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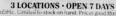
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One More Class at Crawford High



A member of the class of 1969 returns for a visit and finds that many things have changed. And some things never change.

By Gordon Smith

small panic. It came halfway through the advanced English class I was monitoring as an observer. Maybe it was because the class was period two home room — and since graduating from Crawford High School in East San Diego in the spring of 1969 I had forgotten all about the fact that we used to have home rooms. Or maybe it was that the day's lesson on Greek drama was just the sort of thing that used to put a glaze over my eyes. Whatever it was, the teacher's voice faded, and I became acutely aware of the clock on the wall, with its minute hand creeping upward one loud "click!" at a time. heard the boy next to me ask his friend

"Did you find your homework yet?" and heard his friend answer, "I didn't do it, so how could I find it?" And suddenly I felt lightheaded, as if I hadn't graduated at all, as if the teacher were going to call on me and I didn't know the answer to the question.

I had come back to Crawford look-ing for a lot more than a feeling of deja vu. I wanted to find out what the stu-dents' concerns and perceptions are, dents' concerns and perceptions are and how they differ from what ours were back in the days when the Rolling Stones were still young and the newspapers daily reported the latest total of American soldiers who had died in Vietnam. In a way, I suppose, I wanted to stath the school under my shirt, run off with it, pull it out once I got home. off with it, pull it out once I got home, and leaf through it page by pungent page. Because you hear a lot of things about high school these days. You hear that students graduate without knowing the difference between words like "their" and "there." You hear that sex is as common and meaningful as exchanging husiness cards, and that exchanging business cards, and that kids show up for class so saturated with drugs they can barely put pen to

I had heard a few disturbing things specifically about Crawford, too.
There were rumors of students threatening teachers for giving them bad grades, and of fights stemming from racial hostilities and gang rivalries. Some of the incidents were said to ries. Some of the incidents were said to involve knives or guns. "I guess you'd need a gun to get by at Crawford now," some of my old high-school chums would say, half jokingly, whenever the subject of Crawford came up. It sounded a bit different from the prim, strict high school I remembered, run like a cross between host came and a coed summer camp. boot camp and a coed summer camp, where the most defiant act imaginable was to smoke (tobacco) in the

So I decided to go back and find out

City Lights

Porn Under A Bad Sign

The city council, city attorney, state courts, and arroup of dedicated residents keep trying to make it impossible for Vince Miranda to show X-rated films at his Strand Theater in Ocean Beach, but Miranda continue undeterred. Miranda bought the Newport Avenue movie house in 1982 and quickly changed its failing, repertory/art film line-up to the same adult-movie fare offered at his four local Pussycat theaters. Then came mity protest in the form of picket lines and petitions. and a city attorney's lawsuit alleging that the Strand was in violation of a city ordinance prohibiting the showing of X-rated movies within 1000 feet of a residential zon

Strand attorneys have tied up osecution of that complaint by arguing that the city ordinance is unconstitu promises the picket lines will Last month a state appeals Spokesmen at Walnut
Properties, the Strand's Los
Angeles-based parent court rejected that argument, yet the Strand once again returned to X-rated features. That switch brought out the pickets, who converged on the sidewalk outside the Strand for Angeles-based parent ompany, won't discuss the scheduling flip-flops at the Strand, but there are indications that the firm isn't three hours on Saturday, October 29. The protest was an happy with the theater's apparent success, according to picket organizer Rich Grosch, who says that "not one person went in [the theater] while we financial performance, regardless of what films play there. The Strand is now on the market, with both offers to purchase (\$495,000) or lease (\$3500 monthly) being

were there."

The Strand's operators also appear to have violated the city's antiporn ordinance for a second time. Since the theater was first cited in 1982, the ordinance has been toughened. It previously allowed a movie house to show adult films during fifty percent of its open hours; a theater showing X-rateds for fourteen out of thirty days was therefore technically not in violation. The new wording, however, now makes it illegal to show X-rateds more than seven days

Availed more man seven days
out of any fifty-six-day period.

Still, the Strand's decision to
switch back to "R" and "PG"
movies last Friday, November
4, may have been a tactical
move to demoralize the picketers, who planned a meeting this week and were organizing for a second round of protest. "They're extremely sophisticated," organizer Grosch says of the Strand management. "They know how to wear down a community by trying to dissipate our energy." Grosch thinks that the energy." Grosch thinks that the Strand's showing of *The Wild* Bunch, Reefer Madness, and two Woody Allen films is just a decoy; the X-rateds will be back soon, Grosch says, and he



of Claypoole maliciously that there were sufficient grounds to revoke his license Claypoole says that he have

Blind Man Sees Opportunity As Ham

Harold Claypoole lives with his wife Nelda and their two children in a small house in Southeast San Diego. He is a ham radio operator and has been enjoying his hobby, on and off, for the past thirty-one years on equipment he has built himself. Claypoole continues to operate his radio to this day, although the Federal Communications Commission contends that it is no longer

legal for him to do so.
On March 25 the Private
Radio Bureau, part of the FCC, revoked Claypoole's license on the grounds that in March of 1982 he violated several of the rules for ham operators. The bureau says that engineers at the FCC, using sophisticated radio direction-finding techniques (so precise that they allow engineers to locate a particular antenna), traced unlawful transmissions to Claypoole's home on March 3 and 19. The transmissions contained five- to twenty-minute broadcasts of party records, including voice impersonations of John F.
Kennedy and a musical
arrangement of "God Bless
America" (broadcasting
recorded material on the ham

of Claypoole maliciously interrupting the transmissions of other ham operators; and instances of Claypoole using a false call sign. The commission also states that its monitoring of Claypoole's radio activities was a reaction to complaints that it received from ham operators in California, central operators in California, central operators in California, central Arizona, and Washington, D.C. regarding Claypoole's behavior on those dates, and

never intentionally violated any of the FCC's rules. He does admit, however, to having broadcast in June of 1982 a broadcast in June of 1982 a tape recording of John F. Kennedy's last speech in Dallas (Claypoole, a very vocal Kennedy fan, is planning to broadcast a Kennedy memorial on November 22). And he also admits that on March 1 of 1982, when his wife Nelda, a heart natient, was compolating heart patient, was complaining of severe chest pains, he was forced to use his old call sign

(WB6AAT). He says that at that time his phone had been disconnected by a prankster, and, being housebound with his wife, he was forced to try to his wife, he was forced to try to raise someone on the emergency hand to call in a prescription for his wife's medication. When he first tried to identify himself with his new call sign (NoBID), no one acknowledged in transmission. Then, when he used his old one out of used his old one out of superior to the control of the Angeles, responded and called the pharmacy and the San Diego Police Department. The commission, however, does not appear sympathetic to

The commission, however, does not appear aympathetic to Claypoole's explanations, and further contends that on March 19, 1982, after Harold Grigsby, chief engineer for the PCC in San Diego, and another PCC. In San Diego, and another PCC in San Di

ome he would shoot Grigsby pistol and hit him over the head with a beer bottle to finish him off. Claypoole denies the charge, stating simply that he does not own a gun and has been blind since birth. Claypoole tried

unsuccessfully to appeal his revocation to the FCC in April revocation to the FČC in April of this year. He feels that his constitutional rights have been violated and intends to continue to use his radio to talk with his friends across the country, most of whom are also blind. Claypoole continues to editorialize his plight to those ham operators who are willing to listen, even if the FCC seeks to listen, even if the FCC seeks criminal prosecution for his failure to comply to their orde to keep quiet — an action was indicated in an FCC memorandum last month as being a very real possibility. The result could be a \$10,000 fine, a year's imprisonment, or



City Lights

Bang For The Buck

The tree limb used last week by a young hoodlum in an assault on an old man eating lunch in Ralboa Park has taken ts place alongside the other implements of mayhem in the police property room. The limb lies in a jumble that would gladden the heart of a Marquis de Sade: there are tire iron swords, axes, golf clubs, a forest of baseball bats, homemade billy clubs, machetes, bayonets, finely balanced throwing knives. Against one wall is a stack of five large boxes full of nothing but nunchakus, an illegal martia arts weapon composed of to length of chain. Near the confiscated tree limb, on the bottom shelf of an enormous storage case, are two walking canes that appear harmless enough at first glance. A closer look reveals them to be two 36-caliber cap-and-ball firearms, with trigger mechanisms just below the carved wooden handles. Amid the nonexplosive items of destruction these two quaint guns might seem out of place. Until one looks along the

has got to be one of this city's has got to be one of this city's biggest armories, notwithstanding the fact that San Diego is a military stronghold. Most of two walls in the large room are lined with rifles standing up on a high shelf. Below the rifles are a wast number of handeuns. shelf. Below the rifles are a vast number of handguns, neatly stored in metal bins. Some of the guns were recovered as stolen property and will be returned to their owners; some were confiscated from criminals; some were taken by police from otherwise. However, and the store that the store involved in family disurbances (guns and amor can be held for a thirty-day "cooling off") period in certain situations). Many of the guns are in perfect condition, but many others are illegally modified or hazardous to use. Some have had their serial numbers ground off. Some, primarily shotguns, have been sawed off in order to be more concealable. And sense don't even look like surbe more concealable. And some don't even look like guns at all: here's a piece of pipe that fires a 20-gauge shotgun shell; there's a deadbolt lock that's been modified into a makeshift pistol. There must be thousands of guns here, and thousands of guns here, and though they're all carefully marked and stored, Dave marked and source, Dave Perret, property room supervisor, says he has no idea how many firearms the department has in custody. This isn't even all of them. There are many, many more stored just a few steps away in the old cell blocks deep inside the notice headquarters building or

ower Market Street. So what does the police department do with all this firepower? According to Perret, the guns that are either illegal, dangerous, or just plain cheap (the Saturday-night specials) are dumped into the ocean every July. Last summer, with the help of the Harbon

AND DOOR

Patrol, the cops deep-sixed 500 guns. Next, the department picks through the remaining weapons that cannot be returned to their owners and takes for itself the ones it can use on the force. "Why buy a shotgun if we can get one off the rack?" explains Perret. The rest of the guns are sold at an annual gun auction, the

the city treasury. In a very real sense the San Diego Police Department is part of the gun trade. Some

departments, such as those in San Francisco and Los Angeles, melt down all the guns they confiscate, regardless of the worth of the eapons. But many sma

departments sell their caches San Diego netted \$32,315 from its gun auction last July, in which it sold about 180 long guns and 260 handguns. One buyer, Weisser's Sporting Goods of National City, go them all. A visit to Wei reveals that it's a thriving gun dealership with almost no weapon cheaper than one hundred dollars. But while it cannot be said that criminal types could easily buy a gun at such a place, it cannot be forgotten that most criminals do not buy their guns; they steal them from the homes of people who do buy them at places like Weisser's. Perret says the department

tries to ensure against the possibility of criminals getting their hands on guns the cops sell. No "cheapies" are auctioned, he says, nor "any gun that is too well concealable." The department also sells only to a select list of licensed dealers, which includes outlets like Krasne's on Sixth Avenue south of Market downto south of Market downtown, and Frontier Gun Shop and Ber Gun Swap Shop in East San Diego. These shops get the guns via sealed bid at wholesale prices, between eighty and one hundred dollars per weapon. Says Perret,
"You're looking at [losing] a
lot of money if you throw these



"Dr. Sherri Fischer is a person with extraordinary abilities," her business care asys. "She sees . feels . experiences . understands the human condition." Arriving in San Diego by way of Florida, Orgon, Egaland, and most recently Sri Lanka (where she practiced holistic and homogopathic medicine for two years. History has have

(where she practiced hoistate and homoopathic resideins for two years). Fischer has been and homoopathic resideins for two years). Fischer has been ber clients, one of the more howel is a "bealing modality" referred to as aromatherapy. The treatment is usually used in conjunction with other techniques used as chiropractic or applied kinesiology (a kind to be a second to be a second to be to used alone as well. Fischer cites the case of a local twenty-seven-year-old American

cites the case of a local twenty-seven-year-old American Airlines stewardess as an example. The young woman came to her complaining that she was not getting along well with her boyfriend. "Incher intuitive by her boy and the recommended, the stewardess first took to smelling it when feeling anxious, then later wearing rose oil as a matter of habit on her wrists and throat. As a result the began to feel conformation of the state of the Tickher also points out that not all odors used in aromatherapy need to be

aromatherapy need to be pleasant in order to be effective. She illustrates point with the case of a

rteen-year-old junior high school student she counseled in Portland. He had been involve in juvenile crime and was being considered for



odor. When the boy noticed the box, Fischer appletogized and started to take it to another room. The boy stopped her an told her that he found the smel pleasant. He said that as a small child he had he do labbloose near a pig farm, said read to the box of the said that as a small child house near a pig farm, said read to the box of the said that the said that as a small child he found that the said that he produced plates of decaying food, spoiled gegs, and turned milk. As a result, Fischer found that the smell of rotting found that the smell of rotting the said that th

playmates. He was not institutionalized, she says.
Fischer's sessions cost
forty-five dollars per hour, regardless of the techniques she employs to arrive at a recommendation. If she utilizes recommendation. If the utilizes aromas in the therapy, she simply gives the client cotton swab moistened with scent or small vials containing one of her eighty or sessential oils. Hers is an eclectic collection indeed. Included in it are oil of hops, for resiless sleep; Arabian jasmine, for young ladies uncomfortable with their sexuality; pepermint, for people, who clench their jaws; cedar and pine, for a prania-type fears; and a blend of oils called starlight, generally used to uplift sprints and encourage hope. -80

> Paul Krueger Neal Matthews and Randy Opincas



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Representative

We feel the facts of Neal Matthews's article ("City Lights the published outcome portrays Alex Tucker wrongly. As his public relations representative, we wish you would have contacted us ive both sides of the story Instead, it appears you chose the Roses's side as fact and ran the

Roses visite in fact and tran the article as such, including a reference to Mr. Tacker as a "big bad developer."

For your information, the check in question no doubt was mailed July 1 as the Roses claim. What the article failed to mention was check was mailed was addressed incorrectly. Frantly, 1'm surprised the check atrived as soon as it did.

Also, were you aware of the Roses's constant delinquency in paying their rent? Leases are drawn for a purpose, and that purpose is to protect both sides. It either side reneges on that contract, it is understandable for the other side to act neconfinely. the other side to act accordingly.

Mr. Tucker did act accordingly

and legally within all boundaries
of the law.

of the law.

We are not asking for a
retraction, although one should be
forthcoming according to all
journalistic standards. We only ask
that you weigh all sides of a story
before passing judgment.

Jim Benedict, vice president
Renedict & Wells, public relations
Solana Brach.

Neal Matthews replies It usually isn't necessary or idvisable to talk with PR men in order to get both sides of a story. spent an hour with Mr. Tucker's

Don Christensen, DC, and Cecile J. Bereal,

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ttorney and at no time was reference made to the address on he rent check's envelope; neither the rent check's envelope; neither did the judge in the case mention it when we spoke. As for the "Roses's constant delinquency in paying their rent," that's a matter of considerable dispute and was not germane to the story.

Letters

Stenography Curse?

can Shepherd, in his review Duncan Shepherd, in his review of Hammet ("Art Goes On.")
November 3), betrays his ignorance in some vital ways. First, he disparages the film's suggestion that Hammett's stories are "fittle more than verbal boil, down of movies playing in his head." In fact, most fiction writers aspiring to anything more than back work rely heavily on visualization, "see rine" (characters visualization, "seeing" character and events before writing them and events before writing them down. But don't take my word for it; to quote Samuel R. Delany, "When I am writing I am trying to allow/construct an image of what I want to write about in my mand's sensory theater. Then I try to describe it as best I can."



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Shepherd goes on to say that the impression that Hammett may have written from life rather than not just hard to swallow. It demotes Hammett from creative

writer to mere stenographer."

If there is, or ever has been, a If there is, or ever has been, a writer who wrote from pure invention, I'd like to know about hin/her, though I suspect the result would be unintelligible. Every writer, even of the most outlandish fantasies, writes from life, constantly culling images, emotions, nuances of character from day-to-day happenings. I won't argue with Mr. Shepherd's other criticisms, but I

Shepherd's other criticisms, but I think he should give credit where it's due. Hammett, to a degree remarkable for its medium, gives its audience real insight into the its audience real insight into the fiction writer's art. It goes beyond Hammett and The Maltese Falcon to reveal a universal truth about a complex process, and should be applauded for so doing. Jeff Mariotte. San Diego

Oneness In Letterness

IN LEUTEPRESS

Your article regarding the word of R.H. Shekhrake ("The Big Gang Thevey," October 13) was stimulating. It enlarges upon the search by limsten for proof of a universal field theory. This work was later successfully completed by a somewhat obscure scientist-physicothologiest L. Whyte in England — and explained by his student and boggate L. E. Whyte the Student and boggate D. Le. Other Basic Hot and Covincianto. Unitary Fuel.

scientific community should find this work convincing, if they can get their damn intellects out of the way. For those who prefer a less abstruse approach, it's all in the continued on page 30

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Crawford

for myself. As it turned out, the situation at Crawford is a lot more complex than any of the rumors indicated. But from the moment I drove into the park ing lot it was evident things had changed. And they had changed a lot.

For one thing, there was a lot more parking space available. The school had more than 3500 students when I nad more than 3500 students when 1 first attended as a sophomore in 1967, currently its total population is roughly 1450, only slightly larger than our graduating class of about 1200. Patrick Henry High School in San Carlos now absorbs many of the students from Crawford's former sprawling district, and nearly all of the temporary classrooms that housed the surfeit of students in the past are gone. The campus

seems more spacious without them.

There are a few other physical changes. Students have painted murals in the cafeteria and in some of the oathrooms using crimson, white, and blue - the school colors. And a oneblock stretch of Fifty-fifth Street in front of the school has been renamed Colts' Way in honor of the school mascot. (I was gratified to see the apostrophe used correctly on the street sign.) I learned of the latter change before I arrived on campus, having noted in back copies of the San Diego Union that several students initiated the name change in 1976 as part of a class project to promote school spirit. That was just about the only noteworthy thing the *Union* had found at my old school in the fourteen years since I graduated, except for one other item that caught my eye: In June of 1980 a senior named Scott Reilly streaked through the final assembly of shorts emblazoned with red lightning

the year wearing only a mask, red socks, and tennis shoes. Reilly apparntly had a reputation for off-the-wall behavior - earlier in the year he had worn an owl suit to school for two days as part of a campaign to help the library and fooled no one at the assembly with his mask. As he sprinted through the auditorium, the girl speaking at the microphone said, "Let's give a big hand to Scott Reilly." (Reiliy's younger brother Frank was later quoted as saying, "I never heard people at the assembly laugh louder. You just wouldn't have believed it.") Reilly was punished by not being allowed to take part in the graduation ceremonies that year, but I liked his pluck. I even liked the comments of school principal at the time, Robert J. Menke. A few days after the incident a group of seniors formally pre-sented Reilly with a pair of boxer

bolts, which prompted Menke to ob serve, "I only wish they had given [the shorts! to him a few days earlier.

Reilly didn't set any trends for high-school fashion, but nevertheless. the phrase "school clothes" no longer means what it did in 1969. There is virtually no dress code at Crawford any more: jeans, T-shirts, and shorts are ubiquitous, and whoever has the patent on low-slung girls' T-shirts that ave one shoulder bare, like Jennifer Beals wore in the movie Flashdance is going to be a rich person. The casual style is in sharp contrast to the days fifteen years ago when boys were sent to the principal's office for wearing sandals without socks, and most of us dressed like teen-age versions of Ozzie Nelson in wingtips, matching socks, and sweater vests. In those days girls couldn't wear slacks or miniskirts to school, whereas about the only thing





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Straight from the Hip

A friend's recent inheritance included the contents of a safe deposit box. The de-ceased box holder, my friend's uncle, was known to be an old miser and rumored to be rich. Darned if that box didn't contain a \$10,000 bill! Didn't they stop making those? Is it worth more than \$10,000 now? And who is this person named Chase pictured on the bill? I thought paper currency always had presidents on it Ben Rogers Mission Hills

I can draw three conclusions about you based on your questions: 1) you failed U.S. history in school; 2) you don't have much money, since the portrait on a ten-dollar bill seems to be beyond your ken (not to mention the hundred-dollar bill); or 3) you're not very observant. Surely you've seen a sawbuck before, Ben. Alexyou've seen a sawbuck before, Ben. Alex-ander Hamilton didn't get his mug on the ten-spot because he was president; his fame is based mostly on his financial genius, which pulled our country through the economic hard times following the Revolution. And Ben Franklin, who graces our C notes, was many things, but never was he elected to the presidence. If never was he elected to the presidency. I don't have the space to acknowledge the many other nonpresidential figures — in-cluding a buffalo — that have been illustrating our currency through the years Your belief about presidents is only correct (with the noted exceptions) for very recent times, mostly with Federal Reserve notes after 1913.

Salmon Portland Chase is the \$10,000 anomaly. Chase was born in Cornish, New Hampshire in 1808 and went from law school at Dartmouth to the U.S. Senate to the office of Secretary of the Theasury under Lincoln In this capacity he was al-most single-handedly responsible for the establishment of the National Banking



much to stabilize the government's mone tary health during and after the Civil War Though Chase had a stormy relationship with the president, Lincoln provided him with another claim to fame: Chase was the author of the final paragraph of the Emancipation Proclamation. Salmon P Chase was appointed Chief Justice of the U.S. Supreme Court in 1864 and died in that office in 1873.

Your friend's uncle left quite a treasure The \$10,000 Federal Reserve note was printed from 1918 to 1944, and since 1969 it and any other bills larger than one hundred dollars are removed from circulation and destroyed as they are turned in to Federal Reserve banks. Depending on condition and date, that piece of paper in the safe deposit box is worth about \$15,000.

During the recent spring flooding a large

ego. If one buys that, how come there are all these different brands and octanes of gasoline available here? Do they all come out of one pipeline

Larry Kent

Latry Kerl

Oxean Reach
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goodly amount of smog; it also provides us
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pollution. The northern terminus of the
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Lox Angeles area is dumped into the line,
emerging a hundred miles south, either in
the storage tanks in Mission Valley near
the stadium or in the tanks down at the base
of the Coronado Bridge. "Dump" is not
quite accurate, because the process is

much more orderly than that word would much filore orderly than that word would indicate. Since there is only one pipeline (which does in fact supply ninety percent of our gasoline), it is essential that the different products be monitored closely. The procedure makes keeping score at a typical Little League slugfest look simple. Products are added, one behind the other, Products are added, one benind income, in a logical sequence that minimizes the consequences of the different batches mix-ing together. For example, a shipment of Arco unleaded supreme may be followed by Union 76 unleaded, followed by Chevon regular, followed by Mobil regular. A pokesman claims that less than one-half spokesman craims that test man one-mass of one percent of any one type of fuel is mixed in with adjoining batches. (Diesel and aircraft fuel are also shipped through the pipe.) Because the times at which the different lots are added is known, as is the time it takes for the fuel to travel down to San Diego, engineers have a pretty good idea of almost exactly when a given ship-ment will arrive even though the flow of fuels is continuous

fuels is continuous.

Various tests are conducted — specific gravity, lead content, and flash point are checked — on each shipment upon arrival to insure that they're taking out what they are supposed to. Although tests for octane ratings are not used, the characteristics of each product are sufficiently different to insure an accurate identification. Or so I'm told. Still, you wonder how many of the 88 million gallons of fuel that are sent down this pipeline each month are exactly what the pumps say they are.

