen by the British as a glosof from the British of the Samane Samane British major, seen by the Japaneson as an evel span. The dimensive seen of Ion), a pair of rafty, ne'er do-well ranchands, and a rebel stallion ran-ning as fast and as free as the wind despate reaching an age that figures to be scriedwise and raftigues to be scriedwise and intiguous are similarly familiar: a rescue from a recurrant felding, a dark scient har-bried by two estranged brothers (flork Doughas and Kirk Doughas), and so on Director George Miller, no rotation to the majer of MAD MAX and FIADI. and the colonity, and the dissociation as an "ow stigned". The altimate view of cultural discord is profoundly personable, though a bit of heart might be assumed, though a bit of heart might be a similar to the colonity of on Director George Miller, no rotation to the major of MAD MAX and TRADE to the major of MAD MAX and TRADE where the action hooling is soft as the moment when the young here spurs his horse full lift down a soft degree chape in the interaction chance. But the not come allowing very other. And the not come allowing very other. And the not come allowing very other. And the social cause of the slow motion, or some other spurses of the slow motion of the slow motion. Support, as some of the slow motion of

Mr. Mom Michael Keaton as an unemployed businessman locked into the role of house-hisshand, with lien Garr as his working wife, directed by Stan Dragoti. Aero Drive In: Century Twin, from 1014, Chema Plaza 5, Fashiori Valley Mira Mess Chemas, Pway Theater, from 1014. Sweetwater 6)

national Lampoon's Vacation II would have been nice if the fone of the opening credits sequence, with old postcards for visuals and a peppy pop-song parody by Lindsey Buckingham, could have been extended into the action. No such luck The







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CURRENT MOVIES

23th

Mythmares — Four part horror anmology. The first three parts, about a
mercian feed, a voice-gaine functimercian feed, a voice-gaine functiten by Christopher Dove. They are all
some-will mechanic, and come to a
final helore they ever get staffed. The
horror will avery larger at problem, in
by a different hand — that of Jeffery
Boom — and connex windly to life
potenty compensates for the earlier
steppings. Circles Raises. Emilo Estevez, Lance Henrikson, Richard
Massu, and Veronica Carringhia.

"(Spring Valley, Vogue, fron 1014)

"Opinion Valley, Vogue, from 101/49, Octopuesy — If there is any renewed visities in this, the britisenth installment, in the James Bond series, the credit must go to the sharpened animosity in real life between the Western allies are life to the sharpened animosity and the sharpened problem to the state of all perceptible benefit of this state of all raises to the Bond series cannot be taken as an argument in favor of ornavmambay and against deternite. In argument for having put Bond out to argument for having put Bond out to argument for having put Bond out to sustain, some time back, and recalling this action only as genuine need bond might be said to have again arisen, or at least to have risen higher han it has in the preceding decade, the series formula can be seen to have also the said to have again arisen, or at least to have risen higher said to reverse formula can be seen to have also the said to have a gain arisen, or at least to have risen higher said to the said to have a gain arisen, or at least to have risen higher said to the said to have a gain arisen, or at least to have risen higher said to the said to have a gain arisen, or at least to have risen higher the said to have a gain arisen, or at least to have risen higher the said to have a gain arisen, or at least to have risen higher the said to have a gain and the said to have a gain

an nuclear bluff and take over Europe by infantry, it is possible to believe we are watching an authentic espionage film of Sixties vintage. Roger Moore, Maud Adams, Louis Jourdan; directed by John Gren. 1983.

" (Carnino Cinema 4; Century Twin; Sweetwater 6; University Towne Centre)

Centrely
The Pains Beach Story — Of Preston
Surger's first seven movies from 1940
194 — the seven on which his reputation manaly rests — this is the one
of the presence of th

Pink Floyd, the Well — A sort of Video Jukebox' selection, but on a very large and very lavish seats, even age run through more than once, sideo and the selection of the selection sideo and selection of the selection and the selection of the selection and the selection of the selection and soon, are meant to communicate the depth of angular dis spaced-out rock star and son of a Second World Wer casually immediately one not.

Parker 1982. • (UA Glasshouse 6, 10/14 and 15 midnight)

mediciphe
Return of the Jedi — Another
genealogical revelation, very much rithe same line as the sole revelation
in THE EMPIRE STRIKES BACK.
Numerous offer pursuits and skinking and skintime of the strict of the strict of the
sone that came before. The first dand
final chapter in the adventures of Luke
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Wegand Plaza 69

Flaky Business — A when-thiccal's eway youth comedy, boy meets
cally and turns the family home, in
his parents' absence, nice a brother for
moral youth comedy. The same and a complete
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satility and a same and a same and
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scenes that only look like drashdul
deam scenes. The visual style is the

man asset carriera placements, cuts, tackouss, all conflicted to the humon they contribute more, anyway, ham of the more than the contribute of the place that I don't believe this! I very got a Trig midstern bomorrow and I'm benty chased by Quido, the Killer Phrolinstel to God, the Killer Phrolinstel to Tooth the direction and the steller Mills of the Contribute and Rebecco De Morraly, 1993.

Papona, from Cruise and Rebecco De Morraly, 1993.

Papona, from 10/14, New Valley Orive In: Oceanside 8, Plaza Bootaf, Ranchos Benardo 6, UA Glesshouse 6, Under Contributed 1997.