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Crawford

or something," joked Kelvin Ross, currently a senior at Crawford and a standout linebacker on its football leam. Handsome and almost lanky, Ross carries 220 pounds on his huge frame and on the football field is the embodiment of the old saw, "For a man of his size, he has amazing quickness." He was one of several students I talked to at length during a recent visit to the campus, and I found his mental quickness above average, too. But when I tried to explain to him how administrators used to measure girls skirts to see if they were inappropri-ately short, Ross simply shook his head incredulously and said, "Oh, wow." ("We resisted liberalizing the dress code, but once you get away from the emotion of the issue, you have to analyze whether something like dress really has any impact on a student's academic performance." one district official told me not long ago. Apparently no relation between the

Another striking change is the rela-tionship between teachers and stu-dents. I saw a lot of students stop to banter with teachers in the halls between classes. At lunchtime the students are free to wander off the campus - and no one guizzes them when they return to see if they've been playing

pool, guzzling beer, or smoking pot

Near the lunch quad is a spacious

drop-in counseling center and students are in it all hours of the day, talking with counselors or researching some career opportunity on their own. In the classrooms, many of the teachers wear casual shirts and jeans; they are no longer simply distant authority figlonger simply distant authority fig-ures, and most of them seem to be having a genuinely good time with their students. "They treat you not as a student, but as a student and a friend," explained Ross. "Plus, they seem to really care about what happens to even hope for in 1969. We were a half dozen studious

grotesque sense of humor and a pro-found disdain for the educators who ran our school. In our view, they were unimaginative and hypocritical, and they gave us no measure of respect. They insulted us by saying we should attend proms and join the student gov-ernment; what could have been more "irrelevent" (irrelevant was a key word that soon became a cliché) to the social and political turmoil engulfing the country? We thought the role of school should be to prepare us for life in the real world — and it was a world where people were getting drafted and sent to Vietnam to die for no clear reason at all. It was a world where college students were protesting the government's policies in increasingly

harsh terms: within eighteen months some of those students would be tear gassed, beaten, and even shot while hey were protesting. Blacks had rioted in the ghettos of Detroit and Los Angeles after 200 years of unequal opportunity. Elected officials were plot ting coups and undermining foreign governments while publicly maintain ing they were doing nothing at all lying through their teeth, some of them. And in the midst of all this we were told that what was truly important was to keep our hair short and wear red, white, and blue to school each week on Spirit Day. Our convictions were uncluttered by

any real understanding of human na ture. And they were definitely not shared by the vast majority of students at Crawford, who were caught up in the usual high-school concerns dates, cars, and money. Those students accepted the role conceived for them by administrators, but we rebelled. We listened to the Grateful Dead and Jefferson Airplane instead of our teachers. We started a group called the Stu dent Action Corps, modeled on the radical college group Students for a Democratic Society, and circulated a petition with a list of demands that would give us a lot more influence in school matters. Along with such things as an open campus, no dress code, and better food in the cafeteria, we slipped making power for the students, politi-cally significant movies in the auditorium. Two thousand students



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4 NOVEMBER 10, 1983

THE INSIDE STORY

SHE LOST THE MAYORAL ELECTION TO ROGER Hedgecock, and her political face hasn't been seen in public since last spring, but Democrat Maureen O'Connor maintains enough political clout that three campaigns sought her help for their election efforts. None of the campaigns were totally successful, and one — the anti-convention center group — got no assistance from O'Connor, even though she was sympathetic to their cause "If she'd come out and said she opposed [Proposition A], we'd have won easily," said defeated center opponent Fred Schnaubelt.

O'Connor's political value rests with her influence among Democrats — specifically female Democrats — and the resources gained as a result of her three-month-long mayoral campaign that came within four percentage points of beating Roger Hedgecock. "She demonstrated for the first time that the midcity Democratic voters can be a force in local elections," says Hedgecock pollster Tom Shepard, who stresses that O'Connor carried some precincts south of Interstate 8 by margins of seventy-five to twenty-five percent. Shepard notes, too that O'Connor continues to in detailed com files and polling data that are envied by even the wellorganized Hedgecock

most help to defeated Democratic council candidate Bob Filner, who still complained in the campaign's final days that O'Connor could have done more to help him win. Filner acknowledges that O'Connor gave him access to a computer tape of likely Democratic voters and had her San Francisco campaign

other campaign data, worth a total of some \$30,000. O'Connor, her family, and friends contributed more than \$6000 to the Filner effort, says O'Connor, who notes that she also signed a primary-election letter that went to all the precincts she carried in Filner's Normal Heights-Kensington-East San Diego district. And she last month put her name to another letter, which was mailed throughout the city, to Democratic women over the age of fifty-five.

While appreciative of O'Connor's help, Filner laments that she was unavailable when his campaign needed assistance in tapping the many ship-repair and port related businesses that contributed to O'Connor's contributed to O'Connor's mayoral campaign. However, O'Connor says she arranged several meetings between Filmer and the maritime businesses, only to be told later by the businessmen that they refused Filmer money because of his stand in favor of the convention center. (Some port-related businesses opposed the successful convention center proposal because they believe the port district money used for construction would be better spent on embarcadero ovements.) O'Connor notes that she might not have helped Filner as much as she did had she known that Filner in June gave Hedgecock a \$250 donation to reduce the mayor's

campaign debt. Democrat Celia Ballesteros says bluntly that "Maureen did absolutely nothing" for her losing city council campaign. why O'Connor should have aided Ballesteros: both are female Democrats; O'Conno is close to Assembleywoman Lucy Killea, who worked hard



Matureen O'Connor

dislâtes Rudy Murillo, chief
aide to Ballesteros's
Republican opponent, Uvaldo
Martinez, (Murillo formeriy
worked for Fort Director Don
Nay, an O'Connor nemesis,
and helped raise money for
Hedgecock's mayoral
campaign, and the factors and
says she didn't help Ballesteros
only because Ballesteros joined
a group of Democratic women
including Janed Guymon
Casady and Joanna Mills
— wife of former state senator Jim
Mills — in endosring
Hedgecock in the mayoral
primary (Ballesteros later
withdrew her support from
Hedgecock, telling his
campaign aides that she was
under "intense pressure" from
O Comnor and other
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runoff.)
O'Connor avoided the nonpartisan convention center issue in part because her fellow pressuring her to stay out of the Proposition A campaign. Fred Schnaubelt, the Republican-Libertarian who led the unsuccessful No-on-A effort, says he got a different answer when he asked O'Connor to present a four-minut anti-center argument for the hour-long Proposition A debate

aired on Channel 39 two weeks before the election. "Maureen told me she couldn't do it because she had promised [Union-Tribune publisher] Helen Copley that she wouldn't take a stand." O'Connor says she never

O'Comor says she never made that comment to Schnaubelt, and emphasies that "Helen Copley and I are friends, but we never discuss politics." O'Comor says she avoided direct involvement in the Proposition A campaign because "I've always remainen acurari on city ballot propositions. I feel that the acurari on city ballot propositions. I feel that the information, are intelligent enough to make their own decisions. "For that reason O'Connor made no financial contribution to the No-on-A O'Connor made no financial contribution to the No-on-A campaign, though she seriously considered paying for a series of last-minute radio ads which would have raised questions about possible construction cost overtuns and taxpayer liabilities for the port-funded center. (She also volunteered to film the four-minute Channel 39 debate segment if she could 39 debate segment if she could use the time to ask those same questions; her request was turned down by the station, which insisted that only an advocacy statement would satisfy the program's format.) Several sources close to

the offer to work against the convention center because feared the campaign would become a repeat of her mayoral campaign against Hedgecock, who led the victorious pro-

who led the victorious pro-convention center side. A defeat would thus have seriously damaged her chances to run again for elective office. O'Connor, though, says there is no truth to such a scenario. That O'Connor could have athirted public opinion against Proposition A was not disputed who agreed with Schnaubelt's opinion that "Maureen has tremendous credibility. We couldn't have been isolated (as a fringe opposition) if she had helped us. " helped us."
Proof of Schnaubelt's

Proof of Schnaubelt's reasoning came last month when rumors spread through hedgecock's eleventh-floor city hall effices that O'Connor had indeel agreed to tape the anti-cent'er debate position for the Channel 39 program. The mayor's staff and other center backers, including the Chamber of Commerce, were countered. so upset at the prospect of O'Connor's involvement that they made numerous calls to radio and newspaper reporters in an attempt to verify the information they later learned was false.

Crawford

signed the proton in three days, although surely most of them were more concerned about the food than the movies. Teachers and administrators instantly grew apprehensive. "They want to take over the school!" one friend of mine heard a teacher say.

But abruptly, we gave up the whole fight. We were cynical enough to believe that the school "Establishment" would never give in to us, and a true revolution was doomed (even if we had advocated the use of weapons, we and advocated the use of weapons, we didn't have any). The demands in the petition crumbled. I had written many of them myself, and I've always re-gretted giving up the fight for them so quickly, because we had the right people on the defensive, and for all the

Most of the changes we asked for became realities within a few years

after we graduated. We happened to be the beginning of a huge wave of stu-dent unrest and rebellion that swept through the area's high schools in the 1970s. But changes take time, and tensions at Crawford continued throughout the Vietnam War, accord ing to Marion McAnear, McAnear was a German teacher at Crawford when I was there; I was a student of his for three successive years. He is still at Crawford, still teaches German, and has become the school's soccer coach, too. A burly man whose hair is now going gray, he was and is an excellent teacher and a thoughtful man. "When I first came here in the Sixties we were a lot more straight-laced than we are today," McAnear told me when I looked him up on the Crawford campus. "Teachers wore ties and jackets; classrooms were a lot more formal. There was a gap between the students and the teachers, and that was the way

it was supposed to be.
"But during the Vietnam War, the whole atmosphere here was one of tension. There were so many kids and they were rebelling. Cherry bombs were being blown up in trash cans almost every day at lunch. The battle lines were drawn," McAnear said.

"When I was going through high school, it was sort of us versus the teachers," agreed Chris Miller. At thirty-three, Miller is one year older than I am, and he encountered many of the same rules and frustrations at his high school in Phoenix, Arizona. He currently teaches U.S. history at Crawford and is the head football coach, and his rapid-fire style of talking is full of a coach's enthusiasm.
"We had a strict dress code, and our student government was a body that had no power at all," Miller con-tinued. "The teachers were sort of detached. They didn't try to get to know

"Today, we're still authoritarian figures, but we listen to the student government. We treat the students with respect." Or, as another teacher at Crawford, Don Mayfield, puts it,

'The students don't see the adminis tration as the 'Establishment' any more. They see the individuals." It isn't utopia, but from what I saw, the relationship between students and teachers heats the hell out of the one that existed fourteen years ago, and that's a fundamental change

But it is a curious kind of change. It has been accompanied at Crawford by a resurgence of the old bromide, "school spirit." In the last few years. such things as taking fierce pride in the school's football team, currently ranked sixth in the county, have become increasingly popular. As I talked with Miller he told me I should wear red, white, and blue to school the following day, Spirit Day - a lot of the students and teachers would be wearing those colors, he said. The Crawford team would be playing archrival Lincoln High School that Friday afternoon in a game that could decide the Central League championship, and Miller and a lot of other teachers and



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Crawford

administrators at Crawford encour aged me to go. 'The football games are a big part of the overall scene here," explained Bill Fox, Crawford's current principal.

I wound up driving out to the game at Lincoln the next day with Fox, a boyish-looking man of forty-five. He has been principal at the school since 1981, and he told me that the rein-volvement with school activities such as dances and football games comes after a long period when such activities received little student support at all. "I think you'll find that [in that sense] students today are more like the majority of students were when you were in high school," Fox commented. The resurgence of interest is due in part to the encouragement of top school disincrease in "school spirit" will lead to a decrease in vandalism, drug use, and other problems that have plagued high schools throughout the county in re-cent years. Fox himself vigorously supports the idea, partly, he told me because he thinks it is important for students to be exposed to various some of his brighter students to show high-school social activities. He also believes successful events raise funds coming to class on Spirit Day dressed

that can be used to lower the cost of student activities, enabling less wealthy students to attend.

Increasingly, the students seem to be buying the idea. Margie McDonald. Crawford's current Associated Student Body president, told me that the number of people who attend A S B activities has increased noticeably in the last three years. Many more students are doing things such as wearing school colors on Spirit Day and showing more enthusiasm at pep rallies, she said. (Mayfield told me that a few years ago it wasn't uncommon for

in black.) "It sounds trivial, but attendance at the football games is up, too," said McDonald, an attractive young woman who has the precocious, oddly disconcerting poise that high school A.S.B. officers traditionally seem to possess. She admitted with a laugh that the renewed support of student ac-tivities may be due to the fact that "we have a good football team. But I think [such support] is important. I defi-nitely do, because getting into support-ing the school creates positive feel-ings, positive activities. If you're hat-ing school, not getting involved in any-hing it could be a supported in any-hing it could be a supported by the supported in any-hing it could be a supported by the sup thing, it creates negative activities like hanging out more, maybe getting

Fox and I parked in Lincoln's parking lot and walked down to the athletic field, where the two football teams were warming up. The Crawford players looked awfully big in their white helmets, white jerseys, and blue pants, and the faces had changed from exclusively white when I was a senior to a more balanced mixture of black and white (Crawford now has a black student population of 17.5 percent, nearly double the 9.9 percent average for city jumor high and high schools. and far more than the 2.9 percent it had and far more than the 2-9 percent it may in 1969. White students currently con-stitute just under half the total student population, and the balance is made up principally of blacks, Asians, and His-



panics.) The Colts were favored to win cheering than game watching. The the game, but Lincoln, a high school located on South Forty-ninth Street in Southeast San Diego, has a long his tory of upsetting favored Crawford teams. I got the feeling that as far as the Lincoln players were concerned, the Colts were just upstarts from uptown After the opening kickoff Crawford's team moved methodically down the field to score. Then a Lincoln player ran back the ensuing kickoff for a touchdown, and from then on it was a

It was a hot day, but the stands on the eastern side of the field were jammed with Crawford supporters: teachers and parents as well as students. The and parents as well as students. The students were wearing "Classy Colts" sweatshirts, "Go Colts" ribbons, and buttons that said, "Face it, Colts are Great," exactly as their predecessors did fourteen years ago. The cheerleaders all had great legs, and they still had names like Andi and Buffy and Melinda. But you could occasionally smell marijuana smoke in the stands. and the cheers were a lot more soulful and the cheers were a lot more soulful than the plaintive 'Hey, hey, whad-dya say' stuff I remembered. They included things like 'Boogie cross that line' and 'Crawford don't take no jive," and more than once the crowd exhorted the team to "get down." There was, in fact, a lot more

score at half time was 13-7 Lincoln, but in the second half, as the smog drift ed in and the sun turned brown, the Crawford players finally put together another long drive. On a critical third-down play a tall Crawford receiver went up for a pass and managed to catch it despite the Lincoln player who tackled him instantly (he juggled the ball momentarily, but crashed to the ground clutching it firmly to his chest), and a few minutes later a muscular young player made a nice over-the-shoulder catch to give Crawford a 14-13 lead. The crowd screamed even louder, if that was technically possible, and I remembered that when I was in high school, I thought all this "school spirit" business was kind of dumb. I'm not certain I've changed my mind. If successful school activities somehow enable economically disad-vantaged students to attend proms they might not otherwise be abic to afford, I guess that's great. What I object to is the small view that things like "school spirit" can engender. Shouldn't we teach high-school students that compassion for your rivals is of far greater consequence than glee at having rubbed their noses in the dirt? And more than that, should we really be encouraging students to think that things like homecoming and pep rallies are important? It seems to me our time and money would be far better spent encouraging students to explore ways of bringing about nuclear disar-mament, or easing world hunger, or putting an end to acid rain. Attitudes are important, and they re certainly forming at the high-school level; why bother with "school spirit" when you

can bring about changes that might save the human race from complete annihilation?

I suppose it's part of our neurotic modern consciousness to be required by circumstances to face such questions, and to be simply unable to do it most of the time. I know I can't. Hell, when Crawford scored that go-ahead touchdown, I felt a shiver of emotion, and I realized something: I wanted the Colts to win. It looked as if they were going to, too, right down to the point where only two minutes were left in the game. Then the Colts' quarterback threw a low, flat pass that was inter-cepted by a Lincoln defender. Two plays later Lincoln's quarterback scampered around left end, made a couple of neat zigzags, and was tack-led at the two-yard line. The Crawford fans grew morose, and with thirteen seconds left, Lincoln scored to put the game away, 19-14. I felt kind of let down as I made my way out of the stands, but I noticed the girl next to me was crying. Down on the field some of

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the Crawford players were, too.

the changes in the ethnic makeup of Crawford's stu-dents would be immediately obvious to anyone who attended the school in my era. We were a school that consisted of ninety percent white kids, nearly all of us middle class, and racial concerns and tensions were things that happened elsewhere. Today Crawford has achieved what school district planners like to refer to as ra-cial parity; the remarkable thing is that the school has gone through this transi-tion without having to resort to busing Only about fifty students are based to Crawford from other parts of the city, and they come to take advantage of special courses the school offers as a regional "magnet" school for business and accounting. "It's very un-usual to be balanced ethnically without a lot of busing," noted principal Bill Fox. "Most schools are out of balance one way or the other" - that is, top-heavy with either minorities or whites The reason Crawford is not seems to be coincidental; the school's district, located smack dab between Southeast San Diego and the burgeoning suburbs north and east of San Diego State Unious ethnic groups. Housing in the dis-

Crawford

(continued from page 11) trict varies from run-down apartments to sprawling tract homes, and this is probably what has brought about the racial mix.

As Fox pointed out, one advantage of the district's racial balance is that students of various ethnic groups tend to encounter each other as they are growing up, mingling in activities such as Little League. Their parents tend to see each other year after year at PTA meetings. By the time most of the students reach high school they are accustomed to mixing with people from other ethnic groups who are, after all, simply people from the same community. One teacher at Crawford, who ermerly taught at Lincoln High School, told me that if I were to go to Lincoln I'd "probably find a lot of bused-in white kids sitting around in groups and hoping the black kids won't beat up on them." At Crawford most of the blacks and whites seem to get along fine. I saw them sitting together on the quad at lunch and joking together in classrooms when teachers were temporarily absent. Neverthe-less, there is racial uneasiness at Crawford. "No, it's not a cloud hanging over the campus, but yes, there are racial tensions," as football coach Chris Miller sums it up. Nearly all of those tensions involve a new ethnic group in the area — the Indochinese. The Indochinese, or Asians, as they

are called in the school district's official lingo, arrived in large numbers almost overnight at Crawford in the fall of 1981. Culturally and socially it was a shock wave the school is still struggling to absorb. The new students were Indochinese refugees, many of them "boat people" recently departed from refugee camps in Southeast Asia and resettled in the sea of stucco apartments and aging houses along University and Orange Avenues be tween La Mesa and North Park 'Within a matter of three months our population of Asian students skyrocketed from less than five percent to fifteen or eighteen percent," said Fox (it is now about twenty percent, some 300 students in all). "It kind of rocked us." With the influx of Indochinese refugees, Crawford became eligible for additional funds from the school district and the state, and administrators were given a week to prepare special classes and hire teachers and aides who can speak the native lan-guages of the incoming students.

Many of the new students did not speak English, of course; some were speak English, of course; some were illitierate even in their own language. If we was not uncommon for sixteen- and seventeen-year-olds from Cambodia or Laos to show up for their first day of school at Crawford having never before attended a school of any kind. In the ensuing confusion, some of the new students were simply issued biology and history textbooks and told to start studying.

start studying.

Things have become quite a bit more organized since then. The Asian students are now interviewed when they first enroll at Crawford to determine their orducational level and knowledge of English. Some have performed extremely well academically from the start, and the list of students on the principal's honor roll now includes names like Pheuak Phanthao. Son Do, and Dao Hong Thi Tran. Most of the Asian students, however, are assigned to special classes designed to teach subjects such as biology, math, and U.S. history to students who are not fluent in English. The classes make use of simplified vocabularies, and material is covered more slowly. At the same time, the Asian students take special English courses to learn the language, moving up into increasingly advanced levels until they are fluent

enough to transfer into the regular curriculum. But by that time, most of the Asians are already on the verge of graduating. There does not appear to be any immediate alternative to this method of educating the Asian students, but it is clear that most of them are graduating from high school far are graduating from high school far less proficient in almost every subject than their American classmarks. The special classes (which many of the Asian students attend four out of six class periods a day) also tend to isolate the Asians from the rest of the student population — that is, even more than they already are.

Before school, the Asian students tend to hang out in clusters, often near the back of the cafeteria. During lunch hour they seem to disappear; there are small numbers of them on the quad. but almost none anywhere else on campus. There are no Asian students on the varsity football team (there is one, a halfback, on the junior varsity), and they are conspicuously absent from pep rallies and dances. Many habit of hanging out in groups, but Ken Watson, a senior who works as an aide in one of the many English classes for come over from Asia, so they want to stick together. There's power in num





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bers. They can be intimidating if you let them, if you think of them as a dominant group. But I can see they might think of us that way."

might trink of us that way.

Watson said it is simply the language barrier that prevents many of the
Asian students from mingling with
others and taking part in school activities, a view shared by Kary Chang.
Chang, a Laotian with coal-dark eyes
and an eager, pretty smile, is currently
a senior at Crawford. She has been in
the United States for more than five
years and speaks fluent English. "I try
to go to things like, let's see,
homecoming?" Chang told me. "I
should know about it. I like to have
American friends so I can learn what
they do and what they have. "In going
to graduate from high school and I
don't know much about it.

"But it's a problem. I think it might be an English problem. You have to study really hard [so you don't have as much free time in the first place]. And Asian custom is so different from American custom. [Americans'] personality is so different. They put on make-up, smoke . . . I don't do those things, or go out with a boyfriend."

Nearly everyone agrees the friction between the Asians and other students reached its peak last year, and most of the incidents that took place involved black students and Asian students. Several teachers told me that the outgoing, high-energy personalities of many black students contrast mightily with the reserved, cautious personalities of most Asian students. But the differences go deeper than that; some of the black students also seem to resent the attention and money being spent on the Asians - an understandable if not exactly admirable reaction, considering the years of discrimination blacks have suffered. "From my viewpoint, [the Asians] are getting special classes and special teachers, and they're taking away a lot of good teachers that could be teaching us," one female black student pointed out recently, "Why don't we have some thing like that? We need help, too. I'm not prejudiced or anything. But there is a lot of money involved . . ."

Whatever the differences between

the two groups, fights between them broke out last year. One black student badly beat up an Asian whose locker was next to his, and not long afterward, five Asian students jumped a tall black student in one of the school's bathrooms. Several other incidents were narrowly avoided. "More than one time I had to break up something because of what people thought was being said," Fox noted. "Students

would hear the Indochinese talking in their own language, and for some reason they'd assume [the Indochinese] were talking about them."

were talking about them."
Most teachers and students at Crawford say the tensions appear to have
eased so far this year. But the school
security officer, Don Donati, said he
has been called to the scene of four
near fights between black and Asian
students in the last few weeks. One
Asian student also told me that "just
one week ago I was talking to a
girlfriend, and this black guy came up
and touched my head. I tell him,
and he started yelling. Not joking, I
can tell he doesn't like Asians or somethine.

thing.
"Some dark people are my friends.
But many dark people, I don't like
their personality. They tease you, even
though you didn't say anything. They
call you Nips. I try to get along with
everybody, but sometimes I get depressed, and really mad.

Some of the black and Asian students claim allegiance to bona fide street gangs, the blacks to the Crips and Playboy International, and the Asians to the Stray Cats. Bu' Crawford is not considered a problem school in terms of gang activity by either the school district or the San Diego Police Department's street-gang detail, and there has not been an incident involving known gangs reported from the school for more than six years.

Fox and other administrators insist the racial tensions at the school have not been that serious, and that they will fade in the coming years as the Indochinese refugees become more integrated into the cultural life of San Diego. Some teachers predict that the need for special classes will disappear in two or three years, too, partly because the Asian students come from a "success-oriented" culture and work hard to achieve what is expected of them. "It will take time," said McAnear, the German teacher and soccer coach, "but I really believe that he Indochinese are going to put a shot in the arm of America. They're polite, disciplined, relatively easy to teach... "He paused, and grinned. "And besides, some of them are dama good besides, some of them are dama good besides, some of them are dama good

soccer players."

ne April night five years ago, an adult-school teacher was showing slides to a Spanish class on the Crawford campus when two sixteen-year-old boys sped upon a motorbike. One of the youths entered the classroom with a gun and got everyone's attention by firing a shot



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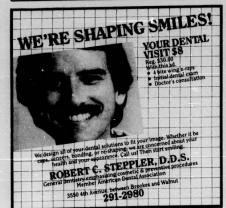
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Crawford

into the blackboard in the front of the room. After that he robbed the students (mostly middle-age men and women) as well as the teacher, netting a grand total of about seventy dollars. He and his partner then fled on the motorbike. but were arrested two days later when an anonymous informant phoned police. Although McAnear was not present during the robbery, it took place in his classroom, and he told me with a shake of his head that his blackboard still bears a bullet hole from the incident.