Papona, from 6, UA Glesshouse 6, December 1997.

The Road Wertor Self-Control of the Road Wertor Self-Control o

the besieged frontier fort (or, in this case, oil refinery) and the pursued stagecoach or wagon train (or, here, petrol fruck). With Mel Gibson. 1982. "(Ken, 10/15)

Romantic Comedy — Dudfey Moore and Mary Steenburgen star as col-taborating playwrights, directed by Arthur Hiller. (Cinema Plaza 5: Fashion Valley; Flower Hill Cinemas; La Jolla Village; zveetwater 6; Sports Arena 6; UA Cinema 3, from 10/14; Vineyard Twin)

Satyricon — Ancient Rome, as built by Fellini. The characters may be split, as usual, into two camps, the lithe Beauties and the gross Uglies, and the grandly conceived scenes swim Beauties and the gross Ugles, and he grandly conceived scenes swim before your eyes as found the service revolving on a Lazy Susen. The production is underniably impressive to to consistent tack of correspondence to the world as we know. But enough and also much is too much and the service to weigh on you. 1969. "" (Ken. 10/17)

Now White and the Seven Dwarfs
— Walt Disneys first leature-length
action has the wonderful sense of a
pool of steints working at that to you
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pool of steints working at that to you
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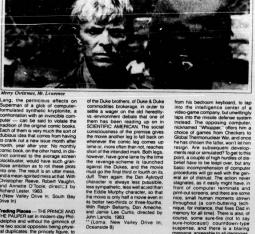
MISSION VALLEY 297-1663 VISA/MASTERCARD

CURRENT MOVIES

ringer for Lionel Barrymore, and her demise in an exciting D. W. Griffth-ish cross-cutting climax. And the animation — the density of the image, the depth of field, the singularized movements of the figures — puts to shame practically all of today's scantly cartoons, 1837.

"(Plaza Bontis, from 10/14)

Staying Alive — More embarrass-ment than an innocent onlocker should have to endrue. Granted branch have been consulted to the con-war in the cards — but an Except was in the cards — but and the card was in the cards — but and the card was in the cards — but and the card was in the cards — but and was a cheening Broadway stardom in which and the card of the card starwagaras called SATAN'S AL-LEY? "What sort of comprehension would that indicate of the original? One man, apparently, who does thus have been card who ex-tracted and co-wrote, and who ex-hanced rates as products of an al-most imbacilic innocence. The finals and — alt timphet to pening right of and — alt timphet to pening right of and provision — is too much to stand, under tour tourse. dry Cic, coorder signts, and inquisities of the coorder signts, and inquisities before them: the unremittingly ugly pop songs (many of them writen and performed by Statione's brother pop songs) and signt signt



Merry Christman, Mr. Lavenere
Lang: the perincious effects on
Superman of a glob of computerformulated synthetic kryptonite, a
confrontation with an invincible compoter—can be said to violate the
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ta (New Valley Drive In: South Bay Drive In)

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without me girmnick of the two social opposites being physical opposites, the prince figure, to all opposites, the prince figure, to ward and the pauperish one is a phetio black, and they trade places through no choice of their own, but through the mischlevous intervention.

of the Duke brothers, of Duke & Duke commodities brokarage, in order to settle a wager on the old heredity-vs. environment debasis that one of settle a wager on the old heredity-vs. environment debasis that one of the common debasis of the premise gives the movie another leg to list back on the processor of the premise gives the movie another leg to list back on the movie another leg to list back on the movie of the processor. In the processor, the processor of the processor of

War Games — Doomsday thriller neatly adapted to fit the home-computer and video-game craze. A high-school low-achiever (the highly likable Matthew Broderick) attempts,

large. By-pad heads alloat in soupy gray space, and with a fundamental belief that anything, to have any im-pact, must be pushed right up into our taces: 1983. "" (Aero Drive In: Camno Chema 4. La Jolla Village, Parkway: Rancho Bernardo 6. Sweetwater 6. UA Glass-house 6. Weggand Plaza 6)

house 6. Wegand Plaza 6)

The Wizerd of Oz — If the screen
version of Frank L. Baum's santary,
children's story is indelibly stand,
screen by scene, in more Americans
up to the school of the pounding into our
borner that this move has been aljust because of the pounding into our
borner that this move has been albecause, because, bebecause, because, because, bebecause, beto be one of the comported of the
ground on insignations wings,
to beneath toos of costumes and cosmetics and paint, Judy Garand, Bert
cried by Victor Feming 1939

* (Ken. 10-16)

Wizards — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elives and feigles, the latter a group of Nazis and replies). At best the conception is rather sappy, But its mythic possibilities are prought even lower by Raigh (FBITZ THE CAT. COONSKIN) Bakshits are constructed the same of the control of the con THE CAT. COONSKIN) Bakshi's deeply ingrained funkiness (e.g., the good wizard. Avatar is a Disney-ish dwarf with W.C. Fields' round red nose and Peter Falk's Columbo.