The attempted robbery was a drama-tic example of the trend toward violent behavior that occurred on many of the city's junior high and high school campuses in the last decade. In that time, incidents of students threatening and assaulting teachers rose citywide, as did acts of vandalism such as breaking windows and looting lockers. Students sometimes walked out of classrooms en masse, and in at least one Lincoln High School, "For ten years,

violence was a big factor here, McAnear said. At many schools, it still is. Although incidents such as burglaries and threats of injury declined throughout the district from the 1981-82 school year to the 1982-83 school year, incidents of battery and assault with a deadly weapon jumped sixteen and fifty percent, respectively. during that same time period. A spokesman for the board of education's police services department also noted that throughout the district, violent incidents in October of this year have increased fourfold over the same month last year

not keep crime statistics for individual schools, but McAnear and other teachers and administrators insist that violence is currently decreasing on the Crawford campus. Still, the legacies of the past are everywhere. Crawford, like many high schools in San Diego, now has a security officer whose main function is to help prevent criminal acts from taking place on or near the campus. Most high school football games are played in the afternoons rather than at night, due to the number of fights that were breaking out after night games a few years ago. And a

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new law enacted by the state legislature last April has made a five-day suspension mandatory for any student caught fighting or possessing weapons or controlled substances on school

Fox thinks the increased violence stemmed from student frustrations with the slowness that characterized the response of school officials to the cultural changes of the '70s. McAnear agrees; the violence was often a way of challenging authority, he points out, and challenging authority was a widespread phenomenon in all facets of society at the time. The school district

finally adjusted to new concepts of behavior, appearance, and "relevant" curriculum, but McAnear isn't so sure those adjustments were always the right ones. "Discipline went out the window. We loosened up on too many things — homework requirements, for instance. Standards fell, and teachers got frustrated because a lot of kids wouldn't do their homework. Eventually you were supposed to leave time to do the homework in class, but you can't do that, especially with thirty-five students" and the special attention that many of them require, McAnear complained. Attendance also became

a problem as the school district placed less emphasis on being in class regu-larly. Fox explained that by attending summer school, some students at Crawford would complete twenty-four of the forty class credits needed to graduate by the end of their sophomore year. That meant they would have to attend an average of only four classes a semester (rather than the standard six) for the next four semesters, and many of these students would spend the two free periods a day wandering around the school or the nearby community. Simultaneously, the scores seniors were getting on standard tests such as

the Scholastic Aptitude Test declined steadily. The average SAT score on combined verbal and math tests for a senior at Crawford in 1969 was 1015. In 1982 it was 871.

Today, echoing the swing back to more student involvement in school activities, there is increasing emphasis on the value of homework and atten-Jance. Beginning this year, high-school students in San Diego are required to do two hours' worth of homework each night, and attending six class periods a day is mandatory. At Crawford, teachers no longer greet



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shrug of the shoulders; they stand in the hallways between classes, exhorting the students to be on time and occasionally yelling at them when they are not. New districtwide guidelines for achieving minimum proficiency in English and math are being introduced, and next year, if seniors cannot demonstrate that they have attained these levels, they will not be allowed to graduate. Some of the students I talked to at Crawford are already grumbling about the homework and attendance requirements. "I'm a little offended by it," A.S.B. president McDonald said. "It seems like they're talking down to us."

But nothing ever comes full circle. Students have to attend six classes a day just as we did in 1969, but now they're studying subjects such as comthey re studying subjects such as computer programming and race relations. They still go to physical education classes, but now the girls' and boys' gyms are known as the male and female gyms. There has not been a single student cited for smoking marijuana on the Crawford campus so far this year, but drug use is still much more widespread than it was fourteen years ago. "It's not the way it used to be," McDonald told me emphatically. "There's not a party without drinking. There are very few students who haven't tried drinking or smoking [pot]. There's even a trend toward cocaine

But administrators and teachers at Crawford insist that even though students are exposed to more information and experiences at a younger age, most of them still tend to make responsible effect, responded favorably to the in-creased independence they have gained since 1969. "The brighter kids don't seem to get involved with drugs that much," said Don Mayfield. "But they are, certainly, exposed to a lot more things [than high-school students used to be]. They know a lot more. They know about homosexual bars, and the prostitutes along El Cajon Boulevard. But the kids are more open

... and seem to be stronger." Even Mayfield, however, conceded that high-school students "still have a lot of difficulty sorting it all out."

"We're taking a lot of steps [these days], but many of them are immature

steps, like getting stoned or beating up other students," senior Ken Watson agreed. "People are doing things like that just because they feel they can do them and no one will stop them. That's kind of immature

"Compared to Wally and Beaver yeah, I guess I'm growing up pretty fast. I think it has gotten a little out of hand. Parents let their kids go out and get drunk. Some parents are even wing marijuana in their back yards Maybe if they'd set some rules and regulations instead, [the current situation) wouldn't have happened. But I don't think we'll ever return to the days when you come home from school and have cookies and milk. It'd be great if everyone could be like the Cleavers, but remember, this is the Eighties.

And so it is. In the late 1960s Craw ford administrators struggled to keep the controversy of the Vietnam War out of high school; today they struggle with the influx of Vietnamese stu dents. We experimented almost daintily with drugs; today's students seem either to worship them or consider them passé. We had to go to therapy groups to learn how to be "up front" and 'get in touch with our feelings' (we even had to invent the terminology); students today are open and honest almost as a matter of course. They don't talk about sex much - at least not to reporters — but they do say it is a big part of the high school scene, another indication that things have loosened up considerably.

I did, however, discover one

stant. During my recent visit to Craw-ford I made it a point to buy lunch at the outdoor window. We called it the cold lunch line back in 1969, and it was a place where you could exchange a few quarters for dry, stale sandwiches, grainy malts, and chocolate "cake On this visit I was surprised to discover for sale such "healthy" items as yogurt and pita-bread sandwiches. But my mission was comparison; I wasn't interested in the contemporary stuff. I bought a piece of chocolate cake and a tuna sandwich. The cake was larger and fresher than the old "cake squares" we used to gobble up, and lighter in texture, too. But the tuna sandwich could have been left over from the last time I ate at Crawford: tuna-flavored paste compressed between two slices of doughy, alleged wheat bread, and decorated with a piece of aging lettuce. Some things never change.



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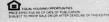
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By David Steinman

on the edge of a fifty-foot cliff he was about to spoke he pointed downward to the pit of a granite quarry, where then sat a huge, noisy machine called the jaw crusher. The jaw crusher's work was to chew up beachball-size hanks of granite and spit out tiny pebbles, which would then be used commercially to make cement and aspmalt. Barrett's job was to feed the crusher, and it was almost out of food. To do this he had to blow up the cliff on which he now stood. If everything went well, he would instantly turn the cliff into a pile of rubble but not do the same to the crusher, which sat about thirty yards away. "To protect the crusher, I loaded the center of the cliff heavy

with explosives," he said. "I'll blow away the center of the cliff first

I'll blow the cliff by the crusher last.

by a matter of milliseconds. Then

The explosion by the crusher will

which will be the weakest point.

Explosives always go in the direction of the weakest point.

The inexperienced eye would have difficulty seeing any weak points in the doomed granite cliff — 17,900 cubic yards of rock and earth that stretched 150 feet along the quarry pit. But then, 12,000 pounds of explosives can surprise the inexperienced eye. And sometimes

even the experienced eye.
"If my blow throws the crusher, a lot of men will be out of work." Frank Aguayo unloaded a box of dynamite sticks from their trunk.

But you watch. The crusher will stay clear. At least, I hope we can see the thing after the blast, or my

heart will be broke."

The crusher and the granite pit are operated by a company called WYROC, this particular pit is located in the rolling hills south of Highway 78 outside of Vista, one of several quarries scattered throughout North County. WYROC hired Barrett's company, M.J. Baxter Drilling of El Cajon, to prepare and execute this "shot," as the blasts are called. The preparation took place the day before: a fifty-foot-tall rotary drill mounted on a tractor bored 178 holes straight down along the top of the cliff. The holes ranged from

depths of twelve to thirty-six feet and were about five inches in diameter. They were spaced in rows

about ten feet apart.
Into these holes Barrett and his assistant packed their explosives, as if they were loading up a battery of old-time cannons. First down the vertical shaft was a stick of dynamite, with a blasting cap attached. On top of this Barrett poured about one hundred pounds of very powerful nitro-carbo-nitrate pellets, known as ANFO. (The primary ingredient in ANFO is ammonium nitrate, which is commonly used for lawn fertilizer The ammonium nitrate is turned into an explosive simply by the addition, in the right proportion, of fuel oil.) Finally on top of the ANFO pellets. Barrett and his assistant packed dirt. which they referred to as

The ANFO pellets looked harmless, even though they are much more explosive than the stick of dynamite, which looked a lot more sinister. (A state safety consultant, when asked about the dangers of handling dynamite. attempted to dispel misunderstanding by saving, "You

could drop a whole box of dynamite and nothing would explode. You could even stick a black-powder fuse in dynamite and light the fuse and it wouldn't explode. Dynamite needs a big shock to explode.") To provide the shock necessary to detonate the dynamite. Barrett attached a single electrical blasting cap to each of the 178 sticks. These little aluminum tubes can pack a wallop. "A cap is like a hand grenade," Barrett explained as he gingerly inserted caps into the ends of dynamite sticks. "I've heard about a cap that went off and the shrapnel went 150 feet. But nobody was hurt; the guys, I guess, were in the right place at the right time." An electrical current would detonate the cap, the cap would detonate the dynamite, and the dynamite would set off six tons of ANFO pellets. And the cliff would come tumbling down in a roar, exactly as Barrett planned it.

State officials say that no xpiosives accidents have been reported in San Diego County for at least the past seven years, but the kind of blasting Barrett does nevertheless has a nasty reputation in some parts of the county. Besides the dust and noise that give rise to

general complaints about quarry operations, there is the matter of lying rock after a big shot. "A skillful powder man knows to fragment the rock he needs to a lift of only three feet," says Mel Sharrar, who is Barrett's foreman at the Baxter Drilling Company, "But some blasters lift rock a hundred feet, and that's when a blast is some powder men have launched [granite] rock all over the Escondido housing developing, you can count on blasting. People up in North County are getting pretty uptight over all the blasting." Escondido, in fact, has the county's strictest blasting regulations. Virtually ever area in the county requires that the local fire department be notified twenty-four hours prior to a blast but Escondido also requires that every structure within 600 feet of a blast area be checked by an engineer

smallest explosion. Naturally, Barrett and his

precautions of their own. Principal among these is preventing the unexpected detonation of blasting caps by radio transmissions. Between the time each explosion hole is packed and left with dangling wires from the blasting caps and the time those wires are all connected to the machine that will set off the big boom, the wires can act as sensitiv antennas. Any moderately powerful electrical signal could detonate them. When Barrett has worked to widen portions of Interstate 15 and Highway 94, signs have been posted that request highway patrol officers and truckers with CB transmitters to forgo transmissions within the posted blasting area, as those signal could touch off an explosion. And when Barrett works in a neighborhood to blast a swimmir pool or water and sewer lines or a home foundation, he or an assistant travels from home to home in search of ham radio antennas. If they find one nearby, they II knock on doors and warn of the danger. Even static electricity from rain clouds and lightning can detonate the blasting caps, and thus Barrett must also keep one eye on the weather as he prepares for a shot.

A few times each week he has powder headaches, which are similar in intensity to migraines. "Dynamite has a high nitro content," Barrett says. "I handle lots of dynamite all day. When the weather is warm, dynamite sweats and seeps in through your skin and you breathe the nitro. That increases the size of your arteries and that lowers the blood pressure and forces blood to flow [away] from the head. I have responsibility comes down to you and the headaches and stress, too Barrett, who is thirty-three years

his brothers have worked at Baxter Drilling. After graduating from El Cajon Valley High, where he played varsity basketball, he attended Cal Poly San Luis Obispo, where he again played ball. But the

where he hired on at Baxter in the

Bad weather and sluggish

KA-BOOM!

hated those blind curves where the earth hangs over the road and you can't see oncoming traffic. And now I'm the one blasting out those

dangerous curves.
"I've done Highway 94 when boulders roll out on the road and tie up traffic. I'm the one who blows them up so they can be pushed off the highway. Those jobs are great. Everybody wants the road clear. everybody is on your side. I've done the aqueduct by Fallbrook. I helped blast the dam for Lake Poway. By

my home in El Cajon I blasted pads for the Fieldstone development on Rattlesnake Mountain. All my neighbors came to the blast. They had a party and watched me blast away rock. The developer left my caps' old wires dangling out of the earth as a reminder of the work I

Earlier this summer San Diego Mayor Roger Hedgecock used Barrett's old red T-handle push plunger for the groundbreaking ceremony of Brittany Village, across from University Towne Centre Barrett drilled three sets of four holes, which he filled with red. Hedgecock pushed down the T-handle, red, white, and blue clouds puffed up forty feet in the air.

Hedgecock used hasn't been employed in blasting in this area in nearly fifteen years and wasn't used that day either. As the mayor pushed down the plunger, Barrett, hiding nearby, threw some switches on his sequential blasting machine and touched off the decorative

explosion.
This sequential blasting machine is now a standard piece of equipment for powder men like Barrett. While the old push-plunger machine can detonate fifty blasting caps at best, a sequential machine can set off several hundred caps. This is the main advantage of the sequential blasting machine — many different blasts milliseconds apart can be detonated within one blast. For a large blast, such as the one about to take place at WYROC in the hills of

North County, it's necessary to create a multitude of explosions, and to do so in a particular order that will insure proper collapse of the granite cliff. Without the sophisticated circuitry of a sequential blasting machine, Barrett would have trouble properly detonating 178 blasting caps. As he scampered about the caps. As he scampered about our cliff connecting wires from blasting caps to other wires running to his machine, he noted, "This separation of explosions allows for bigger blasts and much better rock fragmentation, as well as less vibration when I blast by homes.

All activity at WYROC ceased at three o'clock. Gravel trucks stopped shuttling back and forth; the dirt road to the quarry was barricaded. A tractor dumped one last load of boulders into the crusher and then

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Dr. Jack Perolman

bulled up a dirt grade out of the pit. Men by the crusher moved out. Barrett's crew went to a lookout point. Only Barrett remained on the hill, and he confided, "They [the quarry workers] lose perspective here. They get to know you. They call you 'One Shot.' They think you'll always make the blast just right. They're getting closer and closer every time I blast." Sure enough, a large group of quarry and office workers stood by their cars about 1000 feet away at the edge of

the pit, despite warnings that they

should drive out a safe distance

They talked and laughed as though this marked the beginning of a sporting event.
In the distance Terry Barrett could

be seen dropping his hand, his signal that detonation had begun. A low rumble emanated from the direction of the cliff, then grew quickly in strength, as if a squadron of supersonic jets was screaming in at treetop level. And then - boom! A shapeless, spreading cloud of reddish-brown dust rose above the cliff and shrouded it in a mist, and the cliff disappeared. Suddenly confusion reigned as rocks the size

of basketballs came hurtling through the air across the pit and landed all around the gathered crowd of workers. People dove behind cars, rocks flew in every direction, crashed onto windshields and car hoods; some began to hit the roof of

the nearby weigh station. More rock poured down. There were shouts to take cover! Where the cliff had once risen imperiously, a hill now sloped gently, covered by granite boulders. The entire area was obscured by dust and it was silent. I looked down at the crusher in the pit. Boulders had

rolled up to the edge of the machine but, as Barrett predicted, had left it untouched.

By the time the quarry had come back to life, Barrett and his crew had already piled into the cab of the company truck, which had big red letters on its side spelling out EXPLOSIVES. Barrett stopped the truck and leaned out the window. "I guess I used a little too much powder today," he said with a grin. "I hate to rush off, but once a job is finished, I'm ready to go. I guess you might say I like to hit and



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play's title, wrapped in a soiled blanket, in his arms. Then, amid these phantoms of his arms. Then, amid these phantoms of mania and magic, the cast of *Timbourines* to Glory appears to take a well-deserved curtain call. Led by Charlette Brown-Seward and James Tyrone Wallace, the cast — and suddenly the audience — spirals into a raucous, nonstop jolt of unforgettable energy that celebraste sheater, life, and those rare instances when, miraculously, the two become one. The ghosts of these and other triumphs reverberate through the Marquisi Public Theater.

Lately they have also begun to haunt it.

Memories of past productions upstage the present and invite comparisons with a Golden Age that is, it would seem, long since gone. In the last year or so, the thea-ter has offered few, if any, shows that come even close to the dramatic achievements of its two previous seasons, prompt ing one to ask: where are the Devour the Snows of yesteryear? And neither of the two current productions at the Marquis — James Kirkwood's P.S. Your Cat Is Dead and a late-night staging of Michael Weller's And Now There's Just the Three of Us — has the look of a phoenix rising from the ashes. But while they haven't recaptured the fire of a *Buried Child* or a *Gemini*, nonetheless both indicate a glowing within the embers of the theater. They also suggest that a post-mortem on the Marquis would be premature.

P.S. Your Cat Is Dead is a glib comedy about an ill-starred New Year's Eve in the

life of a struggling actor. Either the fates have conspired againt him or thirty-two-year-old Jimmy Zoole is merely having one of those days. In any event, he is clobbered by a Niagara of catastrophes. His Greenwich Village apartment has been burglarized twice, with 160 pages of his novel pilfered in the second heist. He lost a coveted role in a play and is being written out of a soap opera. His girl friend Kate has decided to start the new year afresh — without him. As she leaves, Kate informs without nim. As she leaves, Nate informs Jimmy that his whole life has taken the "safe" route and that, as an actor and a human being, he is doomed to tiny roles since he refuses to take chances on and off the stage. None of this comes as pleasant news, and, to bottom it all out, Kate innews, and, to bottom it all out, Kate in-forms Jimmy that his pet cat has died. Battered at every turn—and wondering if, on days like this, one's personal escalator just keeps descending—Jimmy grabs a gun and ponders a swift exit, a final post-script to the mess of his life. The gun goes off, accidentally, and the burglar, back for a bird true cross out from under the back a third try, comes out from under the bed

with his hands up.

What follows is a funny play about the evolution of a friendship — and maybe more — between the two men. The bur-glar, named Vito Antonucci, has bungled his chosen career almost as much as Jimmy has his. Initially, at least, their professional ineptitudes and visceral senses of humo are about the only things the two have in common. But as the play unfolds, during most of which Vito is tied across the most of which Vito is tied across the kitchen sink, the men discover that their differences — in sexual preference and in the antithetical worlds they come from — pose no real threat to their growing friendship. Slowly, they become a team. And when Kate returns to the apartment later that evening, with her new friend Fred, Jimmy and Vito (the latter still tied to the sink) combine to paint a decadent picture of how they are ringing in the New Year. In

the end, they may also collaborate on a book — and possibly in the apartment as well. Though it begins with all the earmarks of being a ten-minute one-act — in which the protagonist watches his world deconstruct and then does the same -P.S. Your Cat Is Dead is actually upbeat, often quite comical, and filled with an

orten quite content, and rifes was an overall sense of harmony.

In discussing the Marquis Public Theater's production of this play, I must report that the show I saw last Friday night was not the same one that has been running for some time. Its circumference is good, maybe even better than before, but its orig-inal center is gone. What made it work so well, several people have told me in lan-guage often verging on hyperbole, was the performance of Don R. McManus as limmy. Owing to commitments elsewhere (which is also my reason for not having caught the show sooner), McManus has been replaced by actor Tim Elliott. And though it had some interesting moments, Elliott's work was generally stiff, unsure, and lacking the on-stage presence neces-sary to make Jimmy's plight — and the changes his character undergoes -

convincing.

Having observed McManus on several other occasions, I could imagine him wraithlike, in my mind's eye, as Jimmy. I could envision this lanky young actor flip-ping through different voices and facial ping through different voices and facial expressions with apparently random ease. I could sense the needed depths, including some Kirkwood failed to put into his script, that McManus would give Jimmy — and I could also sense the special ways this actor is able to communicate, through his work, a love for acting itself. But the audience last Friday night did not have the pleasure of seeing this performance. And neither would I, were it not for an admit-

neither would I, were it not for an admit-tedly mystical ability to perceive ghosts on stage at the Marquis Public Theater. Regardless of who's playing the lead, P.S. Your Cat is Dead is not without its slow spots. Kirkwood likes to build his scenes at a leisurely pace, and his tentative conclusion also takes its time. At the Mar-crist housease, the crophic direction of quis, however, the capable direction of Robert J. McKenna, along with the sure-ness of the other actors, kept the action at a brisk tempo for most of the evening. Two brisk tempo for most of the evening. Two performances, in particular, were quite effective. Even though he spent most of the play strapped to the kitchen sixth, Fhil Andipietto's funky Vide was a complex, fully developed creation. This Vide was street smart, but not as willy as he wants to appear to the street of the stree merely a source of Jimmy's grief, is more a foil to him than a living entity. Usually cast in cherubic parts. Warren gave a surpris-







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inely mature performance. She was feisty yet concerned, and though her character is essentially unlikable, Warren gave Kate's position an emotional validity that probably doesn't exist in the script (this woman has grown as an actress!). The Marquis's P.S. Your Cat Is Dead is not, I suspect, the show it once was. But the lively efforts of Warren and Andipietro gave it several en-joyable moments nonetheless.

We now slide over to the Dark Side of the Force. The late-night theater offer-ing at the Marquis — Michael Weller's sex comedy And Now There's Just the Three of Us — boasts in its advertising that it is the most controversial after-theater show

in San Diego. Which is true, partially because it is the only late-night show in town. This quibble aside, the play is silly inane, tasteless, and utterly without re-deeming social value. It's about Perry and Frank, two phallocentri ollege boys in the Sixties whose brains are in their jeans and whose every thought centers on female conquest. The mysterious Deke, a black man of monumental potency, crosses their path, and their lives are forever altered. On the surface, the play is meant to be realistic, in a titillating sort of way. But staged by Tavis Ross — a director who never stays on the surface for very long — it becomes a comical fantasy about the sexual hopes and fears of the young men and, at the same time (and this is the produc on's saving grace), a parody of those

Amid all Weller's X-rated leanings in production a healthy dose of absurdity. With the exception of Alan Di Bona's in nocent and likable Perry, the rest of the fine cast play exaggerated types at full throttle. E. Michael Kilpatrick III is a Jimi Hendrix tuned to the nth degree; a skittish Wayne Tibbetts fumbles at being suave; Bob Blomgren is one rasty federal agent; and, in one of the show's best scenes, a bilarious Kary Lynn Vail relives a sexual encounter — using a watermelon — in ways that defy description. Overall, this wellstaged and well-acted production is brash and unsubtle to beat the band, with every action stretched beyond believability. And this is where the parody — and one of the real sources of the production's humor comes in. What Ross has done with his absurdist tinges is to cast a modern, unnostalgic aura around the way we were more than a decade ago. On the surface, the play is silly, etc. But the production, in Ross's treatment if not in the plays right's, allows us to look back and, if we dare, to laugh at



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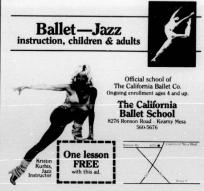
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Crazy Mixed-Up Adult



It has gotten so that there's no sense of sport anymore in sniping at Francis (some-times Ford, sometimes not) Coppola. Too many people now in the hunt, for one thing. And then, too, the sight of someone thing. And then, too, the sight of someone so totally bereft of his bearings, especially someone once so widely looked to as a leader, is truly disconcerting. That impressionability of his which I mentioned last week in passing has long coexisted rather oddly with that imperialism that led — albeit fleetingly — to the foundation of an alternative movie colony in San Francisco and to the resurrection of the studio system in a small corner of Hollywood: Frederic Forrest and Teri Garr to be top contract players, Jean-Luc Godard and Michael

residence. Gene Kelly to head up the musicals division. That impressionability, however, existed, or manifested itself, well before the appearance of its antithe-sis, and it would be worth more than just a passing mention in connection with the release of Rumble Fish.

One need not stretch the point all the way back to the beginning. Those Russ way back to the beginning. I hose Russ Meyeresque nudies (which somehow never seem to be spoken of, but which, if all prints and negatives have not long since gone up the Coppola chimney, would surely be a welcome addition to some man, can be excused as attempts to get a toe in the industry door. And the almost compulsive stylistic eclecticism of You're a Big Boy Now and The Rain People, the former heavily indebted to Richard Lester and the latter (and still one of his better

down to the uncertainties and conformities of youth. I would not even try to account for Finian's Rainbow, other than as a symptomatic Hollywood musical in the post-Sound of Music elephantiasis phase

of the genre.