*(UA Glasshouse 6, 10/14 and 15



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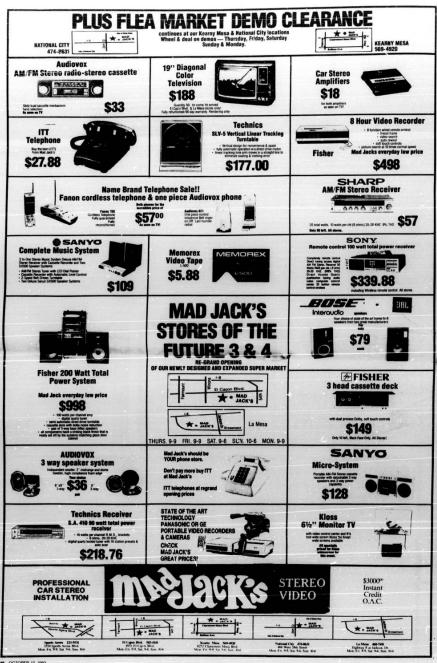
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sure-noiocaust) countdown-type suspense, and there is a biaring message, agreeable to all ideologies, which equates nuclear war with tic-tac-toe. Despite everything in its favor, director John Badham seems deter-mined to make the movie as visually unattractive as possible, with lots of



Section 3/Classifieds

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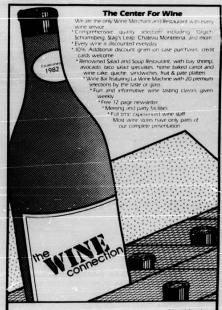
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TWIN BED with headboard, 550 Desks, 545/540. Diresen, 565/530 Chair, 58 each 566-5298.

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7-PIECE SOLID WOOD waterbed set, including mat-tress and neater, \$600, 226-1166 days.

ATARI 800 complete computer system and lots of software, \$1600, 758-0745.

CRB Mr/TRES and tumper guids, good condoors.

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15. 2nd Auriger Street, North Paik.

USD PION ER RECENTING 2 speakers, Stack & white
TV: GNACK & WHITE TV: Hardly used. Cos

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SOFA AND LOVESEAT — Herculon (oxtened looking) beige, Raid \$700-7 moretris ago, asking \$320 ftm, Bar- baria, 295-296, keep tying, a special control of the spe

WHITE TOILET, \$20. White-sink with Moen faucet, \$25.

4 double fluorescent fatures, \$10 each; 4 single
fluorescent fluores, \$4 each; \$27 U yety clean, \$35. See in
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Large 16" cheese pizza \$4.50

from 3:00 pm - 8:00 pm (Now serving wine & beer

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MART BAKER

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GREEK FOOD IS NOT WEIRD

Greek recipes are made with strange & exotic meats The cooks hide in back & conjure up weird concoctions.

The cooks yell at each other, smash plates & yell at the customers

Greek restaurants are dark & dingy. AT AESOP'S TABLES:

Our food is light & delicately seasoned. We use only eastern corn choice cuts of lamb & boneless breast of chicken. Our cooks prepare all entrees in an open kitchen. Our restaurant is light & airy in the manner of an outdoor cafe in the Greek Isles.



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8867 Villa La Jolla Dr La Jolla 455-1535 5844 Montezuma Rd. (at College)

ALL YOU CAN EAT SEAFOOD BUFFET

A bountiful harvest from the seas: Mahi mahi, shrimp, smelt, swordfish, scallops, calamari, plus one whole large

LIVE MAINE LOBSTER

A must for all true seafood lovers. Includes our garden fresh salad bar and homemade Boston clam chowder. Only

\$15.95 plus tax

Fridays only, 5:00 pm to 10:00 pm. Reservations required.



La Jolla 453-4420

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Have it your way Alı you can eat

Soup \$3.95 Salad \$4.75 Soup & Salad \$5.50

For the month of October visit the at 5:30pm to 9:30pm included with dinner only.
Two giant salad bars—Five kinds of soup
Fresh fruit bar—Fresh muffins & bakery goods
erving continuously from 11:00 a.m. 9:30 p.m. daily
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Watch the World Series at . .



A large Philadelphia-style cheese steak sandwich

A large Italian Hoagie potato salad and a 16-oz. soft drink. Reg. \$5.25 Now \$4.25

New hours: M-F 10-10, Sat. 11-7

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More Than Japanese Culsine

SMALL LATHE 6" metal turning, \$250 582-9520

MOUNTS SALE IR2" perge sofs 175; two wood cathests on single chrone pase 78" wide a 24" high 500, stood will chrone pase 78" high 146" wide, 180, stood will chrone seem to the property of the passes for 516. Other hand took 190, 481-497 force. He new, 72" high 146" wide, 190, 481-497 force.

FREEZER ADMIRAL white, 10.1 oz. ft. nicetient condi-tion, looks new, 585. Oil paintings, 575 to 5150.

TELEPHONE ANSWERING machine, his everything, brand new sell in box \$125, 488-2332. FURNITURE — Cruckering piano, couch, dining room set, homes, pictures and more. Good condition.

HAWAIL 2 round trip scients, departing LAX 1500 conclision, nam great 140 Bought a power other.

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DESCUNITS desk plas draver unit plus cabinet unit, all mutching. Combined imight about 90", \$100. Everings, werehind 291-8975. WINDOWMASTER sliding alumnum windows. 12' long by 4' high. 540: 274-2297 evenings. 7 PECE RATTAN parlor set. 3 part 3 strand sectional, matching chair. 2 end tables and 1 coffee table. 3/50 firm. 461-0606 after 6.

REFRIGERATOR, side-by-side frost-free, good running COMIC BOOKS, over \$2300 worth, selling lot for \$1000. Firm assorted titles, Cash only, 695-0265.