Not until The Godfather and its sequel, and The Conversation in between, do we and The Conversation in between, do we rencounter the signs of emergent empire. But it would be a mistake, as was soon proven, to regard the settled, somewhat sedentary stylistics of this trio as the attainment of maturity. Since then — Apacatpree New onwards — his work has been marked by a growing flowernness of style, indeed a full lush tropical jungliness of style. Where it stops, no one knows; where it comes from is anybody's guess. It is tempting, for staters, to seetach for instempting, for staters, to seetach for inis tempting, for starters, to search for in-fluences among some of the movies Cop-pola has chosen (or has been persuaded) to

hour Our Huller was the first such special promotion that I recall (more like a pop-concert in its choice of locales, length of engagements, and ticket prices), and its impact would seem to be prime. Or any-way, it suspiciously preceded Coppola's own experiment on studio sound-stages, One from the Heart, with its theatrical scrims and backdrops and whatnot. And it conceivably opened for Coppola the vault to the entire legacy of German Expres-sionism. Abel Gance's four-hour Napo-leon, with its bottomless Santa Claus bag of camera tricks, might be important, too And those time-compressed swirling clouds in Rumble Fish, and that shootingstar sunset mirrored in a glass skyscrape in the same movie, take on a new aspect in the wake of Koyaanisqatsi. Now, the last-named production was intended to do no less than alter one's perception of the world around one, and it would be no less than appropriate if every time thereafter that Coppola got a bit irritated by traffic congestion or the overhead roar of a jet, he would mutter that new and widely applica-ble vocabulary word — "koyaanisqatsi"

to an imaginary kemosabe. But these sorts of faddish enthusiasms (if that's what they are) — and let us not forget that bit of instant film lore which tells how the novels of S. E. Hinton were brought to Coppola's attention by a Fresno junior-high-school class, who may now be wishing they had contacted Alan J. Pakula instead — are not such as to build confidence in an artist's

sense of vision.

Rumble Fish, aside from its several Rumble Fish, aside from its several toyansingatisms, has embraced the aforementioned legacy of German Expres-sionism all the way to the black-and-white photography, a bif further, in a sense, than Coppola has gone before. I wondered in print a week ago whether the idea to work in black-and-white might have taken root in his mind, and then taken a while to lower, after he, as executive producer, vetoed its use in the film noir homage, thanneut, where it properly belonged. But his role on that project no doubt provides

more evidence of his imperialism than his mpressionability. Ostensibly the use of black and white here takes its cue from the character of The Motorcycle Boy, who is color-blind. He is also, owing to the rav-ages of countless street fights, half deaf, and this accounts for another stylistic oddthe muted, often indistinct dialogue, which sounds as though you had just emerged from the swimming pool with water in your ears, or as though the Orson Welles of The Trial and The Im-Story had been in charge of dubbing. And the self-consciously literary symbols, of the sort that have dampened many a high-schooler's interest in literature, all have their meaning in reference to him: clocks with or without hands, the river, and the phorescent color — the only such daubs in the whole movie, as far as I remember, outside of the flashing light atop a police car — and which feature prominently in the climactic pet-store liberation. But the action of the movie is not per-

ceived precisely through the eyes (and ears) of The Motorcycle Boy: he is not on the scene often enough to justify such devices all the time. And it would seem, in any case, sheer folly to show us the world as he would experience it, since his almost mythical stature around the neighborhood supposedly puts him above and beyond the

supposedly puts him above and beyond the comprehension of the common man, or common street punk. "Royally in exile" is how he is described at one point, and this view of him is borne out in the local graffiti "The Mostocycle Boy Reigns" — and in his own assessment of the burdens of his lot. "I'm titled off all this Pied Pieer-Robin Hood Dulishit." Lunatic on the loose however, is the description that might between the properties of the role, in publishing the properties of the role and the role of the role and the role of the ro ears — or microphones. Even at that vol-ume, every other character hangs on his words to such degree that he has no trouble ding attention even in the midst of a swashbuckling gang fight in a train-rattled, smoke-choked, lightning-pelted,

The chief worshipper of The Motorcy-cle Boy, and the legitimate central charac-ter, is the younger brother, Rusty-James His centrality is soon enough established when we hear his name — or both his names — spoken a couple of dozen times in the first couple of minutes (only a slight exaggeration). And then there is the a exaggeration). And then there is the pres-ence of the official S. E. Hinton plenipotentiary, Matt Dillon, in the role. All of the specifically subjective experiences in the movie are his. It is explicitly his point of view through which a class-room daydream is visualized as Diane Lane lounging in black lingerie atop the book shelves, or a necking party is trans-formed into a Sodom-and-Gomorrah spaghetti-tangle of limbs and torsos. But the heights, to pick the most accurate term having an out-of-body experience, hover-ing around the light fixtures in a pool hall, and floating over his girlfriend's house like a zeppelin while dry ice spills off the front

Effects as extreme as these ought to have more wallop than they do, and indeed the most puzzling thing about Rumble Fish is the disparity between the heatedness of is the dispatity between the heatendness of presentation and the coolness of response. On reflection, this is perhaps not such a puzzle. So desperta is Coppola to be "interesting" — never less than — and so grawed by that typically American fear of being thought unsophisticated or provincial or backwards in some way, that he falls victim to a kind of short-sightedness. His reflects are so unrelenting to be utterly uncakculating. And there is something a little unsophisticated about this, after all. What-we have here is something like Spielberg in zapp-ow tactics transferred to the art-movie realm: the total custine, that is, of German Expressionism — the shadows, German Expressionism — the shadows, the symbols, the Orson Wellesian deep focus, and so forth — served up fast-food

style.
For all that, Rumble Fish still emerges as slightly more sympathetic than The Outsiders, Coppola's earlier Hinton adap-

Sleepy Hollow

pracement of black-and-white. Or if there must be another reason: its virtual disappearance from local theaters after its first two weeks in release. One could hypothesize a connection between those two facts, and one could shore up the hypothesis with the information that no film did worse business at the recently concluded San Diego Film Festival than The State of Things, and that the only one to do worse than the latter at the Broadway Playhouse has been Bob le Flambeur. 1 have of course heard, or half-heard, expressions of this bias from time to time: faint moans, for instance, in the theater auditorium when the realization sank in that the movie was going to be in black-and-white. But I have hardly dared face up to it head-on. Simple disbelief holds me back in part. An aversion to black-andwhite makes about as much sense to me as white makes about as much sense to me as an aversion to any other station on the color scale: would anyone stay away from The Right Stuff, let's say, for fear it would have too much sky-blue in it? Possibly. But it so, do! want to know about it? Disbelief, here, is accompanied in rather larger part by potential desposit.

by potential despair.

I get little enough black-and-white already without feeling there may be substantial and prohibitive reasons for it. But what reasons? What rationale could be ofwhat reasons? What rationale could be offered up, assuming any possessor of the bias world step forward to offer it, without dissolving in shame? It has been suggested to me—to get the ball rolling—that in the popular mind color is linked intestricably with technological advancement and back-and-white with antiquity. And it's true that color, always available in paining, was once conspicuous by it's abence in the photografic arts. On the home front, this absence could be felt, and with legitimate discontentment, in Brownic cameras, TU sets, front-page newspaper photos, etc. All right. Color in some areas, and certainly in movies, was a long time and certainly in movies, was a long time coming. But once it came, it started out, and I see no reason why it should not always have remained — like such other modern advancements as the mini-skirt

individual choice. I see no reason for it or its adherents to have gotten repressive Only the other day, however, I was hearing about a computer process by which color can be added to old Laurel and Hardy shorts, as if these had been lying around on the shelves all this time like unused coloring books awaiting Crayolas. And why stop there? Possibilities of truly science not be satisfied as long as there remains on carth a single Dürer woodcut or single Doré engraving as yet uncolored. And it is not as if we must talk about the

ability to look at and appreciate black-and-white as something long lost, like the ability to appreciate iambic pentameter. The claims of black-and-white over color

— its finer feel for geometries both plane and solid, its subtler sense of light and shade, and so on — have hardly been weakened over time. And I have yet to run across any cinematographer who has worked extensively in both black-and-white and color who has expressed a preferrore for the latter, unless in would be as an easier paying the case of extant cinemangraphers who number of extant cinemangraphers who may be a single cone is dwinding fast, ot that any back and white film now is apt to look mannered, labored, or simply unskilled — more so, even, than its rarity would allow for The refinement of the State of Things, in this regard, is infinitely preferable to the garishness of Rumble Fish, but then Heari Alekan has been working with the suff for forty years and Stephen Burum has barely been heard of until just this year (The Outsiders, The Entity, Something Wicked This Woy (Somes). That black and white might be perceived these days—to a stempt to re-enter the popular mind—as a sign of affectation, of experimentalism, of artiness, is perhaps another reason why some might want to stay away from such a erence for the latter, unless it would be as ar one might want to stay away from such a film. But the thought once again of there being an actual reason for such avoidance, especially a reason that could only be expunged by increased familiarity, returns me to the brink of despair.

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Russian from the Start



It used to be that one would begin a review of a San Diego Symphony concert with speculations about whether the orwhith specialities about whether it described the about whether it described to survive. Happily, those grim old days seem to be over. The management and the symphony board com at last to know what they are doing become very good indeed. So good, in fact, that when one has to write a less than

attendant on kicking an invalid.

This is a prelude, obviously, to a less than fully enthusiastic review of the sym-phony's opening concert of the 1983-84 season. I am willing to admit, right off, that part of my relative coolness toward this concert derives from my own personal taste, and that some of my attitudes are

BEAR-GRAM

BEAR-GRAMS

clearly not shared by a majority of the music-loving public. It was evidently with that majority in mind that Mr. Atherton who has made his reputation (in his native Britain and on recordings) largely as a bril-liant exponent of advanced twentiethcentury music — chose to open the season with a program that might have been enti-tled "Russia's Greatest Hits." The pro-gram consisted of Rimsky-Korsakov's Russian Easter Overture, the Tchaikovsky First Piano Concerto, and Rachmaninoff's Symphonic Dances — the first two of which, at least, are as familiar as pancakes (and about as nourishing). Nineteenth-century Russian music is noted chiefly for its hummable tunes and its flashy orches-tral effects. Its formal, intellectual interest is minimal: its emotions are intense but is minima; its emotions are mease but superficial; and it gives us little insight into the possibilities of the musical art or the realities of human existence. It is easy to listen to it, and equally easy to let your mind wander amone pleasant reveries until

climax. It is music for relaxation, music for tired people, music to listen to while washing dishes — and the occasional exception to this admittedly satirical characterization, such as Mussorgsky's profoun and absorbing Boris Godunov, merely proves the rule.

Why did David Atherton select such a

program for the first concert of the season? For one thing, I think it was a declaration that the San Diego Symphony belongs to all the people, that it can offer gratification even to those who might ordinarily not attend a concert of serious music at all. The intention of making a popular appeal was underlined by Mr. Atherton's charming little speech at the end of the concert, and the speech at the end of the concert, and above all by the encore he and the orches-tra offered: Shostakovich's witty, playful arrangement of "Tea For Two," which was amusingly accompanied by the ap-pearance of a tea service and the offering of cups of the brew ("It's actually coffee." commented the conductor over his shoul der) to some of the musicians. A program of this sort also gave the orchestra a chance to show off, for where the inherent musical interest is rather small, the focus of the audience's attention tends to be on the vir-tuosity of the performers. Such was the case during the Russian Easter Overture. conducted and played with a flair, an energy, a precision, and a sparkle that of-fered persuasive evidence of the orches-tra's current state of technical excellence. One might have quibbled at the curious flatness and deadness of tone in the trombone solo, but otherwise Mr. Atherton and his musicians brought powerfully to the fore the qualities of orchestral imaginativeness — the composer thinking directly in terms of orchestral sound — that make this evocation of a Russian Easter service and celebration so pleasing a work, in its minor, decorative way. The Tchaikovsky concerto, which is

much longer and far more pretentious, poses more serious problems. Most concertgoers know the story about how Tchaikovsky played the work for the famous pianist Nicholas Rubinstein, and Now — much to the composer's dismay
Rubinstein declared the concerto worthless. This is one of those stories told to
illustrate the folly of ignorant critics, who are too narrow-minded to recognize a mas-terpiece when they hear it. But in fact Rubinstein's objections to the work were intelligent and pertinent. He found its structure disconcerting and dissatisfying and so does every listener, who waits

and waits for the glorious opening melody to return, yet never gets a chance to hear it again. Rubinstein also found Tchaikovsky's musical thoughts to be trivial (other words that have been used to describe these thoughts are "paltry," "ignoble," and "vulgar"). The truth is that the composer's inventiveness is quite uneven in this work, and that he tends to juxtapose the wonderful and the feeble without any clear discernment of the bathos involved In his treatment of this uneven material, Tchaikovsky too often indulges his taste for coarse melodramatic effects at the expense of musical logic, and even a learned fan of the concerto, the musicologist Eric Blom, describes its style — praisingly! as "just honest theatrical ranting

Finally, Rubinstein objected to the piano writing as clumsy and "manufac-tured." There is, indeed, a certain amount of clumsiness in the score, and some of the extremely difficult passages (which the piece has many of) seem to have been constructed chiefly to tax the abilities of the soloist. Much here is sheer display. But given that fact, it is possible for a really inspired pianist to transcend the work's limitations, to treat the "sheer display" so sensationally that it sounds like authentic music, and even to give a depth and impo tance — however spurious — to the second-rate material. A few days before the San Diego concert, I was at my favorite record store, Classic Encounters, chatting with the proprietor about recordings of the Tchaikovsky work. Rick Schonberg is astonishingly knowledgeable about records, so that between us we managed to discuss a dozen famous records of the concerto: Horowitz, Rubinstein (Artur, not Nicholas), Richter, and virtually every other eninent pianist of the century. I was not at Classic Encounters to buy a copy of the Tchaikovsky concerto, but the conver-sation reminded me, with a twinge of pleasure and nostalgia, of how crazy I had been about this work at one time. When I was a teen-ager, the Horowitz-Toscanini recording seemed to me an indescribably magnificent reading of a great master-piece. I still listen to it from time to time, and I still find the performance magnifi-cent — but aside from the opening two or three minutes I can no longer hear anything in the concerto itself that remotely approaches the status of a masterpiece. Still even if it is no masterpiece, a great performance of it can provide so exciting and uplifting an experience that while it is going on I can forget about the composi-

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PARADISE DESIGNS



tion's numerous flaws and concentrate on

its by no means negligible grandeurs.

The performance by the San Diego Symphony and pianist Sergei Edelman was not, however, a great one, nor any-where near it. It was, rather, a performance which brought out with great vividness and almost as though intentionally

everything that is wrong with the Tchaikovsky concerto; the 'pultriness' of many of its ideas, the stop-and-start, inorganic quality of its structure, the empty bombast of its writing. The fault was prin-cipally Mr. Edelmann's. During the intermission. I heard a number of people com-plaining about his ''mistakes''— that is, the wrong notes the pianist occasionally hit while negotiating one of those notorious quadruple octave passages or the like. Technical perfection is certainly a virtue in an instrumentalist, but I must say that a few clinkers here and there make very title difference when the pianist's overall conception and execution of the work are on a truly high musical level. Artur Rubinstein in concert used to make some mistakes of that sort, but no one ever cared, because the performance as a whole was so filled with intelligence and feeling and shapeliness and tonal beauty. A flubbed note in some furiously demanding passage was in fact often a sign of a tubinstein virtue: his rash, inspired plung

ing into the music so as to make it an immediate, seemingly spontaneous ex-pression of his own inner life, an effect far e crucial in giving the performance life and interest than any note-perfect

It was that quality of inwardness, spon-taneity, and "lived life" (to use an expres-sion of Dostoevsky's) that was missing in Mr. Edelmann's otherwise responsible, workmanlike, and technically assured performance. I cannot say exactly what the signals were that gave me the impression, but more and more throughout the con-certo I felt that Mr. Edelmann was approaching it as a series of discrete interver tions by the soloist, each one a little exer-cise to get through, with no sense of their interconnection as part of a musical argu-ment. He did not sound as though he were thinking and living the music even when only the orchestra was playing, or as though at any given moment he were viewing the entire movement or the entire work, with an awareness of what the pas-sage he was now playing derived from and work, whit is a series of the sage he was now playing derived from and what it was leading to. The result was an impression of formal fragmentation and emotional indifference — two fatal flaws in the performance of a work which altered to the work of the wor tional problems. The tempos Mr. Edel-mann and Mr. Atherton observed were the

normal ones, but this performance of the Tchaikovsky First Piano Concerto seemed to last considerably longer than most

After the intermiss picked up, and so did the quality of the performance. Rachmaninoff is a popular composer, quite as well known and "be-loved" as Tchaikovsky, but the Symphonic Dances are scarcely among his most widely played compositions. This is Rachmaninoff's last work (it dates from 1940, three years before his death), and while its melodic shapes and orchestral colors are unmistakably those of the com-poser of, for example, the Second Sym-phony or the Second Piano Concerto, and its idiom remains substantially that of the late Nineteenth Century (in so many ways Rachmaninoff seems a contemporary of Rimsky-Korsakov and Borodin, rather than of Stravinsky, Schoenberg, and Bar-tok), there is nevertheless something new in this final work of his career, something troubled, uneasy, searching, even experi-mental, that gives it a peculiarly twentieth-century air. It seems to be telling some hidden story about the composer's life, experiences, and beliefs: there are quotations from his own First Symphony (transformed in mood), from the Russian Orthodox chant "Blessed Be the Lord," and from Thomas a Celano's medieval

Latin sequence on the Day of Judement. the "Dies irae." More than such overt (though unexplicated) suggestions of a program, however, this music intrigues and disturbs because of a general sense that it is wrestling with real problems of life, and translating them into subtly inventive musical forms, without boldly breaking away from the kind of picturesque, com-fortable music tradition-minded con-certgoers have learned to expect on a pro-gram — like this one — of Russian

and nobly played by the orchestra, were perhaps Mr. Atherton's covert way of let-ting us know that music is not only for the masses, and that he intends to satisfy more than one interest group among the symphony's potential audiences. A look be-yond "Russia's Greatest Hits" to the sec-ond program of the season (November 10, 11, and 12) confirms such an intention, for there Mr. Atherton will place Faure's Elegy and Dvořák's great Cello Concerto (with Ralph Kirshbaum as soloist) alongside Edgard Varèse's avant-garde Desert Last week's concert opened the season for music lovers who enjoy the familiar and the relatively unchallenging. This week's concert will open the season for those who demand more varied and more stimulating





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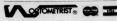
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'Pasta is not served here." Yet the following two share a common virtue: dinners

region to share a common virtue: dinners common virtue; dinner del for those who want clegant surroundings, fine service, and a congenial atmosphere in which to talk. Conceived of as a take-out shop, it accommodates dinners at several tables that are placed to one side of the simple, square room. But it has many earmarks of a cafeteria. You place your order at a counter after studying a list of the available items on a chalkboard, and you pay for the food in advance. Then you wait for your number to be called. In the meantime, you gather up plastic utensils and paper naghris and dwait. Soon your number is announced, and you pick up

your dinner served on a plastic plate that is divided into sections. One holds a small amount of salad and the other sections are for two different pastas. The most expensive of these meals is \$4.50. But make no mistake, my darlings, you get what you pay for. You may eat here a la carte for as little as \$1.95, but a healthy adolescent would require two full "dinners" to take the edge off hunger. How small are the

the edge off hunger. How small are the portions? Very. Pasta La Vista is yet another enterprise which was begun by energetic young people. Debbie, one of its founders, had been doung research in suicide, but she decided that being a purveyor of food was a happier cateer, so she and her pattner opened Pasta La Vista. Crither fight with there, she brought with the pattern of the cause she knew who I was but because she had given me his sterrific sales nich when I abnored and this sterrific sales nich when I abnored and the sterrific sales nich when I abnored the sterrific sales nich sales

who I was but because she had given me insternific also girch when I phoned and said I was helping to celebrate the birthday of an ex-sudent of mine. She assured me that the food was worthy of the occasion and that I wouldn't regret the choice. I also said a contract of the phone there are the properties of the phone there are the properties of the phone there are the properties of the phone there are all acconcilarly. "Yeah, we got soone good stuff on the menu." So I opted for Pasta La Vista. La Vista.

Fortunately, we had a sense of humor

One of the plastic forks broke midway through the meal, and there was a mistake in one of the orders. But everyone tried to please, and in honor of the occasion sevplease, and in honor of the occasion sev-eral of the young employees came out bearing a dish of fresh fruit decorated with a lighted birthday candle. When I told Debbie that I would have been glad to pay more for the dinner if regular utensitis and dishes had been available, she laughed good-naturedly and said. "Why don't you bring your own the next time?" So here's as thought. If you want to get way from your table-cloth, cloth napkin, knives and forks, dishes.

curry pasta, these will have only a dash of flavoring. The pastas are made on the premises, and you may choose from hot or cold varieties. The most interesting one was called Kaiser roll, a large tubular pasta whose predominant ingredient was sauer-kraut and caraway seeds. We ordered a second one of those. The feta fettuccini second one of those. The feat retruccini and mushroom lasagna are especially bland. The pasta is accompanied by delicious bread and butter that's shielded by plastic squares. One of the dishes on the menu is called "pasta sampler," but basi-cally that's what all the dishes are. What-ever they're called, you always get sam-

No one could fault the low prices, but I'd rather pay a dollar more and get more to cat, as well as have it served on a regular plate. As it now stands, Pasta La Vista, which closes by 8:00 p.m., Monday which closes by 8:00 p.m., Monday through Thursday, is a good place for an indoor picnic. You taste a little of this and a little of that, most of it interesting. But after a few hours, you may want to go home and do some serious cating.

The Restaurant: The Pasta Caffe The Location: 7947 Balboa Avenue, Kearny Mesa (569-0211)

The Acomp Mena (569-021)1
Type of Food: Pata
Price Range: Top price for early-bird
specials, 549; complete dimers after
6.00 p.m., 55.95 to 56.45.
Hours: Open daily, Tuesday through
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Saurday, 5:00 p.m. to 10:00 p.m.;
Manday, 5:00 p.m. to 10:00 p.m.;
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Manday, 5:00 p.m. to 9:00 p.m.;
Pasta Caffé is a very good bet for people
on a budget. But you must arrive before
6:00 p.m. to take advantage of the earlybird special, which is served every day
between 4:00 and 6:00 p.m. Between
hose bours the most expensive spata dish between 4:00 and 0:00 p.m. Between those hours the most expensive pasta dish is \$4.95, and as part of the special you have a choice of soup or saiad, gartic-bread, and ice cream. It also offers white tablecloths and service. For bargain seek-ers, this is a good buy, and there's a great deal to eat. The only risk you run is box-

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dom with the large portions that are served. The interior of Pasta Caffé is entirely

new because the previous restaurant on this site (I believe a Middle Eastern one) recently burned down. I admit that I don't mind eating early, and in order to take advantage of the lowered prices I arrived both times by 5:30 in the afternoon. Our first course was a large fresh salad, which contained artichoke hearts. While the dressing was a bit tangy, its generous size

The major problem with the cooking is that the sauces are tedious. The tomato

sauce lacks subtlety and the white one is creamy and cloying. The pasta is not made from scratch, though a good quality pasta is used. However, there's only one item of the four that I tried which should be avoided — the so-called cannelloni. Can-nelloni is a greenelloni is a crèpe that should be lightly filled and covered with béchamel sauce. This cannelloni is not a crèpe but a tubular This cannelloni is not a crèpe but a tubular piece of pasta filled with meat sauce over which a few spoons of béchamel have been dribbled. It's heavy and the antithesis of what good cannelloni should be.

If you like pasta with white sauce, try the pasta primavera or the tortellini in

cream sauce. The problem with the latter is that a little bit of the cream sauce goes a long way. The baked ziti (\$4.55) is zesty enough and the pasta con broccoli is pre-pared with both tomato sauce and cream.

On the night I was there, very little broccoli was in evidence.