PREEZER 12 cu. ft. Philico upright, yellow, 150 or best offer, 463-4002, Pacific Brach.

EPSON H0-20. Popular portable computer with fullsian keyboard, built-in printer, and display. 5799 retail, will sell for 1525 or best offer. 698-3143.

CRIB, HEDSTROM, with mattress. Bire new. 1- 2" Full. double stroller (new); childs' bicycle seat; infants/ toddlers clothes, name brand, like new; toys & miscellaneous, 272-2430.

KINGSIZE BEDROOM SET, triple dresser, mirror, night-stand, neadboard, mattress/box springs, only 16001 3 driuse wall units, 1575 all 223-5196 early am/late pm.

WASHING MACHINE, Wharlpool 4-cycle, large capacity, white, received shape. Moving, must sell first \$125 takes, 286-6962

CLOTHES DIFFER. Whirtpool, electric, good condition, white, \$75, 264-7919 Monday & Thursday after 8pm.

MEER SIGN — Collector's item. Lighted Budweiser Ownsol get, 1100, 274,5987

IBM CORRECTING Selectric II, late model, black, excel-lent condition, 1550 Ann 453-7382

BOOKCASE, SUDPAG glass doors, solid wood, very nice, \$100,755-7654

BARYS HIGH CHAIR, like new, \$20, 273-5508.

PHONE BOOTH, wooden with folding glassed door, disassembled but all there. Funity possibilities for home or business. Only 560 You have away 295-6646.

TABLE, LARGE calt early California, 54", x 54", pedestal SHOWCASE Glass top, sliding glass doors, givend to interior 4" x 3" x2" 271-5459 or 295-9708.

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STEREO RECORD PLAYER, speakers, 140, Lapidary wheels, new, 575. Tan nargahyde chair, 520, Twin sorings/mattress, stand, 130, 468-0110.

VACUUM CLEANERS, Upright with attaching charinitools, like new, 150. Canater vacuum, lots of power 135. Electric food denystrator, 160, 583-0658.

FLIRNITURE: 84" couch, Lazy-boy and 2 casual chairs. Excellent condition! Make offer WW 299-6100. SEARS TELEPHONE answering machine, only 7 months old, 560. Dearna 271-7963

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serving or hanging 692-3020, seep cyru-serving or hanging 692-3020, seep cyru-SEEPER SOFA, double-good condition, 1100, fulfact flows sofa with our saling receiver condition, 1125, flows sofa with our saling receiver condition, 1125, for our sure layers from fact or properties of the condition of the conditio

TRANSCRIBER for sale, Dictaphone Traught Manter, Unipristry reconditioned, live new, 1175, 460-3062. PLAYER SOFA, 5-piece, burgundy floral, good conditions, 1450, 267-1538.

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SOFA & LOVESEAT in Barewoods styling with Lapestry plandstery. Ciran & in good condition. 1150, plants point for 175, 453-4370 or 546-5181.

HOTPOINT 15 ru. it. refrigerator with top freezer, very good condition, avocado, frostfree, \$200, 286-6216. COMPUTER FORTRANT system. 19000 merene visit souther action (ship printer condition. David 226-6700, leave num and sluck 537-6670, leave num and sluck 537-6670. In seve num and sluck 537-6700. In seve num and sluck 537-670

ANTIGUE SPANISH Americ...\(^1\) dening room set. table, 6
chain, small china cabinet, sideboard, wood 8 engraved learner, 1500. Casi 486-1791.

NEW RED WING men's wateriproof work boots, size
10. originally 165, asking \$25, Japanner slik kimono,
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JUICE BAR fully equipped. Good location near beach. By owner: \$12,000, total price: 223-9411, 226-7762.

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All day Thursday!



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Try our nutritious

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Choose from an international menu that includes Chick and Fruit Curry \$6.95, Salad Nicoses \$4.85 and Weish Patty, Hamburgers \$3.85, Lunch served 11:30am-4.30pm, Monday through Saturday.

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NEW MAYTAG electric dryer, has all temperature set-tings. \$275 or best offer, 488-3654 evenings.

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GET TWO HOT FUDGE SUNDAES FOR THE PRICE OF ONE

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Lunch served: \$7.95
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Famous Buffalo, N.Y.-style chicken wings

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Special preparation for this exquisite feast requires 24-hour advance notice. Plan today to treat your taste buds tomorrow!

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Dinner for two only \$9.95

Daily from 5:00 until 9:00 Dinners include half of a baked chicken or half pound of spare ribs plus your choice of soup bar or salad bar, roll, potato, vegetable, and a glass of house wine, or a mug of beer.



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Two large Olafs for the

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1981 YAMAHA XS400 under 8,000 miles. Good condi-tion. \$900 or best. Galen 223 (825). MM-17 COLD POLISH Cliens set; 4 wireflowers 1992 BM-1 60x1 Sher Lee, where, and balley 1993 BM-1 60x1 Sher Lee, where, and balley 1994 BM-1 60x1 Sher Lee, and the sher Lee, an

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1977 BMW R75/7. Vetter fairing and bags AM/FA cassette Dyna electronic ignition \$2300, 448-7640. BOOTS, MALCOUM SMITH, size 8, 150, and brown leather pull-ons, size 8-1/2D, 130, Bell Tourstar helmet, white, 7-1/2, 155, All as new, 299-9031

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SUSURO '77 PE 25C Tight, clean, and little use Great

1780 TAMA A 3650 Special 12 not mile, as real good things, lines sets asking 1600 Serve. 280-9254 1979 SLACLIKE GS 750E extras covered, 14000 miles. riscellent condition. Must sell \$1095, 226-6105, please large bying.