None of these pasta dishes is in the same league as, say, Giulio's, or Casina Val-adier, or Taste of Rome, or even Baci's. adier, or Taste of Rome, or even Baci's. But if you get there early, for approxi-mately five dollars you can sit in nice sur-roundings, obtain a great deal of salad, bread, pasta, ice cream, and spend a pleasant hour. The food is not as interesting as it

could be, but the price can't be beat. Both times my friends and I shared our pastas and we also took the remainder home.

There should be a restaurant for every

purse and every taste. Pasta Caffé will appeal to those who don't care about the latest wrinkle in California cuisine and who would just like an inexpensive night out. For them, the early-bird specials will

A special word should be said about the service, which is fast and solicitous. Our waiter, Mike, was particularly helpful in taking the time to describe how each sauce



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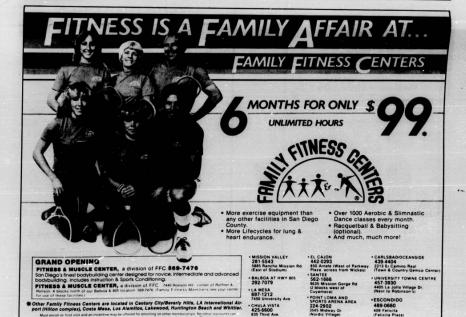
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If "sic" is a phrase, then perhaps James Kennedy ("Letters," October 27) ought to go back to studying basic gramme (sic) Stella Smiler San Diego

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Off the Cuff

What bothers you about the opposite sex's



Nathaniel Hines
Security Officer
San Diego
You hear about women
feeling used, but it can work
both ways. Sometimes when you're out dancing a woman will try to get you to go home with her. If you do and things with her. If you do and things don't work out its way she expected, you feel that she thinks, "God, this gay is crazy or sick or has a problem." Maybe the interest just wasn't there to begin with. There's a lot of social pressure on men to perform. I've asked my friends why they took someone home when they really didn't want to to. Usually both parties had been drinking. The answer's pretty much the same: "I just didn't want to be alone."

Probably just about everyone's Probably just about everyone's woken up in the morning next to someone they really didn't want to be with and asked themselves, "God, what did I do this for?" It would be nice to get back to some old standards and values.

Somewhere in the shuffle,



Mike Shannon Business Manager Ocean Beach

I'm not saying men aren't guilty of this too, but it bothers me the way some women make their appearance to a man. When she puts on a façade make-up's perfect, hairdo's perfect. They feel they have to put on their TV face and TV clothes and TV conversation, clothes and TV conversation, although the way most women communicate that they're interested is still nonverbal. With guys it's, "So what are you girls doing tonight?" I still think that it's the male who provides the still th initiates things most of the time. Personally, I don't mind when a woman makes the first move, but I don't like women move, but I don't take women who are too aggressive. It seems like there's been such a push for equal responsibility and equal pay that some women overstate their equality and become too headstrong. I don't mean that in a macho way; I like the equality, but it's the pushiness that bothers me.



Owen Murphy Graduate Student

College Area
I don't like flirtatious women in general. They create an interest with no intentions — do you understand what I'm saying? I guess everyone does it, but some people do it as a way of life. Basic insincerity is what I'm getting at. That kind of filtring is slasic insincerity is what I'm getting at. That kind of filtring is sleft-perving, it's just for the rush — the challenge. I don't like snottiness or a generally uncooperative stitude, but that's usually the exception. The other thing that bothers me is women who are neurotic over their appearance. "Oh God, I'm five pounds overweight." If you're five overweight." If you're five - do you understand what I'm God, I'm five pounds overweight. "If you're five pounds overweight, nobody's going to notice anyway. On the other hand, if a woman doesn't care about her appearance at all, it's a sign that she probably doesn't respect herself, so how do you expect her to respect others?





Kerry Lynch Professional Racquetball Player Point Loma

I think some women go a I think some women go a little too far with the independence thing. It takes the romance out of life. Just little things like acting offended if you open a door for her, or insisting on paying for her own meal. I don't mind sharing however. Life to do. sharing, however. I like to do things for a woman. Women still like flowers, but. . . "If you want the house clean, you you want the house clean, you vacuum." You know what I mean? A lot of women want to wear the pants in the family. I wouldn't mind my wife being the breadwinner, but I guess I'd like to be in control or at least on equal footing. In my personal life I find it hard to personal life I find it hard to meet women who are flexible. Some women get set in routines and are stuck in them. Por instance, it's difficult to find a woman who likes athletics and likes to go to the opera.



Animal Traine Pacific Beach

No major complaints. I enjoy a woman's company but I have to be mentally and physically attracted to her to ask her for a date. I'm pretty much a homebody — a single parent. I'll go to a bar to lister to a band play a set, then I'll leave. I enjoy music but I can't handle the meat market. I think as you get older it becomes harder. Nobody wants to narder. Nobody wants to experience the whole rejection bit, but the reality of it is that there will always be someone whom you want it to happen with and it doesn't, and there will be those who want you and you're not interested. You shine it on after a while. I've gotten to the point where I don't need a woman sitting next to me at a concert, but I usually buy two tickets. Sometimes I end up going alone anyway. And that's okay.

— Lin Jakary







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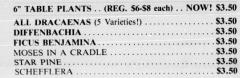
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Section 2 **Events, Theater, Music, Film**

This Won't Hurt A Bit

in The sign of voltane, Durant spoke of a gentler era when the calucated of Western Europe thought that a good time meant traipsing down to the local insane asylum — the Nawrenthurm at Vienna, Berhlehem Hospital in London, or L'Hotel Dieu of Paris — to watch the immate harm watch the inmates harm themselves. Due to changes in taste and convention (and to some extent, most certainly, to the advent of television), this once-popular fad has died out. However, those who retained a liking for that sort of made ap, anachronistic diversion in this past decade have been richly rewarded with the inauguration

of performance arr.

Those so inclined are now mercifully spared the trip to Patton and can witness strange acts in the cool, taupe-walled halls of the institutions of halfs of the institutions of modern art. One of its more well known inhabitants, Chris Burden, will be in town this week speaking at the La Jolla Museum of Contemporary Art.



He is a sculptor by training and has and does, in fact, sculpt. The foundation for his notoriety

n which he used his body to make a statement.
A list of Burden's performance pieces provides all the charm and easy merriment of Dante's Inferno. Let's see . . . in 1971 at UC Irvine, the Five Day Locker

in a locker, a tiny locker, for five days without food or respite and (continued on page 6, co. 3



Here's How

dominating form of the subtract science, statecard, theology, marketing, and house building. Even the theater became reasonable. Consistent characters, plots that make sense, actions that carry meaning, and all of these illustrating a theme—this is illustrating a theme — this is what we have come to expect in the theater, and they are all there because they are in conformity with reason's way of looking at the world.

Reason has always had its

detractors. Reason is limiting, they say. It omits large areas of experience. It is too simple, too orderly, too mathematical, to let us see the boundless complexity and chaos of the universe. It is a fence, a prison. Break out! That has been the rallying cry

latest rebels is George Coates, the guiding spint behind George Coates Performance Works, a theatrical musical-performance troupe which will be presenting a work called The Way of How in Sun Diego next week.

Imagine some of the fallowing Longitude of the Way of How in Sun Diego retained composed to the March Coates of the Sun Diego-trained composed to the Sun Diego-trained Coates of the and two operatic tenors, John Duykers and Rinde Eckert. 2 The mime puts his head into a helium-filled balloon and sings a song in falsetto; then the two (continued on page 6, col. 4)

The Yellow Brick Road

Somewhere there must be a

Somewhere there must be a factors that produces aspectyphal become underfool but for the produces aspectyphal become underfool but for the produce of the pr

some biographical accounts, his Disneyesque design was to create an amusement park complete with Yellow Brick Road. Emerald City, witches, and a wizard. Needless to say, Baum

L. Frank Baum, however, does have a real and documented connection to the San Diego area. Between 1905 and 1910 Baum and his family migrated annually from the Midwest to Coronado to spend the winter. Three of Baum's Ogbooks would seem to have been never bought an island off San Diego. The story is mostly a take, produced in that biographical O: that cultivates

Or published in 1908, opens with Darothy, that literary lodestone for natural disasters, visiting Calif-tria and falling through an enormous crack in the earth during an earthquake Buum is only one of a parade.

Coronado landscape during its early history, which included a series of land booms and an equal number of collapses through the late Nineteenth and early Twentieth centuries. One of the most important figures



READER'S GUIDE

Contributions to READER
EVENTS must be received by mail
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Film

Documentary Films, the series continues with Le Mattre Fou, Jensoush's record of African tribal tituals and commentary on colonialism and racism, and Dead Brds. a study of African intertribal warfare, Thursday, November 10, 7:30 p.m., La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla, 454:5541.

Street, La Jolla, 494-594.
Film Installations, Dort Cyptismulti-image slide installation R Reasone's Back and three selections from Louis Hock's The Detecture Series can be viewed Turnday. November 12 Sp.m., with teartists present to discuss their work Sturnday, Sushi, 852 Eighth Avettic, downtown, 253-8466.

"Le Plaisir," a 1954 Max Ophuls film, will be shown with subtitles, Thursday, November 10, 8 p.m., MiraCosta College Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar. 942-0352.

Political Film Series sponsored by the Center for World Democracy continues with One and One Equals Three and The End of a Career about women and their personal and professional choices, Friday, November II, 7 p.m., room 2722, Undergraduate Science Building, UCSD, Free,

Japanese Films, 1982 Japanese academy award winner Kamata Koahin Kyoku will be shown with a marker mystery. Lullaby of Doath, both with English subtitles. Sunday, November 13, 1 p.m., Ken Cinema, 4061 Adams Avenue, Kensington, 233-3858.

"A Sunday in Hell," a featurelement record of the 270-bil-meter Paris-Roubaix blevele road race, will be screened with cyclist John Howard present for a questionnaswer session. Tuesday, November 15, 7 pm., Montecuma Hall, SDSU, 287-5747.

"Our Relations," Laurel and Hardy meet Laurel and Hardy in this 1936 comedy of mistaken identity screening Tuesday, 640 Orange Avenue, Coronado, Free-435-4187.

"Stavisky," Alain Resnais's story of a swindler in Paris in the Thirties stars Jean-Paul Belmondo and Charles Boyer and will be shown Tuesday, November 15, 7:30 p.m., Mandeville Auditorium, UCSD, 452, 3120

"San Diog Youth Symphony Visits China," a videotape record of the trip will be shown on a largescreen television, Wednosday, November 16, 1 p.m., National City, Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"Alphaville," Jean-Luc Godard's foray into the world of science fiction will be shown with subtiles, Wednesday, November 16, 7 p. m., San Diego City College Theater, Thirteenth and C streets, downtown, 230-2562.

"Chloe in the Afternoon," Eric Rohmer's 1972 film about a man obsessed with his own freedom. screens Wednesday, November 16, 7:30 p.m. Sherwesd Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Children's Films, Scattant Crothers stars in a story about Crothers stars in a story about Starbard, Starbard, Sandard, Sond Rew, shich will be shown Thursday, November 17, 3 pm., Coronado, Public Library, 640 Orange Avenue, Coronado, rere, (44)-4483, five short films based on award-omning children's books will serveren Thursday, November 17, 3-18 p.m., Naturaid Twelfith Street, Naturaid City-Five, 474-6211.

Dance

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

"Conceptual Motion," an improvisational and chorographed contemporary dunce program by SISU student Candace Winters with Joan Palomino, Bill Bohn, and gaset musicians, will be presented Friday, November II and Stunday, November IZ, 8 p.m., Studio Theater, Women's Gym., SDSU, 263-6221.

South Indian Classical Dance will be performed by soloist Prema Chandrasekhar. Saturday, November 12, 8 p.m., Three's Company and Dancers Studio. 3255 Fifth Avenue, Hillcrest. 296-9523.

"America Dances," the Paul Taylor Dance Co. opens the San Diego Arts Foundation's new season featuring American dance companies, Wednesday, November 16 and Thursday, November 17, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 459-9788.

Music

Symphony Concert, David Ather ton and the San Diego Symphon Orchestra will perform Berlior overture to The Consuir, Deserts b Various Debuseok Dame Sacros Danse Profane, and Dvorfak's Cello

Various Dobuses Dance Serious de Domes Profinen and Deveritée Cello Concerto, Ralph Kirahbaum, soloist, Thursday, November II, 8 p.m., Civic Theater, 202 C Street, downtown, and Saturday, November I2 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 239-9721.

Concerts International, Bert and Nancy Turetiky survey 600 years of musical styles. Thursday, November 10, 7:30 p.m., Mathes Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Clarinet Recital, Diane Lang Bryan will perform works in a variety of styles by women composers, Thursday, November 10. 8 p.m., Smith Recital Hall, SDSU. Free. 265-6524.

Classical Guitar Recital, George Svoboda will perform Friday, November II, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. Free. 697-7922.

Messa. Free. 091-1912.

Christian Artists Series will open with singer-composer Ken Medema performing his own compositions. Saturday. November 12. 7 p.m.. Golden Gymnasium, Point Loma. Naturence College, 590 Comaland Drive, Point Loma. 223-6008 or 212-6414 x210.

Piano Recital, Cecil Lytle's program will include Beethoven, Chopin, Joplin, Gershwin, and Ellington, Sunday, November 13, 3 p.m., First United Methodis Church, Linder Hall, 2111 Camino del Rio South, Mission Valley 297-4366.

Bosendorfer Series, this year's series opens with James Bonn, USC keybard studies chairman, performing works by Chopin, Prokortieff, Bach, Beethoven, and Arne. Sunday, November 13, 3 p.m., Mandeville Auditorium. 452 3229.

Guitar and Oboe Recital, Opus II will perform popular and classical pieces, Sunday, November 13, 3 p.m., Orace Presbyterian Church, 1450 East Vista Way, Vista. 724-0077.

Flute and Piano Recital, Karl Canfield and Mary Barranger will offer works by Bach, Prokofieff, Billing, and others, Sunday, November 13, 7:30 p.m., First Unitarian Church Meeting Hall, 4190 Front Street, Mission Hills, 298-9978.

Miniconcert Series continues with a viola and piano performance by Simen Oswell and Pamela Stubbs of "Four Visages for Viola and Piano" by Darius Milhaud, Brahms's Sonata for Viola and Piano, and works by Britten and Enesco, Monday, November 14, noon, Golden Hall foyer, Civic Center, 202 C Street, downtown-Free.

Percussion Recital, Darly Pratt, Jean-Charles François, and Daniel Dunbar are featured Wednesday, November 16, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos. Free, 744-1150 or 727-7529 x2317.

Flute Recital, Lynn Schubert offers a program of music by C.P.E. Bach, Poulenc, Reinecke, and others, Wednesday, November 16, 8 p.m., Smith Recital Hall, SDSU. 265-6020.

TO LOCAL EVENTS

Special

"Star Party," the astronomy department will conduct a series of lunar and stellar viewings beginning Friday, November 11, 7 p.m., room 208, Physics Building, SDSU. Free. 265-5204.

"Orchide and Onions" Awards Pragram, and anotherics announcessive wards best and worst of the manmade crivionment as determined by public vote, with a wine tasting and entertainment, presided were by Art Seidenbaum of the Los Angelse Times, Friday, November II, 7:30 p.m., Sherwood Auditorium. La Jollawood Auditorium Carlos Prospect Street. La Jollawood William Carlos Prospect Street. La Jollawood William Carlos Prospect Street. La Jollawood William Carlos W

Puppet Shows, the Kent Family repeats "Snow White and Rose Red," Friday, November 11, 10 a.m., Saturday, November 12 and Sunday, November 13, 11 a.m., 1, 2:30, and 4 p.m., Puppet Theater, Palisades Building, Balboa Park. 420-0794.

Homecoming in the old-fashioned style will be celebrated by SDSU with a bonfire and pep rally, Friday, November 11, 9 p.m., homecoming parade (with floats) and barbecue, Saturday, November 12, 10 a.m., followed by the Aztecs-Wijming game, 1150 p.m., San Diego Stadium. 265-5204.

Chocolate Faire, over fifty chocolate specialists, manufacturers, and retailers will be displaying, selling, and giving away samples of chocolate products to benefit San Diegol-Burn Institute, Saturday, November 12 and Sunday, November 12 and Sunday, Hall, Sheraton, Hut, Espatistical, 1380 Halvos Hall, Parker 1380 Halvos Hall Direy, Harbor Island, 291-4764.

Guided Walk, Barbara Moore of Scripps Institution will lead a tour of the San Elijo Lagoon, spon-

sored by the San Dieguito Nati ark. History Association. Saturd November 12, 10 a.m., foot of B

"Star of India" Birthday Celebration, refreshments, tours, and music are offered to celebrate the ship's 120th anniversary, Sunday, November 13 and Monday, November 14, 9 a.m., 1306 North Harbor Drive, downtown. 234-9153.

Museum Family Day, games and other activities related to the "Arr of Chivalry" exhibit are planned, Sunday, November 13, 1 p.m., San Diego Museum of Arr, Balboa Park, 232-7931.

"The Great American Smokeout," the American Cancer Society's eight annual nationwide effort to encourage smokers to quit for twenty-four hours begins Wednesday, November 16, midnight, with kin and trips for quitters available at 2524-4200.

Sports

Frisbee Instruction, the National Frisbee Association offers ultimate and freestyle lessons each Saturday, Belmont Park, Mission Bay Boulevard at West Mission Bay Drive, Mission Boseb. 273-7491.

Disc Golf Fun Day, prizes will be awarded for disc golf and throwing accuracy competition to benefit the U.C. Cancer Center, Saturday, November 12, 8 a.m., Morley Field Disc Golf Course, Jacaranda Place, Balboa Park.

1983 Pacific Southwest Karate-Do Championships, karate demonstrations, performances, and championship competitions will be held Saturday, November 12, 10-30 a.m. (opening ceremonies and men's and women's black belt finals 6 p.m.). University of San Drego Hugh School, 3961 Linda Vinta Road, Linda Vista. 223-7605. Aztecs Football, SDSU plays Wyoming in this year's homecoming game, Saturday, November 12, 1:30 p.m., San Diego Stadium. 283-SDSU.

Bodybuilding Championships, the 1981 Pacific Shores championships for men and women will be held Sautulay, November 12, 7 p.m. (prejudging II a.m.), La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 272-3400 or 941-5815.

or 94:5812.

Sockers Soccer, the regular-season NASL indoor home opener matches the Socks against the New York. Cosmos. Wednesday, November 16, 7:30 p.m., San Diego Sports Arena. 280-GOAL.

Radio/TV

Sockers Soccer, the regular-season NASL indoor opener against the Chicago Sting will be televised live from Chicago, Friday, November 11, 6 p.m., KUSI, Channel 51.

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READER'S GUIDE

"The Horse's Mouth," (1958) Alex Guinness portrays free-spirited artist Gulley Jimson in an excellent film adaptation of Joyce Carey's novel, Saturday, November 12, 9:35 p.m., KPBS, Channel 15.

Chargers Football, San Diego takes on Dallas in San Diego, broadcast live, Sunday November 13, 1 p.m., KFMB, Channel 8, and KSDO-AM (1130).

Clippers Basketball, the Clippers vs. the '76ers will be broadcast live

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"Jazz Live," the Hal Crook Jazz Orchestra is featured in a live broadcast from the San Diego City College Theater, Tuesday, November 15, 8 p.m., KSDS-FM (88 1)

from Philadelphia, Sunday, November 13, 4:30 p.m., KFMB, Channel 8.

"Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art," the Sesame Street characters introduce kids to the value and fun of museums,

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Market Street, downtown. Free (236-1521); reading from their own work will be F.A. Nettelbeck from San Francisco, Saturday. HAD AN **ACCIDENT?**

(repeating Wednesday, November 23, noon), KPBS, Channel 15.

Lectures

Poetry Readings, Da Mocha will read from the work of Robert Frost, Thursday, November 10, 7 p.m., Multicultural Arts Institute, 425

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November 12, 730 p.m., and Owen Kine, Monday, November 14, 730 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla-Free, (456-1800); and Maria Illo reading from her Songs of Flight. Tuesday, November 15, 7:30 p.m., Habitat Bosk Shop, 4711 Third Street, La Mesa, Free, 697-7922.

Street, La Mesa, Free, 091-1922.

"Grenada Under Siege," a film and panel discussion will have Caribbean experts Herb Schiller, Trevor Campbell from UCLA, Cynthia Hamilton, and others in attendance to provide historical background and discuss current issues, Thursday, November 10, 7 p.m., 103 Hepner Hall, SDSU.

Storytelling, everyone is invited to tell a brief story, then hear guest teller Barbara Reed, organizer of the Connecticut Storytelling Fes-tival, Thursday, November 10, 7 p.m., Drowsy Maggie's, 3089 Uni-versity Avenue, North Park. 298-8584.

Arms Control will be discussed by Pulitzer Prize-winning editorial cartoonist Paul Conrad, Thursday, November 10, 7:30 p.m., First Unitarian Church, 4!90 Front Street, Mission Hills. Free. 483-7774.

**Computer Graphics in Relation to the Arts," will be the subject of a slide and videotape lecture by Robert Hidalgo, film graphics consultant on Tron. E.T., Polacysis, and Return of the Jedi. Saturday, Newember 12, 7 p.m., Cappley Auditorium, San Diego Museum of Art, Bilbos Park. 232-299.

Art. Baltsa Park. 232-091.

Soviet Union Symposium, the second of three lectures features UC Berkeley professor George Breslauer analyzing current Soviet political trends, Saturday, November 12, 7:30 p.m., MiarCosta College Theater, One Barnard Drive. Oceanside. 757-2121 or 755-5155.

Trekking in Nepal, Ernie Aviles's illustrated lecture on his adven-tures will be presented at a meeting of the Sierra Club, Monday, November 14, 7:30 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, Del Mar. 233-7144.

Africa Slide Lecture, adventurer-photographer Bill Wheeler will present a program om widlife and tribal life, Monday, November 14, 730 p.m., Bookworks/Pannikin Coffeehouse and Bookstore, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3732

ane U.S. Information Empire and its effect on international rela-tions is the subject for communica-tions professor Herbert Schiller. Tuesday, November 15, 7:30 p.m., UCSD International Center Lounge, Free. "The U.S. Information Empire

Sports Medicine is the subject for physician Paul Hirshman and therapist Larry Brown, Tuesday, November 15, 730 p.m. Scripps Clinic Amphitheater, 10666 North Torrey Pines Road, La Jolla. Free. 455-8133.

Galleries

"Chicago Scene," recent small-scale paintings and drawings by Chicago artists and the work of eleven Chicago video artists will open with a preview reception Thursday, November 10, 6 p.m., and remain through December 18, Mandeville Art Gallery, UCSD, 452-2864.

"California Impressionists." works of California plein air paint-ers from the 1890s through the 1940s, Alfred Mitchell, Charles Fries, J. Christopher Smith, and others, will go on display at a pre-view reception Friday, November 11, 6 p.m., and remain through

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Bartok String Quartet February 4, Saturday

Gabrieli String Quartet March 3, Saturday

Beaux Arts Trio April 4, Wednesday

Purcell Sextet May 18, Friday

Ticketron & UCSD Box Office: 452-4559

TO LOCAL EVENTS

December 23, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

"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, Balboa Park. 232-7931.

New Paintings by Barbara Weldon can be seen through November 15, Thomas Babeor Gallery, 7470

Girard Avenue, La Jolla. 454-0345.

"Barrier Island Drama." an en oarrier Island Drama; an en-vironmental work by Helen and Newton Harrison, is on display through November 15, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Drawings and Paintings by David Provan temain on view through November 24, James Crumley Gal-lery, MiraCosta College, One Bar-nard Drive, Oceanside. 757-5155.

King will be shown through November 30, Knowles Gallery, 7420 Girard Avenue, La Jolla. 454-0106.

"Order from Chaos" and "The Bel Air Suite," two groups of pho-tographic works by Robert Clenn Ketchum, are on display through December 3, The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Ceramic Art, the work of Laura

Ar ¹reson will be displayed through D. .. mber 3, Gallery Eight, 7464 Girard Avenue, La Jolia, 454-9781.

Etchings of John Sloan, New York printmaker of the early 1900s, will be on display through December 4, San Diego Print Club, 320 G Street, downtown. 232-4884.

"Two Faces of India," 120-year-old photographs by Samuel Bourne will be displayed with contempo-rary color work by Raghubir Singh, through December 4, Museum of

Photographic Arts, Balboa Park. 239-5262.