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10-SPEED - good condition(272-7352

SUZUKO GT750. Great condition Low miles. Must sell. 19" BRIDGESTONE SPICA, blue, 12-speed, good co-sisco. 461-8007.

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REFURBISHED, BRISTOL CONDITION, 61" Cal sloop, New bottom/hall paint, traffer, sals, outcoard Marina Village stip. 16,000, 457-2340 x2662 days, 481-1538

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O'NEILI ANIMAL SKIN webuit in very good condition, see large, \$75. Mile 223-8331. BENOTTO BICYCLE, Benotto 3000 57cm, Campy equipped. Chrome Excellent condition. 3500 or best 724-0145 or 299-2892. RIFLES — M1-A National Match, 51200 CAR - 11 3440 S6W 9161, 5175 Will consider trade and cast Looking for Alum 50 with regulator, 223-5324

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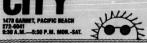
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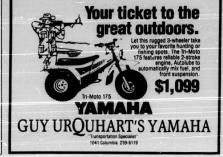














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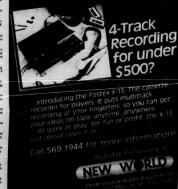
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OVER BOY IS STILL looking for that special Little Lover Set 20-25 to ride his ATC into the sunset with. Reply in ATTRACTIVE, OUTGOING F. 52, to meet emotionally mature stable: gent who enjoys camping sursets love life and loughter. P.O. Box 17113. SanDingo CA 42117.

NORTH COUNTY, CASUAL lady with brain, seeks 45-55-year-lid male with same who lakes bench. Mexico Reply 199 N. El Camino Real F-166. Encinear. CA 92024.

695-1238. ROOMMATE FOR BEAUTIFUE La 2000. caryon view, new L/SSD, 70 of shinkwates. Ouet congress atmost otherwates. Ouet congress atmost expenses. Paul of Stacy, 457-4237. unities, \$100 depose turn 697-1811.

MASTER BEDROOM for rent. Mission Valley condo. private bath, fregueze, pool, jacuzzi and morel \$400 plus 1/2 utilities 282-4386 evenings. Available 11/1. PRIVATE TENNIS COURT, pool, spacious comfort awats nonsmoker. Must be next, mature, responsible, employed, 5375 pais 1/2 utrates, 579-7230.

RODMANT UAVITION there stage, pastons, 3 RODMANT UAVITION there stage, pastons, 3 RODMANT UAVITION to there is a proposal to the product form of the past of t FEMALE ROOMMATE wanted to share 3 bedroom condo – poci jucuso new USSD and UTC. Available dutto house with 31-year-old traveling businessman. 3/1-15.45/2-7/47 remings.

GOLD JEWELRY

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FUN EMPLOYED normologing firmule seeks house or apartment to share. Growth oriented, Pacific Brach, Moson Hills, Hillcrest, North Park, Maumum, \$250, Carry 270-4780, 294-6876, Nov. 1.

EMALE ROOMMATE. Mason Valley condo. Pools, Ruzzi, ternis courts. Norsenoker, no pets. \$260 plus dittes. 277-4454 1-2pm only. 282-8374 after 7pm.

MALE ROOMMATE — Neat, clean, responsible wanted to share with female in Pacific Beach Platons: 1 block from ocean: \$237.50 plus 1/2 utilities. 272-4847

ROOM & BOARD in a new house in Mission Gorge. Excellent neighborhood. Room and board 1400 464-2083 or 286-0130.

ABIR MESA, thare 4 bedroom ficture, family atmosphere, waters, deep many setting, Must be clean, registered, normonics of comits over an inchretion manual control of the common setting of the common

MATLER, ESPONSIBLE, professional woman wants to share with same in quest, persions aromanisment or home. Escondido or Ramno Bemando apartment or home. Escondido or Ramno Bemando santa 227-2389.

FEMALE ROCKMATE NORMACKER to share 3 bed-noon 2 bids house North Clarence, see, Septace. 1250 including usess 424-7126. By 19s 6 PamAve. 1265 Kathy or Dearen, 270-8619.

CARDIFF — NONSMOKING M/F to share 2 bedroom house. Large yard, washer, dryer, \$300 plus 1/2 utilities, Dave 436-7079.

HOUSEMATE WANTED Share-unice 3 bedroom home, with lots of plants, fireplant, washer and dayer. Near busines and freeways. \$175 plus utilities. 280-5412. MALE VET STUDENT needs room near Mesa College. Will work for or pay rent. Careful smoker. Minor kitchen privileges required. Paul 278-904 or 278-6819 FEMALE ROOMMATE WANTED, large 3 bedroom house near beach, family room, large living room, dishwather, pool 3210, 270-6122 9-11 or after 6.

FURNISHED ROOM, copy North Park home, kitchen & laundry, privileges, tobacco OK, prefer quiet student, 1285 plus 1/2 utilities, Susan after 6pm, 274-7090. ROOMMATE WANTED, house in Corremont, \$220, first, last, \$50 utility deposit, Private Dath, 279-9995. ROOMMATE WANTED — Easy-going, fun-loving, nonamoking femile grad student series similar to share my 2 bedroom Pacific Beach apartment, 1182-50 plus 1/2 utilities plus 1150 depose Karthy 481-4199.