"Midwest Movements," an instal "Midwest Movements," an instal-lation of sculptures and drawings by L.A. artist Mark Lere, will remain on view through December 10, In-stallation Gallery, 447 Fifth Av-enue, downtown, 232-9915.

"The Art of Chivalry: European Arms and Armor from the Met-ropolitan Museum of Art," exam-ples from the Fifteenth through the Nineteenth centuries will remain

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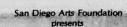
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READER'S GUIDE TO LOCAL EVENTS

This Won't Hurt

came to see him; and then, again in 1971, in Santa Ana,

through January 29, San Diego Museum of Art, Balboa Park 232-7931.

guage," paintings, sculpture, and ritual textiles representing ancient rantric art of India will be on display through mid-February, Mingei Museum, University Towne Centre, 4405 La Joila Village Drive, University City, 453-5300.

Brick Road

KLEZMORIM

HE

was the ubiquitous John D. Spreckels, eventual owner of the Hotel del Coronado and the San Franciscan who sweetened many a San Diego neighborhood with the profits from his Hawaiian the profits from his riawaiian sugar empire. This Sunday a company called Intimate Glimpses, specialists in guided, historical walking tours, will be conducting one such amble through Coronado and relating some of the stories that helped

Spreckels, there are some lesser-known residents who provide interesting anecdotes and some world figures who are connected to the city's history. Gill homes that show the evolution of his architectural on the jackrabbits, the ostriches the polo ponies, and the haunted house.

haunted house.

The best of the stories of early Coronado, apocryphal and otherwise, will be retold on the two-hour stroll, Sunday, Coronado walk is one of a series of San Diego neighborhood walks sponsored by Intimate Glimpses and scheduled at various times throughout the year. For ticket or other information call 222-2224.

- Linda Nevin



November 13, beginning at 2:00 p.m. at the corner of Orange Avenue and Dana Place. This

again in 1971, in Santa And.
Shoot — he was shot in his left
arm by a friend at the F Space
gallery; and in September of
1973, Through the Night Softly,
when, while holding his hands behind his back, he crawled through fifty feet of broken glass through fifty feet of broken glass on Main Street in Los Angeles. One would be remiss not to mention Transfixed in April of 1974 in which he had himself nailed to the back of a VW bug natical to the back of a vw bug
while its engine gunned at full
throttle. He says, by the way,
that it didn't hurt. He used very
small nails. And just think, that
wimpy Goya used only paint and These acts have, alas, been consigned to the past. Burden no longer mutilates himself for art's sake. He says he gave it up because the media continuall

picked up only the sensational aspects of his pieces and didn't want to stick around to hear his explanation of what they were really about. He now sticks to sculpture and installations, not VWs. Perhaps the most disturbing aspect of Burden's antics is his staunch assertion that actions such as those described are art. And they are art simply because he says so. The artist is, therefore, he feels, the sole arbiter in this realm of human

endeavor. Burden will be at the

Street, La Jolla, on Wednesday, November 15, at 8:00 p.m. He is the second artist to appear in the the second artist to appear in the museum's series "Informal Talks with Artists." For more information, call 454-3541. — Randy Opincar

Here's How

tenors place giant poles in his ears and sing an aria. 3. With one tenor wearing a priest's cone amb streaming a prient's stude, the mine is put into a wheelchair and ballcons are attached to his amms. 4. The composer wheels the other three away on a huge dolly, the mine with hula hoops, one tenor law of the prient's hull be composer as behind a scrim, making hull be provided by the prient's music on the spot with a keyboard, a guitar, and a multitanck tape loop system recording and playing back in or instruments. What does all this mean — according to reason?

about the art of this company about the art of this company. "We are challenging the notion that art must hold up a mirror to arture, preferring instead to engender a 'nature' not ordinarily apparent or otherwise provided." "It is our appiration to ensistize perception and alert cognitive thought process to other than . . . cause-effect modes of thinking." "For me, a sowerful work of performance are consultational to the company of the c powerful work of performance art opens your eyes and ears after

so that you can hear and see things you were filtering out beforehand." "My kind of beforehand." "My kind of theater is really a tool of perception." That is, the aim of a theater piece like The Way of How is to enable us to perceive things — in theater, in life, in ourselves, in reality — that reason cannot reveal to us, that in fact reason blinds us to.

The Way of How wan the Bow on the Bow of the way the Bow of the B

in fact reason blinds us to.

The Way of How won the Bay
Area Critics Circle Award for
New Directions in Theater. It
has been performed in New
York, London, Munich, Spain,
and Denmark. It is part one of
the Coates-Desher-DuykersEckert-Pitt trilogy, The How
Trilogy, whose subsequent
Seef hor in Ernard Weiner of the
Seef horn. Bernard Weiner of the
with "the magical qualities of a
dream." But that is what to look
for in it; magical qualities of a
dream." But that is what to look
for in it; magica, dream. You will for in it: magic, dream. You will not find such qualifies of the traditional theater as overall tension and resolution, plot, character development, clear ideas, dramatic illusions ideas, dramatic illusions demanding a suspension of disbelief. What you will find is a flow of bizarre, mind-opening images. The way of how — the means of finding out about things — is to go with the flow, above, beneath, beyond reason. That, in any case, is the theory. Whether it works we will be the control of the con

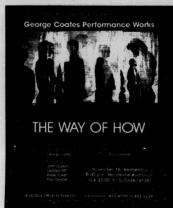
Whether it works we will see.

The Way of How will be presented on Wednesday,
November 17, at 8:00 p.m., at UCSD's Mandeville
Auditorium. For ticket information, phone 452-3229



"Hold onto your shoes-it's The Klezmorim!"

November 10, Thursday, 8 p.m. Mandeville Auditorium GA \$10.00, Stu. & Seniors \$8.00 Ticketron & UCSD Box Office: 452-4559



A workshop for health care and helping professionals

MURIEL JAMES **FRIDAY NOVEMBER 18**

HOLIDAY INN EMBARCADERO 8:30 a.m. to 4:00 p.m. (lunch included)

WITH THIS AD ONLY \$9500

Provider application on file with the California Board of Registered Nursing for 6 contact hours.

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Dr. Muriel James is the author and co-author of over a dozen books, including the million copy seller, Born to Win. She is an internationall acclaimed leader in Transactional Analysis and past president of the International Transactional Analysis Association.

This workshop is for all those in the health care and helping professions: doctors, nurses, teachers, the clergy; all those who work with people through illness and crisis.

MANAGEMENT STYLES AND THE OK BOSS
Saturday, November 19 9:30 a.m. to 12:00 N.
Holiday Inn Embarcadero
BORN TO WIN, BORN TO LOVE
An Evening with Muriel James
Friday, November 18 7:15 p.m. to 9:30 p.m.
Holiday Inn Embarcadero



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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. naterial given us, but it is always vise to phone the theater for any tosse is prove or en encage; or any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ABSCIRD PERSON SINGULAR
This Alan Ayekbourn cornedy is
"dark" because by the middle of act
too it has begue to step outside the
too it has begue to step outside the
too it has begue to step outside the
ten and desires of the plays ask
characters are real they are also far
more expansive than the normal
transport of the step of the step of the
genre. The various tones of the public
discharacters. And the secondary
will be the public
discharacters and the secondary
discharacters and

BAREFOOT IN THE PARK BAKEPOOT IN THE PAIN.
The Startes Community Theatre is stagling the Nell Simon commonly about an unallkely part of innelly-weeks. Core in surface year of innelly-weeks. Core in the control of the control years of years of their control years of their years of th

BEDROOM FANCE
The San Diegalo Little Theatre is staging the flam Ayeckoom face is staging to a flam Ayeckoom face of the Ayeck

Sunday, November 27 at 200 pm.

RRONTO SARIUS and PORCH.

The Adams Avenue Theater Featurel opens Bas shelps series with two one-sets. Landrod Wilson's Bruton Saturus is the Character portate of a Character of the Character

Wednesday at 800 p.m.
THE CAIRE MUTTHY COURT
MARTAL
THE CONTROLL PROPOSED TO SERVICE
MOVE, THE CONTROLL PROPOSED TO SERVICE
SOURCE TO SERVICE TO SERVICE
TO SERVICE TO SERVICE
SERVICE TO SERVICE
SERV

DEATH TRAP
The Scripps Ranch Community
Theater open is new season with the
mystery thriller, by Ira Levin, about
Sidney Bruhl, a successful playwright
in search of new material, and Clifford
Anderson. Burhl's former state.
It is also about the invidious
consequences of their rivalry.

"Excellent production"

"I was fascinated" -Hilliard Harper, Los Angeles Times

"Compelling . . . first rate"



AND NOW THERE'S JUST THE THREE OF US

In the Matter of J. Robert **Oppenheimer** by Heinar Kipphardt

Brilliant physicist, American patriot. In 1945, he fathered the atomic bomb; in 1954, he

sandiego repertory theatre

1620 Sixth Avenue 235-8025 Tickets \$8.50-\$11.00, '5-price hot tix 4:30-6:30pm day of performance only. Through November 27.

Margarite Winclair directs the production. Members of the cast are Jerry Moorehead, Paul Sorrenson, Linda Lucas, Tom O'Neil, and Alice

DON'T DERNY THE WITER
The Bonia Valley Players offer the
cornel, by Wood, After, about a
family of Arrenten tourists missise
for agies and help princer in a
family of Arrenten tourists missise
for agies and help princer in a
family of Arrenten tourists missise
for agies and help princer in
Courney Robert 1.

Guerren and Courney Robert 1.

Guerren Bukfart, Bonia High; School,
751 Olay Laker Road, Boniah
November 12 Thansay through
November 12 Thansay through
November 12 Thansay through
Salas 2 and 200 pm. In clientation
and 1751-7261 or 4797-2009.

cal 47:7-741 or 479-1289.
THE GOOD PERSONOF SZECHMAN
THE GOOD PERSONOF SZECHMAN
THE GOOD PERSONOF SZECHMAN
THE GOOD WAS A STANDARD STANDAR

p.m. Sunday at 700 p.m.

HOT FLASHES
And that they are. This women's improvisational controlly group, make up on Maureen Gaffiney, Mague Callette, Shert Gaster, and Robyrn Samuels (and Assturing Size Pathrer at Callette, Shert Gaster, and Robyrn Callette, Shert Gaster, and Robyrn Samuels (and Assturing Size Pathrer at Samuels), and the state of the state

IN THE MATTER OF J. ROBERT OPPENEURS.
Heimer Ripphards: Theater of fact drama re-creates by LSA hearing in which Oppenheimer, the "table of the social" of the social period of the polys bias repossible to dilute the play bias repossible the social play bias repossible to dilute the play bias repossible to dilute the play bias repossible to dilute the play bias repossible the social p IN THE MATTER OF J. ROBERT number of conflicting views about the man (a Promethean genius, or a 'new kind of traitor'?), about moral responsibility, and about clashing allegiances (loyally to friends versus loyally to the state scientific freedom versus the restraints implicit in government grants for research). The play is also about the way in which the temper of the times, are research.

temper of the times can re-

Indrags of a previous decade for national hero is the Fortes, during the Red scare of the mid-filties. Opponheimer was deemed a stated; Jacobs has also added visual patinas that contribute effectively to his overall designs—sales, photos, and filties of massive buildings blown every like too oppon the companies of the companies Rep's first-rate production doesn't have audiences at the edge of their scats. It hits home elsewhere, in startling, often unforgetable ways. And if 'knowledge is the deterrent' to our nuclear decimation, as Jonathan Schell argues in The Fate of the Earth, then Kipphardi's play, originally produced in 1964, still has the power



Theater Directoru

CIVIC THEATRE 202 C Street, down 236-6510

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

DUCATIONAL CULTURAL COMPLEX HEATER View Boulevard, Southeast Sa

PIESTA DINNER THEATRE 9665 Campo Road, Spring Valle, 607,8077

QASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

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

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla High School 750 Nautilus Street, La Jolla 459-7773 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, Nation 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue. La Mesa

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane. Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mes 464-1196

NORTH COAST REPERTORY THEATRE Plaze of the Four Flags Lomes Senta Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE 1350 East Viste Wey, Vota 724-3421

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage. Balboa Park 239-2255 OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082

PATIO PLAYHOUSE

Vineyard Shopping Center 1151 E. Valley Parkway, Esco 745, 6660 PINE HILLS LODGE 2960 La Poseda Way, Julian 765-1100

765-1100
POINT LOMA COLLEGE
Salomon Theatre
3900 Lomaland Drive, Point Loma
222-6474 x248

THE PROGRESSIVE STAGE COMPANY 3325 Adams Avenue, Normal Heights 284-1392 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239,7854

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K). downtow

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Thea 265-6894 Open-air Amphitheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

Wangenheim Junior High Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

READER'S GUIDE TO THE THEATER

venue Playhouse, through lovember 27; Thursday through Sunday at 8:00 p.m.

JESUS CHRIST SUPERSTAR The Scuthwestern College The Depairment offers the rock mu by Tim Rice and Andrew Lloyd ebber, about the last days of Jesus of Nazareth, culminating in his crucifixion. The production is directed Newhouse is the technical director. Gary Larsen is the lighting designer and Tara is the costume designer. (Sm.) Arena Theatre, Mayan Hall. Southwestern College, through November 19; Thursday through Saturday at 8:00 p.m.

JOURNEY The Lamb's Players Thearre has had The Lamb's Payers Theatre has had the courage to present two world premières this year — both written by members of the company. The undertaking of such risky enterprises is to be applauded, but the results of Journey, a musical written by artistic director Robert Smyth, ment little certificiasm. At its edges, the Lamb's production has to usual planeses inventire use of props, excellent interests of the proposition of the production of the contract of the of the actives——Cardyn Schade, Debouth Gilmox, and Merry Ac Cedering, whose efforts considered to the production to the production of the produ

confronts a number of choices and conflicting lifestyles. Some of these are fun (he could take up aerobics and sweat his troubles away) and some and sever his troubles away) and some are cyrical the could again to power and, or a song says. "Nake a Few Better Breeddart," But not he play, Machineria spreads most of the time is endering the play of the play of the play at this is meant to be metaphorical. But the vehicle (in possible sizer that doesn't po anywhere or add up) with a perhana of a better that the weight down the menning of the play with a perhana of adottect concepts. There might be of better thomas. Againsa, but they deaden the life of

what is the ultimate essence of truth — that sort of thing. The songs also nce of truth? — thus cost of thing. The songs alou-mostile what till rendly coids in MacForsi's differents (and many macForsi's differents (and many wither will this song over end? Nopo-too soon. Smyth's Justiney Jas some lamy, settined southers, but it offers we all face in our leves. His centrul and face in our leves. His centrul character, the least interesting one in the play, reither gross nor changes as exact of his journey. And reither a result of his journey. And reither a result of his journey. And reither sets of the play of the play of the Journey has a set of Jour

JOURNET TO THE EARTH AND BACK AGAIN

The Major Machine — the only year-round, professional theusite in the Disposition of the professional theusite in the Disposition of the Professional through a professional through a professional through a professional through a summaria clown and space wanderer who has come to the earth in search of its deretty, (SI)

Old Town Open Noue, through Soundary III (1904 and and II (20) professional search of the Professional Soundary III (1904 and III (20) professional Soundary III (1904 and III (1904

The KAMER The Thirther is production. The Bowery Theatrin is produced by their McCollam. so of the same high quality as the groups a leader When fits. Comin Back, Red Righter?—amother—McCollam. So of the same time produced an ambitious modifier. unexceptation in the fifths to the eight composed and at the same time production in efforts to rise up the corporate loader, and at the same time production and without the same time production. The same time production is difficult to the description of the same time production and which the same time production as firmed. It is whatever cost to their happiness and self-despect. The high production and McCallam portrays the chief character with the internal content of the theatring and the content of the production cannot cannot be used to the theatrin styring and the scale lines of the production cannot quite overcome tentilement and the excellence of the production cannot quite overcome tentilement and the excellence of the production cannot quite overcome tentilement and the excellence of the production cannot quite overcome tentilement and and the excellence of the production contains. (Sa) Bowery Theatre, through Novembre 27. Thursday through Sunday at 800 pm.

MEET ME IN ST. LOUIS The Lawrence Welk Villag

Matthree Sunday at 200 p.m.

CUR TOWN
The USSO Theater opens is 1983.84
The USSO Theater opens is 1983.94
The USSO Theater opens is 1983.94
Thomore Wilder, Set in Crower's
Corners, New Hampsphire between
the mundane reculiers and the major
events in the level of George Globe.
Erraly wiesb, and there farenties. Alan
1973 staging of Cur Pourn vasie the
first American play ever performed in
Errajab in the Swort (Isbon). Members
Starr, Katherine (Usal, Marceline
Hayo, Charma Bern, Samual Sandoe,
and Ers. Christensa.—who is making
of Problesson Williard, Jal Moon is the
set designer. Deborah Dryden the
consume designer, and Richard Rodel
direction is by Peter Ward. (Sm.)
Amadel Wilson Cerne for the
Performing Ms. UCSS. Thunder,
Performing Ms. UCSS. Thunder,
Petroming Ms. UCSS. Thunder,
Petrology of Baurding at 800
pm. Sandoy at 700 pm.

PERIOLO CP AUGSTEPENT PERIOD OF ADJUSTNENT
The Fallbrook Rayers open their new
season with the "serious cornedy" by
Tennessee Williams. In the play, two
couples—a pair of fledgling
newlyweds and a long-narried
to-accorne on the verge of breaking up—
undergo a "period" of adjustment,
the quality of their libes, (Srm)
Fallbrook Players, Ave.cado Threatre,

Fallbrook High School, 2400 South Stagecoach Lane, Fallbrook, through November 13: Friday through Sunday at 8:00 p.m. Metinee Sunday, November 13 at 3:00 p.m. For Information call 728-0998.

22 at 8:00 p.m. Matinee Sunday. November 13 and Sunday. November

THE MIKADO
THE SID Depo Glibert and Sullinan Reportory Company opens its 1803-84 season with the propular SIDS-84 season with the propular SIDS-84 season with the propular side of the season of the

MIRDER AT THE WCARAGE TIME THE PLAD THE WCARAGE TIME THE PLAD THE

MURDER AT THE VICARAGE

20 at 2:30 p.m.

THE MIKADO

READER'S GUIDE TO

P.S. YOUR CAT IS DEAD Reviewed this issue.

Marquis Public Theater, through
November 13; Thurisday through
Saturday at 8:00 p.m. Sunday at
6:00 p.m.

600 pm.

SAME TIME, NDXT VEAR
The Flesta Derivit Theate is staging
Bernard Sade's wity cominely about
Dorit and George, two marked people
— bittan to the control of the co

Junchen of noon custion at L19 pm.

THE SOUTHWIST COMPUR

The Alpha Omega Players login their billips dath easons with the comedydrawns. by John Ceel filedin. Issaed on a novel by Meland Water. The play is not one to be a second with the comedydrawns. by John Ceel filedin. Issaed on a novel by Meland Water. The play is a fine to the come of the second by the come of the second players. The second players were a second to the second players of the second comedities agreed the second common of the second c

ATTEMENTAL POOR TO COURSE
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THE ATTEMENTAL POOR TO COURSE
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THE ATTEMENT AND THE ATTEMENT

8:00 p.m. Matinee Sunday at 2:00 p.m.

THE THEE MUSICITEERS Some Deep Size (University) Theater for Young Audiences presents a discretized of Young Audiences presents a discretized for Young Audiences presents and the Audiences become emitting and in Cardinal Richelses will concept to discredit the Queen of Finance, besting the Cardinal Richelses will concept the Cardinal Richelses Am Tachysis, (Orantock, Pollasson, Marinery) and the cast include Tom Bethel, David Corntock, Pollasson, Am Tachysis, (Orantock, Pollasson, Pollasson THE THREE MUSKETEERS

WAITING FOR HE ANADE
The subject of Canadan playwright
John Muraffs darina, currently being
performed by the Progressive Stage
Company, has both historical and
contemponary interest. Waiting for
the Planda is about the women, in
Calgary, Abenta, and how World Wait
affects their then. They have been indited the control of the Canada in the Canada
axia either the return of their
hashands of the "unfortunate news"
of their deaths. The women are "war

widows" — some for the duration of the fighting, others permanently. Murrell's subject is rich in possibilities. His play, however, rarely explores then fully. More a sketch — or notes fully. More as sketch — or notes —
than a darma, Walting for the Paracle
is composed of impressionalist
work of the property o than a drama, Waiting for the Parade

Hold On Tight!!...

A World Premiere

Musical!

THE THEATER

monologue, the production comes to life, often in spite of a play that tends to retreat from the subject it is ostensibly about. (Sm.) Sunday at 8:00 p.m. Matir November 13 at 2:30 p.m. For information call 284-1392.





DAVID STEINBERG

SHANDLING & HALL

SKIP STEPHENSON (Real People) Thurs Nov. 17 8 P.M.

FRED WILLARD*

NOTE:

* Tickets for Rich Hall (Nov. 11) must be exchanged at the Globe Box Office for the Nov. 16 show.

** Due to lineas, Martin Mail (Nov. 18) is cancelled. Tickets for his above still be bosoned for the Pred William performance on Nov. 18.

MATT DISLANDIA CHARGE-BY-PHONE 239-2255







"Another evening of riveting theater -Bill Hagen, S.D. Tribune "Remarkable casting, another instance of excellence" -Jonathan Saville, Reader "More subtle, but just as deadly (as Red Ryder)"

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LAMB'S PLAYERS THEATRE

Act I

DINNER AT RESTAURANT LI MONTMARTRE

"Seating by 6.00 pm please

Your dinner will include soup or saad, choice of brocheter of beel, poulet Montmarre
or baked red snapper, accompanied by rice or baked postor, vegetable du jour, bread
& butter, dessert and breverage gravalury nor included."

& butter, dessert and beverage gizatury not ricurden.
Act II
Show at Margian Public Theatre
FS. YOUR CAT IS DLAD
A delightful comedy by James Kirkwood, 8:00 pm
All for \$10.95 per person. For more information & reservations please call 298-8111
Tues. Sun. noon 4:00 p.m.
317-19 india Street

Marquis Public Theater

RESTAURANT

LE MONTMARTRE





READER'S GUIDE TO THE MUSIC SCEN

mentioned aspect. Like everyone else, I have over the years read the articles and watched the television coverage detailing both Sinatra's mano a mano with federal authorities over the company be chooses to

over the company he chooses to keep and the unbroken string of official exonerations that have kept Sinatra's sterling citizenship untarnished. For me, the most intriguing story

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

The decision to feature Frank Sinatra in this column was problematical from the onset. There were just so many things to consider. For one thing, this space is usually reserved for previews of concerts by rock and roll and other contemporary pop artists, and although he is a sopular institution in thi country, one would need to recruit a very creative redefinition of the term to "contemporary" artist. Further, Sinatra's personal life and public career (often one and the same, but more on that later) have been so thoroughly and widely chronicled over the past forty years that to recount the years that to recount the high- and lowlights thereof would be to till a rather depleted and unproductive soil. But then I considered my Italian heritage, the fact that Sinatra is the fact that Smatra is extremely sensitive even to the most unintentional of slights (e.g., being ignored by a paisan) and finally the appreciable advantages to me of advantages to me of maneuvering on two healthy legs for the remainder of my life, and Sinatra's talents suddenly assumed a very special and immediate significance for me. Such clarity simplifies the



man's life that together constitute the essential Sinatra: his talents as a performer, a personal life pocked by turbulence due to his volatile turbulence due to his volatile temperament, and his colorful circle of friends and acquaintances. I will pay homage to this unholy trinity in reverse order, beginning by touching gently — and with gloved hands held at arms' length — upon the last-

unsubstantiated report that while reading a copy of Mario Puzo's *The Godfather* — before the novel was made into a feature film — Sinatra angrily hurled the book against a wall hurled the book against a wall upon reading the passage concerning a young, popular singer in the Forties whose willful friends first influence a major bandleader to free the singer from his contractual obligations and later persuade a Hollywood movie producer to sign the singer to a major role in a blockbluster film that reviews his shumping career. Whether the tome-throwing incident is anocephal or whether the tone-throwing incident is apocryphal or factual, I personally believe that any similarity between Puzo's fictional accounts and the

any similarity between Puzzs fictional accounts and the circumstances surrounding financial contract from a contract for the puzze from the first from the first for the puzze from the first from the fi

punch, and proper etiquette meant not kicking a prone body meant not kicking a prone body once it had stopped moving. Italians may be many things, but they are not a passive people, and as capo di tutti capi for all Italian-Americans, for all Italian-Americans,
Sinatra has steadfastly accepted
his responsibility to be an active
participant in any social
situation that portends
confrontation. Reporters eager
to exploit any incidences of his
puglistic bent have been less
quick to acknowledge the
contributions Sinatra may have
made by such action to the
private practices of dentists made by such actions to the private practices of dentists from coast to coast. To his credit and the unabated fascination of an entire country, this multimillionaire with vast real estate holdings and palatial homes in Rancho Mirage and elsewhere has never disavowed his lean beginnings and streetfighter's instincts. Coursing into more placid

Coursing into more placid waters, we arrive at Sinatra the performer. At this point, it may be necessary for me to explain something to those of you who thus far remain unconvinced that Sinatra should be featured on these pages. Since popular music — of which rock and roll is only a recent form — came into existence, it has been possible to divide its history into decade-long epochs that have marked pivotal transitional periods in the music's development. In turn, each of those decades has produced its

(continued on page 12)



KIFM98 with UCSD Pop Events and FAHN & SILVA PRESENTS



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Print The



decision-making process There are three aspects of the

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CATHY WHITESIDES, JODY STECHER
BARBARA MacDONALD

ov to Jays he world music of Que Besti, Nos Socia, in side of the northeasten
set of Carada, which was settled by Scottah Highlandes and is reparted as the world's
remaning source to Highland music.

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Saturdary Neon to 6 p.m.

Some's Throw Soo Preios, fice Samum, David & Kato Engle, Roggie Taggie, Oysey Moon Tro.

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The Two Mappoars. The Unitsing Horos. Sames dask Cell Band, Volde Cottle & The New Expression Band. The Perfect Curst. March 14, North Foders, Celly Ouris, March Bowman

Samdary Mildnight to 7 a.m.

Ray Clayton, Size Flash Special, Own Rains 800 Dickson, Sid F Sand & The Old Time Cale String Band, Mark Eagle, Bill Whitmer, Griny Davin, self Twing, Tom Catoon, Kate O'Maley

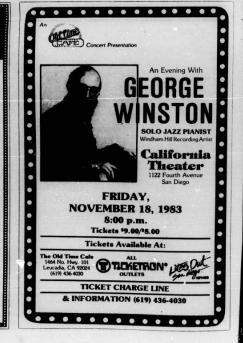
Saundary 7 a.m. to 3 a.m.

-Sunday 7 a.m. to 3 p.m.-Dan Grant, Peggy Shanron, Magge Wright, Bob Sasse, Curt Bouterse, The Sacred Harp Singers Jennifer Jeffries, Melissa Morgan, Walt Richards, Dance of the Universe Orchestra

Sunday 3 p.m. to 10:30 p.m.— The Somewhat Sawyers. The Big Jewish Band, Tobacco Road, Rin Jackson, Molly Stone, Diane Dixon, Jay Welder, Blackston, Johnne Walker, Sam Hinton, Joel Edelstein, Andy Gallaher & Denice Geargo, Nickolettle Brixett Subay OLD THIRE HOOT MIGHT

FOLK SONGS & SEA SONGS DAVE BAUMGARTEN

THE RICHARD GREENE BAND





standard-bearer, an artist or group of artists whose -personalities, talents, and contributions to popular mus were so great in their impact and influence that those artist became inextricably identified with their decade, and it with them. Obviously, it's too early to predict which Eighties artists, if any, will seize that gauntlet, and the Seventies were such a mess that the critical jury has been hung and threatens to remain so in deliberating the identity of that decade's catalyst. Prior to

the Seventies, however, such considerations offered little opportunity for debate. The Sixties were the Beatles; the Fifties were Elvis Presley; and

the Forties were Sinatra. The how of Sinatra's ascent to dominance in the highly competitive world of popular entertainment during and after the war years is much easier to document than the why, and yet there were certain musical factors that can be cited as reasons for his unprecedented popularity and success as a singer. Prior to his joining the

Dorsey band in 1940, Sinatra had been just another skinny kid with a nice voice. Inspired by the singing of Billie Holiday and Bing Crosby, he had forsaken his earlier aspirations to be a sports reporter and had begun singing professionally. first with his own home-town quartet, the Hoboken Four, and then as a solo performer on the vaudeville circuit. During a stint at one of the clubs on that circuit, in 1939, Sinatra was discovered and hired by trumpeter/bandleader Harry James. A year later, Sinatra

signed with Dorsey. It was while singing with Dorsey's band that and once the sticky obstacle of his contract with Dorsey was (ahem) overcome, he struck out Sinatra learned and developed a method of breathing that vastly roved his vocal technique By the time he appeared on a and gave him a greater range of emotional expression and an interpretive flexibility that most

1942 bill with Benny Goodman at the Paramount Theatre in New York City's Times Square, Sinatra's evocative crooning had been heard on several big radio programs (including his own), and a nationwide cult of teen-age girls had taken him to their collective bosom. That Paramount Theater show, at which bobby-soxed girls shrieked, swooned, and applauded every vocal nuance and body movement, was to become for Sinatra what later appearances on The Ed Sullivan Show would be for Elvis and then the Beatles. The show made instant headlines, and Sinatra's voice, which had by now acquired its trademark ability to tug and stretch a lyric to conform to the singer's personal interpretation, became

the most recognizable in the land.
Sinatra took that sound to
Columbia Records, for which
he recorded numerous bigselling records through the late
Forties. Yet despite his
popularity. Sinatra was not
thought to have superstar
potential by the label's shrewd
head of Artist and Repertoire. Mitch Miller (remember Sing Along with Mitch?), who had higher hopes for another of the company's young singers, Frankie Laine, Humility not being one of his stronger points. Sinatra turned his back on Miller and Columbia as the Fifties approached, and for a convincingly argued that any contemporary recording artist whose music is self-referential, and whose mode of couple of years his career foundered. Revitalization came performance serves as a commentary both on itself and

An Intimate Evening with David **Pomeranz**

of his contemporaries lacked.

Nurturing an increasingly distinctive vocal style, Sinatra quickly outgrew the stylistic

limitations imposed on him -

both by Dorsey's big-band arrangements and by the need to blend into that orchestra's

vocal group, the Pied Pipers -

Old Globe Theatre Nov. 13, 1983 7:30 p.m.

7:30 p.m.
SAIMEER
Solo albus, including the
Special Edition 'David Pomeranz LIVET'.
Special Edition 'David Pomeranz LIVET'.
Special Edition 'David Pomeranz LIVET'.
Will Will This Mortical
Special Records, including 'Triple go log.
The Special Records, including 'Triple go log.
This in Everyone of Us.
This in Everyone of Us.
This in Everyone of Us.
Special Records including 'David Records Records

COMPOSER
1980 Emmy nomination for best song;
wrote and performed four feature film
themes: just completed his first musical
for stage, due to open Spring 1984.

One Night Only! All seats \$15.50. Group available. Tickets avail

with his Oscar-winning portrayal of Angelo Maggio in From Here to Elemity. After that triumph, Sinatra never looked back. As big as he had been in the Forties, Sinatra was even bigger in the Fifties, and he did the best work of his career with such talented mrangers as Nelson Riddle, Billy May, and Gordon Jenkins of Capitol Records. In 1960 Sinatra formed his own label, Reprise Records, and while his recorded output decreased on the next twenty years, the notoriety of his personal and political lives more than picked up the slack. And that is not

political lates more than picked up the slack. And that is not impertinent.

Impertinent:

Impertine

on the performer, owes a debt to supporter, charitable donor, Sinatra. If Sinatra wasn't the first contemporary artist whose art and life exist as mirror images of each other, I can't think of any other to whom that description can be applied more completely. That will continue to be true as long as Sinatra continues to perform, rendering irrelevant such technical considerations as the quality of his tone production, vocal range, or ability to hit and sustain pitches. As long as Sinatra's various identities—

frican teeling

singer, swinger, fighter, political

Ethiopian

Reggae

DALLOL

of Bob Marley's Tuff Gong Studio

movie star, and social guru for many of the biggest names in nseparable, he will cor be the Chairman of the Board, the Boss, the Voice, the Greatest Roman of Them All, and all

those other things people have called him over the years. There's been some local debate as to whether or not inatra's ever performed in San Diego. If he has not, then the phrase "Ol' Blues Eyes is back" will have to be modified to "Ol' Blue Eyes is here" when Sinatra

appears at the Sports Arena Tuesday night. Joining Sinatra will be drummer Buddy Rich and His Band (Rich and Sinatra first played together in Dorsey's band) and comedian Tom

Dreeson. Benvenuto, Frank. In other concerts this week, T-Bone Burnett and the Williams Brothers (they're sons of Andy . . . really will be at the Belly Up Tavern tonight, Thursday; while Friday's only show features the Bytes, Miss D'Meanor, and Pink Mink at the Spirit. A clogged Saturday schedule brings a country

NIGHT LIFE PRODUCTION

JACO PASTORIUS

At the Bacchanal Friday, November 18 *2 shows 8 & 11 Tickets available at Ticketron & Bacchanal 8022 Clairmond Mesa Boulevard 560-8353, 560-8022

program of Jerry Reed, Earl Thomas Conley, and Vern Gosdin to the Lakeside Rodeo Arena for an afternoon affair; later that evening violinist Jean-Luc Ponty will perform two shows at UCSD's Mandeville Auditorium; and R.E.M. and Auditorium; and R.E. M. and Let's Active are at SDSU's Backdoor; a Folk Music Marathon featuring Sam Hinton, Peter Sprague, Melissa Morgan, Stone's Throw, the Unstrung Heroes, Johnnie Walker, David and Katzi Engle, Siamsa Gael Ceili Irish Band,

The Sarah Vaughan and Count Basie Concert Dance

heduled for November 12 at 8:30 pr at the Del Mar Fairgrounds

HAS BEEN CANCELLED

DUE TO SCHEDULING CONFLICTS

Tickets purchased at Ticketron may be refunded at Ticketron outlets. Teleseat tickets may be refunded at the Del Mar Fairground administrative office Monday-Friday 8:00 am-5:00 pm.



101





BLUE RAINBOW ÖYSTER CULT

DOKKEN

NOVEMBER 23 - 8PM SAN DIEGO SPORTS ARENA

TICKETS: \$11.75 & 10.75

AVAILABLE AT THE ARENA BOX OFFICE MAD JACK'S, FIRST WORLD TRAVEL SECOND SOLE, 32md ST NAVAL STATION, SOSU AZTOC CENTER BOX OFFICE, AND ALL ARENA TICKET OUTLETS. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE CALL 224-4175 FOR INFORMATION.

MÖTLEY CRÜE



AXE

SUNDAY - NOV 13 - 8PM FOX THEATRE - SAN DIEGO

TICKETS: \$11.75

AVAILABLE AT FOX THEATRE BOX OFFICE AND TICKETRON

Tim Maze Presents in association with KFM98 An Intimate Evening



AL **STEWART**

\$5.00 admission. All ages welcome. For info call 283-1566 or 233-4271.





560-8353

THURSDAY, NOVEMBER 17

Only 2 shows - 7:30 & 10:30

BACCHANAL 8022 Clairemont Mesa Blvd.

> Advance tickets available at all Ticketron outlets or the Bacchanal

PROPHET PRODUCTIONS PRESENTS ALL THE WAY STRONG THIRD WORLD SAT. NOV. 19 at the FOX THEATRE

12 NOVEMBER 10, 1983

than usual bringing performing songwriter David Pomeranz the wrote Barry Manilow's "Bying to Get the Feeling Again" and "The Old Songs") to the Old Globe Songs") to the Old Globe Theatre: Motley Crue and Axe to

show will Sean McVicker and from McMaster, Mondays sho melade the Gang of Four at t El Cortes Ballmonts and Zapi IT cortes Balinson; and Zapp at the Fox Pheatre, Bussdays even busier, leaturing the Hal Crook Jazz Orchestra at San Diego City Colleges Theatre, Jonathan Richman and the Modern Lovers at SDSUs Backdoor, and Jerry Jeff Walker at the Rodeo; closing the week is a concert by the Joe Perry Project and Dreamer at the Belly Up Tavern on Wednesday night.

CONCERTS

F-Bone Burnett and the Williams Brothers: Boliv Up Tavern, forught Duroslav, 143 South Cedios Wenne, Solana Beach, 481 9022

The Betes, Miss D'Meanor, and Pink Mink: Spirit, Friday, November 11, 9 p.m., 1130 Buenos, 276-3903.

Jerry Reed, Earl Thomas Conley and Vern Gosdin: Lakeside Rodeo Arena, Saturday, November 12, 1

Jean-Luc Ponty: USBI's Mandeeille Auditorium, Satordov, November 12, Sand 10,30 p.m. 483-0039

R.E.M. and Let's Active: SDSU's Backdoor, Safurday, November 12, 9 p.m. 265/0947/or 254/6562

Folk Music Marathon featuring Folk Music Marathon (Saturing) Sam Hinton, Peter Sprague, Melissa Morgan, Stone's Throw, the Unstrung Heroes, Johnnie Walker, David and Katzi Engle, Siamsa Gael Ceili Irish Band, and others, Old Time Cafe, Saturday,

David Pomeranz: Old Clobe Theatre, Sunday, November 13, 7,30 p.m., Balboa Park.

Motley Crue and Axe: Fox Theatre, Sunday November 13, 8 p.m., 720 B Street, 235-4203.

Jim McCann, Sean McVicker, and Tom McMaster: SDSUs Montezuma Hall, Sunday, November 13, 8 p.m. 265-6947, 463-2263, or 279-2033.

Zappi Fox Highry Monday. Note inher LL 8 p.m., 120 B Sheet, downfown 235 (203)

Frank Sinatra, Buildy Rich and His Band, and Tom Dreeson: Spe-

Diego City College Theafre, fitesday, November 15, 8 p.m., Thirteenth and C streets.

The Joe Perry Project and Dreamer: Belly Up Tavern, Wednesday, November 16, 9 p.m., 143 South Cedros Avenue, Solana

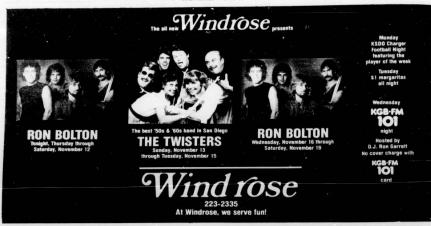
Joey Harris and the Speedsters, Four Eyes, and John Scott: Belly Up Tavern, Thursday, November 17, 9 p.m., 143 South Cedros Avenue.

Jaco Pastorius and Word of Mouth:

Burning Sensations: SDSUs Backdoor, Friday, November 18, 9 p.m. 265-6947 or 254-6562.

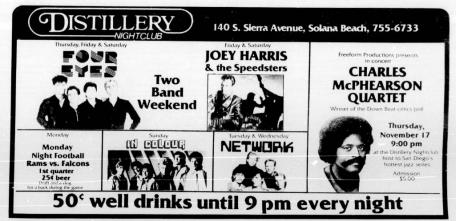
The Cramps: Haccfornal, Sutro November 19, 9 p.m., 8022 Claricmont Mesa Boulevard, Kearny Mesa, 560-8022 or 560-8031

Red Zone: Spirit, Saturday













Thursday, November 10
21 YEARS & UP
MUST HAVE PROPER I.D.

\$2 OFF ICED TEAS ALL NIGHT



THE LONDON BROTHERS

Friday & Saturday, November 11 & 12

\$1 OFF ICED TEAS ALL NIGHT



THE LONDON BROTHERS

Sunday & Monday, November 13 & 14

MUST BE 21 YEARS
& UP

THE ENTERTAINERS
formerly The US Band

2 wide-screen TVs for Monday Night Football NO COVER CHARGE

Tuesday, November 15

KGB-FM 101 SHOW FREE ADMISSION with KGB card, \$1.00 drinks 8:00-10:00 pm



Plus Wednesday: 50e drinks until 10:00 pm

NO COVER CHARGE ALL NIGHT November 19, 9 p.m., 1130 Buenos. 276-3993.

Tania Maria: Rodeo, Tuesday, November 22, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5599.

Stray Cats, Roman Holliday, and Fourteen Karat Soul: Del Mar Fairgrounds, Wednesday, November 23, 7 p.m., Del Mar. 483-6339.

Blue Oyster Cult, Rainbow and Dokken: Sports Arena, Wednesday. November 23, 8 p.m. 224-4176.

Hunters and Collectors: Bacchanal Wednesday, November 23, call for time, 8022 Clairemont Mesa Boulevard, 560-8022 or 560-8353.

The Great American Dixieland Jaz Festival featuring various artists: Town and Country Hotel Convention Center, Friday. November 25 through Sunday, November 27, call for times. Mission Valley. 297-5277.

Nazareth: Rodeo, Sunday, November 27, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Joey Harris and the Speedsters, Four Eyes, and John Scott: Belly Up Tavern, Wednesday, November 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Gregg Allman Band: Rodeo, Wednesday, November 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.



Club listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510, Hip Pocket, rock and roll, Thursday through Saturday.

Rely Up Towern, 143 South Codrus Awrune, Salam Beach, 481 9022: T-Bone Burnette, blues and rock, the Williams Brothers, rock and roll. Thursday, the Itals, regger, Rook Radics, regger, the Campers, regger, Friday, the Rebel Rockers, rock and regger, the Campers, regger, Friday, the Rebel Rockers, rock and regger, the Lampers, settings rock, Sunday, Rosie and the Screamers, rockability, the Screamers, rockability, the Screamers, rockability, Monday, the Campers, regger, Nightshift, regger, Tuesday, the Joe Perry Project, rock and roll, and the Campers, regger, Nightshift, regger, Tuesday, the Joe Perry Project, rock and roll, and the Campers, regger, Nightshift, regger, Tuesday, the Joe Perry Project, rock and roll, and the Campers, and rock, Wedensday, the Chicago Sta. Vedensday, the Chicago Sta. Vedensday, the Chicago Sta. Sunday.

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 Johnny Almond Rhythm Revue. rock and blues, Thursday through Saturday; Spectra. rock and roll, Sunday through Tuesday; the Echoes, '60s rock, Wednesday.

Boolovorks/Pannikin Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735: Richard Webb, classical music, early evening Friday, live class/cal music, Thursday

Charlie's Nightclub, 680 West San Marcos Beulevard (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 M's Club

MOM 5 276-4853 845 Garnet P.8.

Tonight, Thursday through Saturday, November 12

BKAIZ



Thursday — Ladies' Night

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

> Sunday & Monday, November 13 & 14

THE REFLECTORS



Sunday

Giant 13 oz. drafts - 75¢
Kazis
Monday
\$1.25

Tequila
Tuesday
\$1.25

Vodka
Wednesday
\$1.25

Friday & Saturday, 50¢ wells 8-9 pm Super specials all night long

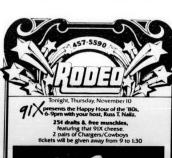
> Tuesday & Wednesday, November 15 & 16

NIGHT FLIGHT

Coming next weekend:

NIGHT FLIGHT

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



Thoring Targets

Friday & Saturday, November II & 12



9/ Sunday, November 13 nostalgia night featuring

ECHOES

Monday, November 14

Closed
Tuesday, November 15
9 pm—1 show only

JERRY JEFF WALKER



Tickets available at Rodeo & Ticketron Wednesday, November 16

KPRI FM106NIGHT

featuring from 6-8:30 pm
• D.J. Gary Kelley • 50¢ drafts • Prizes

9:00 pm - 1:30 am

Coming attractions Tuesday, November 22 TANIA MARIA



"Golden Feather Award-winner — 1981 Woman of the Year" —Leonard Feather

The Rodeo is located on the corner of La Jolla VIllage Dr. and Villa La Jolla Dr. for more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required.

Dress Code.

and roll, Tuesday through Saturday, the Neighbors, rock and roll, Sunday and Monday,

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860; New Country country, Wednesday through Satunlay, and Sunday afternoon; Fallbrook, country, Tuesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733; Four Eyes, rock and roll, Thursday through Saturday, with Joey Harris and the Speedsters, rock and roll, Priday and Saturday, Joey Harris and the Speedsters, rock and roll, Destirey, rock and roll, Sunday, Network, rock and roll, Tuesday and Wednesday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Illusion, rock and roll, Thursday through Saturday; Diamond, rock and roll, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: Djargo, 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 Reflectors, rock and roll, Thursday through Saturday, and Tuesday; Pangaea, rock, soul, and jazz, Sunday, Ricky and the Jets, vintage rock, Monday, the Heaters, rock, rockabilit, and regaze. 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 Roosters, rock and roll, Wednesday and Thursday, Ricky and the Jets (formerly Time Machine), vintage rock, Friday and Saturday; Tom Curningham, country fiddin'i comedian, Sunday, the Echoes, 76b rock, Monday and Tuesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Breakers rock and pop, Wednesday through Saturday: Zuma, contemporary, Sunday through Tuesday.

Sunaus Inrough Tuesasy. Hungty Hunter, 11940 Bernardo. 1566-2400. Mamais Paris, contempforary, Thursday through Saturday, Beeson and Gerbracht, contemporary, Sunday, Ed Cunningham, contemporary, Monday and Tuesday, Rapture, contemporary, Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: Sneak Preview, contemporary, Thursday through Saturday; the Rafters, contemporary, Wednesday.

Ken's Pub, 1330 North Santa Fe, Vista. 940-9068: Jack Johnson, country jam session, Friday.

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

Old Time Cale, 1464 North Highway 101, Lexadia, 436-4009: Tany Tribha and Skyline. bluegrass. Thurnday. Calty Whitesides, 1090 Stecher, and Barbara MacDonald, Irish and Canadian fiddle times, Friday, follmusic marathon. Saturday noon through Sunday evning: Old Time Hoot Night. Tuesday: Dave Baumgarten, fids congs and chanteys. Wednesday.

Pacific East Espresso, 235 North El Carnino Real, Encinitas. 436-1248: John Leftwich, Ernily Keeling, and Tripp Sprague, jazz, Friday and Saturday, and Sunday brunch.

Pancho's, 1309 Camino Del Mar. 481-0414: Purl, pop and jazz, Thursday through Saturday; the Five Careless Lovers with Bob Long, blues jam session, Sunday afternoon.







FOR INFORMATION CALL 481-9022



Pea Soup Andersen's, 890 Paloma Airport Road, Carlsbad, 438-0880;

Flyte, contemporary, Wednesday through Saturday.

Pegasus, 1108 First Street, Encurities, 753-1770; Tambu Latin Jazz Ensemble, Latin jazz, Tuesday

Pizza Chalet, 918 South Santa Fe Vista, 758-5740; San Diego North County Bloegrass Club open stage fourth Itusday of each month.

Pomerada Club. 12237 Pomerado

Road, Poway, 748-1135; Telegraph Carryon, country, Wednesday through Saturday, country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The West Coast Band, rock and roll, Thursday through Saturday, Third Degree, contemporary, Wednesday.

Ralph and Eddie's, 390 Grand

Napin and Edule 5, 390 (2014) Avenue, Carlshad, 729-2989; YaBoo, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn. Scotty's Pub. 2500 South Escondido Boulevard, Escondido, 747-5000; Ted and Dave

ntemporary: Tuesday through

Saturday: Rex Paris, contemporary

variety, Sunday and Monday.

Rancho Bernardo Inn. 17550

Bernardo Oaks Drive, Rancho Bernardo, 487-1611, 277-2146; ownstairs Lounge: Debi Pace, larino, and York, contempora

iesday through Saturday: Sound

nvestment, contemporary, Sunday and Monday, Dining Room: Peter obberecht, contemporary, Monday prough Saturday.

Red Eve Saloon, 1448 South

Mission Road, Fallbrook, 728-9956 Stagecoach, country, Friday and Saturday.

Reuben's, 2515 El Camino Real,

Carlshad, 434-1766: Commotion

contemporary. Tuesday through Saturday.

Roox, 517 East First Street, Enclinics, 346-5001; Kevyn Lettau and Ron Satterfield, Jazz, Friday and Saturday; Dance of the Universe Orchestra with Peter Sprague, Jazz, Sunday.

Rudy's Hidden Acres, 3700 Carme

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124; Contemporary music with Kent Horner, Thursday; Mark Tucker, Friday; Michael Rhodes, Saturday; David Boelke, Sunday; Gina Serio.