RESPONSIBLE MALE ROCHMATE wanted to share 2 before however with least a southeast San Diego. Own room, sarge closes, pool launchy (sciette, Quer, July 2016) 602, 645-645 andyrism A normonicer cryv, may 2 miles 202, 645-656.

OLIET, RESPONSIBLE roommute wanted. Furnished room available now House in Clairemont with pool 1250 plus 1/2 ubities. 5-7pm weekdays 571-8594.

RIDES

(619) 758-0850 \$40 per person Gift certificates available

ROOMMATE WANTED for large muster bedroom with private bath in University City home, \$250 plus 1/3. Katrileon 455-5387 or 450-0622

EAST SAN DIEGO. Responsible, conservati-nonsmoker needed (M/F, vegetarian or heath o sclous). New house, yard, freplace. \$170 plus first. I deposit. Local employment/ housing reference 263-4027.

WANTED — SINGLE PARENT willing to share house, chores, babysitting, in Clairemone, Call for details, Heiro, 292-8533 before 2:30

LINIVERSITY CITY — M/F housemate wanted to share in nice 3000 sq. ft. carryonview home. 2 parity furnished rooms and own bathroom, 1300, Lively nonsmoking professional preferred. 453-4508.

ROOMMATE TO SHARE friendly, cohesive, 3 bedroom nousehold in Mission Hits. No pets. Nonsmoker pre-ferred. \$214 plus utilities. 223-2211 or 291-7281. SHARE HOME EL CAJON, New Grossmore College, State. 5200 plus 1200 deposit Sane utilities. Serious student or working person. Nonumoker, no. pets. 562-8190.

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FEMALE ROOME NEEDED for custom ba house in Pacific Brach. November 1. Micr dhi/washer, freplace, esc. 273-2225. PACIFIC BEACH — Roommate for unique townhouse near beach. 2 bedroom. 1-1/2 bath, fireplace. Profes-sional, responsible person, nice personality. Available mid-Cct. 5279 plus utilities. 272-4662 message.

CONTINUE AND ADMINISTRATION OF LANGUAGE TO A SECTION OF LANGUAGE AND ADMINISTRATION OF LANGUA TIE RRASANTA — RESPONSIBLE adult (straight) to share private 4 bedroom frome with pool. \$300, his, list. 571-5542, 7-9 evenings only. Smoker OK.

5130/MONTH UTBITIES included, for room in 2 and included Mark be clean responsible, frendly 2-see from coach Goden Mile house Coart, green, new all Prefer Innels, stretch patterns, Pad 221-487, after Som.

WE ARE LOOKING for a mature nonsmoking person to join our pleasant household. Skylights and plants around No pers. \$190, David 279-7256. CWN ROOM, OWN BATH, in large apartment, 1 block from SDSU 1200. Female CIK, last roommate female. Micr 286-2864 after 8pm.

condo with pool and laundry. \$200 plus 1/2 utilities. Clean, neat. Employed, responsible, 448-7485 or

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AMANT WANTO be very see Mission Corp.

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SHARE 3 BEDROOM house and double garage Normacker North Pack Bach. 1225: 483-214 INVANTED SAME DEPORTED AND ADMINISTRATION OF THE PROPERTY OF THE PROPERTY AND ADMINISTRATION OF THE PROPERTY AND ADMINISTRATION OF THE PROPERTY OF THE PROP

FEMALE ROCMMATE WANTED, 25-35, to share townfrouse in La Mesa Nonsmoker, quiet tilestyle. All awenties, \$230 plus 1/3 utilities, 469-1282.

HOUSEMATE WANTED Professional woman seeks same to share in huge University City home Nonunover preferred, pet maybe possible 2 nooms are own bathroom. \$300 month Heal 453-454.

ROOMMATE - MEDICAL student r share 2 bedroom Mira Mes-Pouse

PACIFIC BEACH: 1250 Share 4 bedroom house with 3 area 4 bedroom; 2 bath. Area pool mastly: 1190 por-betters, cable Mariel, water, 2700-095.

CHRSTIAN FAMILY has room for ered in rice Mira Messal area 4 bedroom; 2 bath. Area pool mastly: 1190 por-betters, cable Mariel, water: 2700-095. FEMALE WITH CHILD, looking for same to share 2 bedroom, 2 bath condo. 1/2 rent, 1/2 utilities 275-0464.

FEMALE 23-35, quet, responsible, to share 2 bedroom. ROOMMATE WANTED: Share 4 bedroom house, 2 bath North Park house, Laundry, microwave, den. Islocks from beech. 1200 ernt, 1100 depost, and 1/4 firegalace, 1245 plan 1/2 utilises: Platonic Stown utilistics. Must like pets. 224-4463 after.

HOUSEMATE WANTED to share large, casual house in South Bay, 1225 month & 1/2 utilities, Ray 425-9251.

FEMALE ROOMMATE, spacious 2 story Mira Mesa home, pool nearby, \$210 & 1/3 utilities, first, tast, and deposit. Cindy \$78-5439.

FEMALE ROOMMATE WANTED for spacious 2 bed-room apartment in Pacific Brach. Fireplace, belcomy and view. Quet neighborhood, never building. \$225 plus 1/2 usesses. Robin 270-3778.

Ernie Pook's Comeek



WANTED ROOM for eres or studio apartment in Hismonia Proc. 1200 a mores.

WANTED ROOM for eres or studio apartment in Hismonia's rest. 150 channing deposit Share basinson.

175 per moreh plus 1/3 utalies. 465-3936. IN TYPE SEA.

NOTICE SEA TO SE

FLOTATION TANKS

ROCHMATE NEEDED to share apartment in security 1140. NORTH PARK, Employed students only. Share complex with pool, tennis, jacuazi. Own master bed-

9-ABT 3 BEDROOM Incure in Curremont, pool, jacuusi, water, diyer, Male: 1225 plus 1/3 ustiters, 5100 depost, 279-8354.

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RESPONSIBLE ROOMMATE needed to find a 2 bed-room apartment in Pacific Beach area. Tam: 459-7728. Garage space, clean, comfortable laving conditions. By

ROOM WANTED. Femule, age 22, nonsmoker, sector single room, preferately in Pacific Seach area, around \$200 months. Tracy 464-6107 evenings. MALE FEMALE ROOMMATE for nice 2 bedroom apartment in Point Lome. I mile from beach. Ren \$187.50 Prefer 20 to 30 years old Cole 223-6180.

WANTED FEMALE roommute, share 2 bedroom town-house, condo, near 1-5/6alboa. Complex, jacuzzi, pool Must be 25 or older. Mary 272-7843 home, 465-0711 4.189 work.

2 sessions only \$20. (same person) double or single rooms. Take a 60 Minute Vacation Relaxation Mind-expanding Left/Right Brain Integration Visualize Sport Achievement -John-David's-

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UNIQUE AND SPACIOUS 2 bedroom Victorian with haded glass chaim and class Clean, quiet, cheerful — sight and anyl (consistan Street, north of EL Gjon Bled in North Park, Available October I, maybe earlier, 1425 per month plus 1360 deposit. No pets please. 291-1925.

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1 BEDROOM 3422 438D ST East San Diego area 5290 month, 5400 deposit, 281-2296 after 5.30pm. HULCRIST 3 BEDROOM 2 bets, gargeout oid none-Dragna vecativois, frequisce, formal drang Bresply for January, 1950 (moral). References and rame to Bos 6451, San Dego, CA 92106.

Off. Grand Ave. No. pets. 483-5752. NORTH MISSION BEACH. Studie and one bedroom apartments available. 3175 and up plus depose, year fround. Cell 270-5657.

WANTED TO RENT: 2 bedroom apartment or house in Kensington, Talmadge area by responsible young couple expecting their first child. \$400 maximum. 282-7036 or 280-5992.

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Prignard and zeloom dayer (chemical for the first formed faunt)
An have almost new carpet, drages, entirporates stower year 767-6634.

EXECUTIVE HOME in University City. \$1250, 2,500 sq. ft. 4 bedroom 1-1/2 bath, formal driving room and living room with vaulted ceiling, covered patio, jacuza. Available 12/1, 453-0010.

NORTH PARK, 32nd near Upas, 3 bedroom house, fre-place, deck, yard, garage, 1500, no pets, 1 or 2 people only, Available, 1171, 264-3172

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LA JOLLA living quarters wanted by gentleman shop owner. Single Cottage or 1 bedroom. Refere 15, 454-5751 WINTER RENTAL. I bedroom Mission Beach house, yard and parking, furnished or unfurnished. \$500 plus utilizes. References, 483-4637 or 488-5704.

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BY ORANGE Revie HOUSE WANTED by employed couple, no children or pets. Must be quiet. No smoking, drinking, drugs. Rustic perferred. \$300 or less. Needed by 11/20. 447-4240.

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REHEARSAL ROOM in North County, 750 sq. ft., pri-vate, secure, paids. Hourly, daily, weekly, monthly low,

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see 1116. A see of the country terms.

PORTING MILES OF THE COUNTRY ASSETS OF THE COUNTR TIERRASANTA 4 bedroom nome, lovi down, assuma-ble VA 12% loan, no loan cost. Must sell — moving crit. cost.

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1000 MOBILI HOME 2 bedroon with released 421-3027-279-800 levered year imprise flexible specified with Part Service with For guide.

HOUSE FOR SALE. Owner: 2 bedroom: 1 bath, hardwood floors, enclosed yard. Assumable loan: 10%, terms: 280-0780. East San Diego anna. 566-000.

SC 000 LOMA PORTAL VILLAS, usign 1 bedroom, 1... BL CAIDN, open house this weekend pool skulzer, 3 both condowing placep, fresplain, pool, Jacuzz, Sports.

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But CAIDN, open house this weekend pool skulzer, 3 both company, 2 both company

HALF ACRE flat comer lot. San Dingo Country Estates. Hookups, swend roads, recreational facilities. No agent. 523,000, 488-4831

227-2210

FAMILY HOME 6 Decision 3 puts 1000 sp. n. M. MORE 4-600 1-200 x 1000 sp. n. M. M. MORE 4-600 1-200 x 1000 x 14-600 200 x 14-600 20

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NAPA-VALEY = 85 ares prine-uneyard land, perfect for homestie, hones, or grapes. (707) 52-6440 9am spin or 755-1095. Asking price 1190,000. Term available.

361,900. CONDO-FOR SALE by owner, 2 bedroom 11/2 bash are dischouse, pool New SDSL Phropped after control of the state of

PRICE REDUCED below market, 585,900, \$70,000 as-surroble. Caryon view, 3 bedroom, 1 bath plus shop Open Incase Saturday & Suxday, 1-5, 4568 South-ampton Street, 276-9047, 299-6225. BEAUTIFUL NEW POOL, Rolando Park, 3 bedecom remodeled atchers with eating bar, family room plus 10 x 11-1/2 extra room Many duttes, pride of manership 192-500. Owner 286-9324. 4 BEDROOM, 2 BATH-condo, Mira Mesa, 1765 sq. ft. 2 or graupe, 2 swimming poots, jakuzzi, 586-700. By partially furnished, patso, and ferriced yard. \$8000 partially furnished, patso, and ferriced yard. \$8000

WONDERFUL LIFESTYLEF 50" waterfront home, basins / desir househout. Want cells frade of saw property or make offer Must sell immediately, \$25,000. Roy 223-0297, 295-4719. FULL PRICE: I will pay full pice for your property on flexible terms. Non-265-9237 175 ACREAGE — Total monthly payment on 2.5-acre paradise in Northern California. Full price 15,500 or tivulo for saliboot or car. POB 82823-92138

FOR SALE OR EXCHANGE — Equity in Lakeside condo for buildable list in good area west of Hwy 94 to 15 North 561-1393

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MISSON VALUE CONDO. I bedroom. I bidti pool. Juliazi suura seurity gate escelent location Crea-tive financing. Steve 236-7299; Lance 566-1885. viSTA RUSTIC HOME. 3 bedroom, 2 bath, large view lot. Excellent starter, 575,000, Good terms, flexible. Call 10-12am or lote evenings, 436-5511.

CONDO FOR SALE by owner, one bedroom 2nd story, fireplace, Scripps Ranch, 567,000. Call Mr. Ezemack, 566-2536.

WANT NO CASH or low-down real estate or businesses. Foreclosure or businesses CK. 229-0426 OCEAN BEACH Modern 2 bedroom, 2 bith town-house, near ocean and recreation. View, sundeck, big garage, 599,500, 6% mortgage first year, 483-7990.

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2 BEDROOM, I BATH in East San Diego. Super 11-1/2% FHA loan, no qualifying. Just 39500 down and assurer Terry, 202-7311.

NEW PRIZES THIS WEEK (See "Rules of the Game")

By Don Rubin

Some of the numbered satterns at the right form cube: when folded along their dotted lines. Others do not. But don't do any folding—this is supposed to be a mental

Just list the numbers of the patterns that form cubes in the paces below.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader Broadway Playhouse, (See advertisement in 'Current Movies.' section two.) 2. All entries in the Reader

Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following

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

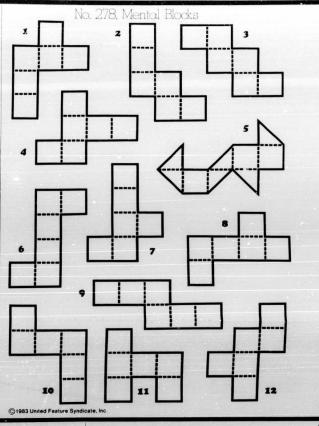
Employees of the Reader
 and their immediate families
 are not eligible.

are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
Free passes to the Broadway Playhouse will be awarded to one hundred correct entries per week. Five of these correct five correct entries, we'll have a lottery for the T-shirts; if there are more than one hundred, we'll have one for the passes, too.
6. All answers must be entered

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

office.
7. One entry per person.



Winners of and Answers to Reader Puzzle #276, U-2? Most of the folks (88 out of 123) who drop their quarters into *U-2* (which was one of the solutions) have no trouble with the music machine (which was one of the groups).
You either know this stuff or

you don't. The completed keyboard appears below, but for the record: "Bend Me, Shape Me" (American Breed), "I Can't Stop Dancing" (Archie Bell and the Drells),

'Carrie-Anne' (The Hollies) "Wait a Million Years" (The Hollies),
"Wait a Million Years" (The
Grass Roots), "Medicated
Goo" (Traffic), "My Giti."
(The Temptations), "My
Guy" (Mary Wells), "Cool
Jerk" (The Capitols),
"Mother-in-Law" (Emie-K-Doe). "Conquistador" (Procol Harum), "Gloria" (Them), "Walk Away Renee" (The Left Banke), "She's Not

There" (The Zombies), "He's There "(The Zombies), "He's So Fine" (Chiffons), "Wild Thing" (The Troggs), "Rescue Me" (Fontella Bass), "Polk Salad Annie "(Tony Joe White), "The Pusher" (Steppenwolf), "All Right Now" (Free), "Sugar, Sugar" (The Archies), "Chewy," Chewy" (Ohio Express)
"Talk Talk" (The Music Machine), "Laugh, Laugh" Machine), "Laugh, Laugh (Beau Brummels), "American Woman" (Guess Who), "Green Tambourine" (Lemon Pipers), and "Spooky" (Classics IV). The T-shirt winners are: 1. John Adkins, Fallbrook

2. Delores M. Johnson, La

Jolla
3. Mel Mann, Poway
4. Mr. Jan Mongoven,

5. James K. Stanley, San



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