Tuesday: Jonathan Rowe, Wednesday. Live contemporary music, lunch time, seven days.

Stage Coach Inn, 1865 Vista Way.

Teepee Room, 1270 Main Street, Ramona, 789-3755; Live entertainment Friday and Saturday, call club for information.

Tequila Flats, 3296 Mission Avenue Oceanside, 757-7757: The Illegals, rock and roll. Thursday through Saturday: Nightwing, rock and roll, Monday through Wednesday.

The Turkey Inn. 716 Main Street, Ramona. 789-0471: Jack Johnson.

Wista Entertainment Center, 435
West Vista Way, Vista, 941-1032:
Jockey Club: Kicks, rock and roll,
Thursday through Saturday, live
50s music, Tuesday; Pyramid,
contemporary, Wednesday, Turf
Room: Joe Patton, contemporary,
Friday and Saturday, Derby Room:
Recorded music with DLI.

Recorded music with DJ Lou

Taverna, Wednesday, Friday, and

country jam session. Sunday Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Tarnation with Chuck Hatcher, country rock, Wednesday, Friday, and Saturday.

ista. 724-9090: Stampede, ountry, Wednesday through

Vailey Road, Del Mar. 481-96 Hall, piano bar, Friday and

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; BBC, rock and roll, Thursday through Saturday; Status, rock and roll, Sunday and Monday; Destiny,

Beaches

Atlantis, 2595 Ingraham Street. lission Bay. 224-2434: Paul and Kathy, contemporary dance music. Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday, Jeannie and Jimmy Cheatham's jazz jam session, early evening Sunday. Piano Bar: Bob Duquesne, Tuesday

through Saturday; Bob MacLeod, Sunday and Monday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170; Talent Night with MC Robb Huff, Tuesday; magic shows, Saturday.

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

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: London After Dark, contemporary. Tuesday through Saturday happy bour and evening

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176; Cornedo shows, call club for information.

Dooley's, 2901 Nimitz Boulevard, Point Loma. 224-6628: The Echoes, '60s rock, Thursday through Saturday.

Drive, La Jolla. 459-0541: Jesse Davis, pop and jazz, Thursday through Sunday.

(8)

NCKET.

OLD GLOBE COMEDY FESTIVAL

CHARGERS JEAN-LUC PONTY MOTLEY CRUE

CLIPPERS/RAMS/RAIDERS/SOCKERS

FRANK SINATRA LIONEL RICHIE STRAY CATS

BLUE DYSTER CULT & RAINBOW ALABAMA

MICHAEL JACKSON

THIRD WORLD NAZARETH GREG ALLMAN FOGHAT

2 FREE STRAY CATS TICKETS

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BLUE OYSTER CULT 11/23 LEON RUSSELL 12/4 AL STEWART/DAYE MASON 11/17 MOTLEY CRUE 11/13 STRAY CATS 11/21

SBroadway (Sy H)

Halcyon, 4258 West Point Loma Boulevard, Lorna Portal, 225-9559; Taxi, rock and roll, Tuesday through Saturday; Serjin, rock and roll, Friday happy bour; Illusion, rock and roll. Sonday and Monday

Wednesday through Saturday

Old Pacific Beach Cafe, 4287

Ruth Piggee, jazz and blues, Sunday, Oozo, rock and roll.

Rodeo, 8980 Via La Jolla, La Jolla.

457-5590: The Echoes, rock and

Monday and Tuesday

roll, Sunday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: The Kirk Bates Trico.

The Syndicate Night Club, 2176

Texas Teahouse, 4970 Voltage

Street, Ocean Beach, 226-8849; Drivin' Wheel, blues and rhythi

Entertainment by the Sea

LE HAPPY HOUR 5-7 PM MON.-SAT.

VICTIM

Thursday, Friday & Saturday, November 10, 11 & 12

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010; People Movers, itemporary. Wednesday through Saturday: Triple Play contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611; Elements, contemporary, Tuesday through Saturday; Mr. Lucky. Thursday through Monday.

Islandia Hotel, 1441 Quivira Road. Mission Bay, 224-3541: The Art Resnick Trio, jazz, Sunday

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock and Beatles music, Tuesday through Sunday, Shake, rock and roll, Monday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Cheatham Quartet, jazz, Friday and Saturday.

Le Chalet, 5046 Neverort Avery Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Victim, rock and roll, Thursday through Saturday; Paris, rock and roll, Sunday and Monday; Tranzaction, rock and roll, Tuesday and Wednesday.

M's Club, 945 Garnet Avenue. Pacific Beach, 483-7737; Bratz, rock and roll, Thursday through

McP's, 1107 Orange Avenue, Coronado, 435-5280; David Kendall, contemporary, Thursday, Johnny Cailliae and Ace, contemporary, Friday and Satunday, the Boat Bothers, contemporary, country, and Beatles music, Sunday, George Fork, contemporary, Tuesday,

Moby's Broiler, Adam's Rib Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street Point Loma. 226-1871; Robb Hoff, contemporary, Wednesday and Thursday, Tinnah, contemporary, Friday and Saturday, five entertainment Monday and Tuesday, cali club for information.

Mulvaney's, 1031 Orange Avenue Mukaney's, 1031 Orange Asenue, Coronado, 435-4660; John Ingram, contemporary, Thursday, Brian Stevens, contemporary, Friday and Saturday; talent night, Sunday; Jarrett Renshaw, contemporary,

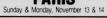
Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383; Men That Don't Work. contemporary, Wednesday, Tornmy Rocker, rock and roll, Thursday through Saturday.

Mustang Club/Rocking Horse Mustang Club/Rocking Horse Saloon, 359 Sports Arena Boulevard, Lorna Portal. 223-5596; Mustang Club: Jerry Baze and a Touch of Country, Country, Tuesday through Saturday, Rocking Horse Saloon; Dance to recorded rock and roll with DJ Billy St. John,

FRANK SINATRA 11/15

SKIP STEPHENSON 11/17
DAVID STEINBERG 11/12
PARADE & GAME — RESERVE NOW







TRANZACTION Tuesday & Wednesday, November 15 & 16

7-FOOT WIDE-SCREEN T.V. SUNDAY BRUNCH 10:30 AM-2:00 PM MONDAY FOOTBALL SPECIAL Spagnetti feast with the fixins—\$2.00
SATURDAY POOL TOURNAMENT 2:00 PM Pitchers of Michelob \$3.00 WEDNESDAY IS LADIES' NIGHT THURSDAY IS IMPORT BEER HAPPY HOUR

5046 Newport Ave. Ocean Beach

222-5300

and blues, Wednesday and Saturday: Tom "Cat" Courtney and the Blues Dusters, blues, Thursday: he Balzi Band, rock and roll,

Upstart Crow and Co., Seacoast Boulevard, Pacific Beach, 272-8990:

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630; Shine It On. ontemporary, Tuesday through saturday; musical entertainment, sunday and Monday, call club for

Windrose, 1935 Quivira Road Marina Village, Mission Bay Park. 223-2335: The Ron Bolton Band, rock and roll, Wednesday through Saturday; the Twisters, vintage rock, Sunday through Tuesday

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel



Greenwich Open Jam

536 Fifth Ave.

291-7131: Carl Simmons and Southern Comfort, country Tuesday through Saturday

Cafe in the Valley, 911 Camina 221 Rio South, Mission Valley. 296-6329: Eric Foster, classical guitar, early evening Tuesday through Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals, Wednesday through Saturday; Tom Maher, country rock, Sunday and

Crystal's Frat House, 5404 Balboa

Ayenue, Clairemont, 279-2390: Byrd and McDonald, comedy and music, Tuesday through Saturday, Double Dose, music and fun from

The Alamo, 3093 Clairemont Drive Clairemont, 276-2240; Flyweil, rock and roll, Tuesday 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 Skidgi Sunday and Monday. Bunbury's, 9906 Mira Mesa Bunbury 8, 9900 Bir a Biss Boulevard, Mira Mesa, 578-8666: Thunderbelt the Wondercolt, rock and roll, Thursday through Saturday.

Hajji Baba, 294 Mission Valley Center West, Mission Valley 298-2001. Live Arabic music and entertainment, Ruesday through Saturday, with open stage belly dancing Ruesday; live Greek music, Sunday. Hajji Baba, 194 Mission Valley

Holiday Inn/Mission Valley. Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Fortune, contemporary, Tuesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074; Double Dose, music and fun from the '60s to the '80s, Friday and Saturday.

Flanigan's, 5.373 Mission Center Road, Mission Valley, 291 8635; Quest, rock and roll, Thursday through Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The PF. Plyers, contemporary, Thursday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday the Spud Brothers, '30s rock, Tuesday and Wednesday.

Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley, 280-9060: Rex Paris, contemp variety. Tuesday through Saturday

Kearny Mesa Bowl, 7585 Kearny Mesa, 279-1501; Lanny Prewitt and Cinnamon Ridge country, Tuesday through Saturday

La Hacienda Cantina, 878 Hotel La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Murphy, comedy and music, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 239-2828 Ipos Facto, rock and roll, Tuesday through Saturday, with Automatics, rock and roll, Friday and Saturday, Toys, rock and roll, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, contemporary, Tuesday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The David Bradley Group, comedy and music, Wednesday through Saturday; Mama's Pearls, contemporary, Sunday through Tuesday.

Navajo Inn., 8515 Navajo Road, San Carlos. 465-1730: Spectra, rock and roll, Thursday through Saturday; Shock, rock and roll, Sunday and Monday; Quest, rock and roll, Tuesday and Workness. Tuesday and Wednesday.

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: Southwind, contemporary. Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, Clairemont, 277-3217;

Nightlife Productions

LEON RUSSELL



For one show only! 9:00 pm Tuesday, December 4 at the Bacchanal

Now appearing at the **Rodeway Inn Lounge**

ECHOES

Coming November 17-19 TRACIE HUNT & CO.

Drink specials . Food available all the time Come in and meet our new management: Craig, Jim, Carol, Cheryl & the rest of the gangl 2901 Nimitz Stvd. 224-3655



ets available at Ticketron & Bac 8022 Clairemont Mesa Bouleva 560-8353, 560-8022

MAGNOLIA MULVANEY'S



LADIES' NIGHT— NO COVER CHARGE

KAMIKAZES & ORANGE CRUSHES \$1.25 NO COVER CHARGE

Friday & Saturday HAPPY HOURS 7-9 pm

PRIME RIB \$9.95

NIGHTLY SPECIALS \$7.95 (complete dinner) MAGNOLIA MULVANEYS

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

Every Monday night—glant screen TV
KGB PRESENTS MONDAY NIGHT FOOTBALL
hosted by Sue Delaney
Clant screen TV. • Great hot dogs 756 • Draft beer 754
Pitzes ROCK 'N' ROLL HAPPY HOUR Hors d'oeuvres—two bands This week, Friday, November II SERIN The best food in town

Dinner nightly from 4:00-10:00 pm Prices from \$5.00-\$7.00 B-100 WEEKEND WARM-UP
5:00-7:00 p.m. Draft beer & wine 254 Hors d'oeuvres

BULL 'N' STICK

Wednesday-Saturday, November 9-19

TRANZACTION



RUSS T. NAILZ

from 9/XRock of the '80s and 9/XTV show







DRINK SPECIALS Wednesdays-\$1.25 drinks, 75¢ karnikazes, \$1.00 bottle beer

Thursday, November 10

THE MOOSE IS LOOSE PARTY

Moosehead Beer \$1.00 Door prizes!

608 Palm Ave., Imperial Beach 429-5330

World Famous Adult Playground

Thursday HELLIONS

hot dance music Every Friday





Saturday

BLONDE BRUCE THORPE

plus **HELLION**



They get your feet movin' and the rest of your bod follows Sunday

THE CHAMPS best new Rhythm & Blues Band in S.D.

Sunday and Monday Giant Screen Football and special drink prices Monday and Wednesday

SMITH BROS.

bit of country, bit of rock 'n' roll shoe tapping music at its best

6149 University Avenue 583-5700 Never a Cover Charge

Thursday TONIGHT METAL HEADS PRESENT PROWLER

SNAKEBYTE and ENFORCER

Friday NOVEMBER 11 9/ presents Live video taping of the 91X TV Show with host STEVE WEST featuring rom Orange County Why Didn't You Call





MISS D'MEANOR PINK MINK

Safurday NOVEMBER 12

PENETRATORS MITCH CORNISH THE HELLHOUNDS

THE HEARD GUY GOODE & THE DECENT TONES

Tucsday NOVEMBER 15
Peanut Butter & Blues Jam Hosted by RICK GAZLAY & BLUE ZOO REVIEW OTAN CANTRELL & STEVE THE HOOK plus DANGEROUS DON of the Hothbounds

Wednesday NOVEMBER 16

STREETCAR **EYES**

w album release party ee album giveaways — plus e band's buying the drinks!

BOWLING FOR LARVA and THERMAL SHOCK

TOMOTTOWN Nov. 17th: MCKAL, RAYEN MAD, & FRENZY:
Nov. 19th: From LA, RED ZONE
With From LA, RED ZONE
WITH PARKS & THE SPEEDTERS

Nov. 18th. From La. RED ZONE with ARY HABBOR SETTI SECRETARY SETTING THE SECRETARY SECRETARY SETTING THE SECRETARY SECRETARY SETTING THE SECRETARY SECRETA

Smuggler's Inc. 402 Fashior 291-717): Cathy Curtis, contemporary, Thursday, Rick and Cindy Fagen, contemporary, Friday and Saturdoy, Delene, contemporary Tuesday, George York, contemporary, Wednesday.

Spirit, 1130 Buenos Avenue, Bar Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Heavy Metal night with Snakebite, Prowler, and Conquest, Thursday; the Bytes, rock and roll, Miss D'Meanor, rock and roll, Pink Mink, rock and roll, Friday, the Penetrators, rock and

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Danny Lopez, contemporary, Monday and Tuesday; Joe Stewart, Tio Leo's/Mission Gorge, 6333

San Diego South

Anthony's Harborside, 1355 North

Harbor Drive, downtown. 232-6358: Nightfire, rock and roll, Tuesday through Saturday.

Barnacle Bill's, 1880 Harbor Island

Drive, Harbor Island, 291-8010; Oh! Ridge, comedy and music, Tuesday

Cafe del Rey Moro, 1549 El Prado,

Vernon, piano and guitar variety, Fuesday through Saturday evenings

porary. Sunday and Monday.

through Saturday; Robb Huff,

Drive, Harbor Island, 297-1673:

Eddie Preston, conte Wednesday through Saturday.

and Sunday afternoon.

Crossroads, 345 Market Street

Orive, Shelter Island, 233-2572; The Spud Brothers, 50s rock, Wrangler's Roost, 6608 Mission Thursday through Saturday; liv 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. mosic. Tuesday and Wednesday, call club for information. Drowsy Maggie's, 31st and

University, North Park, 298-8584: San Diego Storytellers, Thursday: the Two Magicians, Irish and original music, Friday; Backstreets. original music, Friday; Backstreets, topical, novelty, and folk songs, Saturday; Paco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; Slamsa Gael Ceili Band, tradittonal Celtic music, Tuesday; bluegrass jamboree, Wednesday; Early Evening Shows: Dancing Bears, folk, Tuesday; Lynn Hall, Latin American hare; Hall, Latin American harp.

downtown, 233-7856: The Big City

azz and Blues Band, jazz and

Doc Masters, 2051 Shelter Island

blues. Wednesday through

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Jon Sandoval, urban contemporary and oldies, Wednesday through Saturday, with the Jon Sandoval Ensemble, Friday and Saturday,

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

Holiday Inn/Embarcadere Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861:

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

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest. 234-3525: Tony Payne and Hank Young, jazz standards piano duo, early evening Wednesday through

"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066; The Invaders, contemporary music for dancing, early evening seven nights.

My Rich Uncle's, 6205 El Caion

Boulevard, East San Diego. 287-7332: London Brothers, rock

Sunday, call club for information

Ella Ruth Piggee, jazz and blues Monday; Wheels, rock and roll,

and roll. Thursday through

Saturday; live rock and roll,

for dancing, early evening Friday and Saturday. Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Michael Rhodes, contemporary, Tuesday; Llama, classical guitar, Wednesday; David Randell, classical guitar, Thursday, Doug Hewett, Folk and originals, Friday: Lex and Rachel, the state of the contemporary of the con Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday: Lori Bell and Friends jazz, early evening Thursday; Lor Bell and Shep Meyers, jazz, early classical guitar, Saturday; John Lyon, classical guitar, Sunday. evening Sunday.

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

Tuesday and Wednesday.

No. 1 Fifth Avenue, 3845 Fifth

Our Place, 2424 Fifth Avenue

Hillcrest. 232-1773: Paul Yatchi, jazz, Thursday; the Art Resnick

Pacific Wine Bar and Bistro, 480

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday; Fro

Brigham's Preservation Jazz Band,

Nitetrain, '50s and '60s light rock

azz, early evening Thursda

Market Street, downtown. 239-9839: Mel Goot, jazz, early

evening Thursday through Saturday (downstairs).

Trio, jazz, Friday and Saturda

Avenue, Hillcrest, 299-1911: The Sam and John Show, show tunes

Sheraton 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: The Newports, variety, Tuesday through Saturday; Ducktail Revue, 50s rock. Thursday and Friday happy

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

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

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

Tuba Man's 2551 Universit Tuba Man's, 2551 University Avenue, North Park. 295-9426: The Hardtimes Bluegrass Band, bluegrass, Friday; Atomic Windbag, Dixieland, Saturday; jam session, Sunday.

Upstart Crow and Co. Coffeeho and Bookstore, Seaport Village, Harbor Drive, downtown. 232-4855: Rebecca Roberts. classical guitar, late morning

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Danny Lopez, contemporary, Thursday through Saturday.

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

The Boondocks Restaurant, 8320 rkway Drive, La Mesa. 465-3661 no bar featuring Dale Pearson. Tuesday through Thursday, and Fony Payne, Friday and Saturday; Bruce Robbins, "good-time variety" sing-along, Sunday.

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, FI Cajon. 444-7443: Country Casanova. country. Tuesday through Saturday: South Forty. country, Sunday and Monday.

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

Don's West, 5286 Baltimore Drive. Don's West, 3286 Baltimore Drive, La Mesa, 462-0533. Shenandoah, country, Wednesday through Sunday, with country dance lessons early evening Wednesday and Thursday.

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

Brothers, country rock, Friday and

Hundry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517; Mike Edwards, contemporary, Wednesday through Saturday.

Saturday.

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

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

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Vizion, contemporary and originals, Tuesday through Saturday: Fro Brigham's Preservation Band, Dixieland jazz. Sunday and Monday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 148-8550: Wheels, rock and roll. Thursday through Saturday

Sundays—special sessions for teenagers—so beer or liquor tpm 8pm After 8pm—adults only.

Moving Targets, rock and roll.

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

Nite Owl East, 667 North Molliso Avenue, El Cajon. 447-3854: Change of Heart, contemporary. Wednesday through Saturday

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

Ordan Power Pizza, 3459 Imperia Avenue, Lemon Grove, 463-6977 Tommy Stark, family musical entertainment, sing-alongs, sever nights, with puppet shoes by Retha, Friday and Saturday.

DISCO REGINE



HUNTERS & COLLECTORS

THE PENETRATORS

TUPELO CHAINSEX

SATURDAY . NOV 19 . 9 PM

BACCHANAL 8022 CLAIREMONT MESA BLVD. 560-8353

TIM MAZE TRESENTS WITH 9/X

ELEVEN SONS URBAN UMBRELLA WEDNESDAY . NOV. 23 . 9 PM **BACCHANAL**

David Bradley believes that all Men were created equal—regardless of the shape of their skin. DAVID BRADLEY.
Improvisational music & comedy, Thurs-Sat!

MONTEREY



Bruce Cameron/ Hollis Gentry Ensemble

Sunday JAZZ 9:00 pm-1:00 am **Ella Ruth Piggee**

Monday & Tuesday Oozo 9:30 pm-1:30 am Rock 'n' Roll

Ladies' Night \$1.00 drinks

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

Wednesday 9:30 pm-1:30 am

Ricky & the Jets

4287 Mission Blvd. Pacific Beach, California 270-7522



BEAT THE CLOCK AT FLANIGAN'S Best deal in town — open at 6:00 pm 6:00-6:30 25¢ drinks, 6:30-7:00 50¢ drinks, 7:00-7:30 \$1 drinks.

Monday, November 14

No cover from 8:00-9:00 pm with KPRI Hot Button or with a college I.D.

COORS COLLEGE NIGHT
with THE DEAN
50¢ COORS DRAFT \$1.00 WELL DRINKS

TRANZACTION Tuesday, November 15
LADIES' NIGHT AT FLANIGAN'S





FASHION INTERNATIONAL presents SUPER FASHION AUCTION

FREE GIVEAWAYS EVERY SHOW. YOU NAME THE PRICE.

DON'T MISS THIS EXTRAVAGANZA.

5373 Mission Center Rd. Phone 291-8635

The Atlantis Showroom

Tuesdays thru Saturdays now appearing

Paul & Kathy

The Atlantis



KING BISCUIT BLUES

THE BEAT FARMERS

THE HURRICANES

Blowin' up a storm

ALWAYS GOOD FOOD MANDOLIN WIND RESTAURANT

Now Appearing in 12 Million Homes Nationwide ... fryou're out and about, you can catch the video at local clubs such as Diego's, the Distillery Niteolub, Jehr's Greenhouse or the Rodeo.

Quab Dates Wed-Sat. Nov 9-12, Wild Turkey; Thurs. Nov 17, UCSD Pub; FTI-Sat., Nov 18-19, Lehr's; Wed-Sat. Nov 23-26, M's Club.

Dirk Debonare's cracy video of their hit song, "Surf Party" is now festive on the national video of their hit song, "Surf Party" is now festive on the national video from the lattice programming Stework of the state of the lattice programming the work of the state of the lattice programming to continues to red lug the credits.

CALLY TO SHOW THE WAY TO SHOW CITEMAN, The Music Channel KABU's Goodnight (A, 9) X TY Show, Citemax, The Music Channel.

And be sure to check out Dirk's debut E.P. DEBEACHERY Available At:
All Licerice Pizzas, Lou's Records, Off The Record,
American Weewolf, Duffy's, Tower Records,
Yusta Records, Assorted Vinyl, UUSD.





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

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

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Diamond, rock and roll. Thursday through Saturday: Circles, rock and roll, Sunday through Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: True Spirit, contemporary, Tuesday through Saturday.

The Spring Valley Inn. 9634 Camp 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 Branc X Band, country. Thursday through Saturday, and Sunday afternoon

South Bay

Baloots at the Beach, 717 Seacoast Drive, Imperial Beach, 717 Seacoast Drive, Imperial Beach, 575-0889; Ginger and the Sharks, Friday and Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: The Savery Brothers, country, Tuesday through Saturday; Ducktail Revue, '50s rock, Sunday

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Bandit,

rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953: Double Dose, music and fun from Double Dose, music and fun from the '50s to the '80s, Thursday; Switchcraft (formerly the Billy and Annette Duet), music from the '50s to the '80s, Friday and Saturday.

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

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 Wednesday.

La Maze, 1441 Highland Avenue 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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony Irvine,



SKI PARTY!! Wednesday, November 16, 4 pm-closing

- Special drink prices
 Raffles
- Sno-cones
 Legs contest
 Dance contest

Show off your slopes and curves on our dance floor! Music provided by the Moody Dudes.

Plus the zany antics of David Kesterson

Watch for these Robb Huff Productions

Nov. 15 Talent Night Nov. 22 & 29 Rebecca Drake Revue

And coming in December . . . The Gong Show!

Live entertainment 7 nights a week. No cover! 4303 La Jolla Village Drive 457-4170

NIGHTFIRE

MONK'S

proudly presents



Monday-Saturday



Every Tuesday "Fantasy Fashions" auction Great models, great clothes, great prices

Wednesday is "Well Night" 95¢ drinks for everyone! Iced tea shooters 2 for \$1.00

Thursdays are fun at Monk's-Happy hour all night long

Monk's 10475 San Diego Mission Rd. 563-0060





The Jabulous Spud Brothers

Sunday & Monday, November 13 & 14

Barker & Orr

Heroes







NIGHT CLUB, Jisme'S Jin Encinitas

Every Sunday in November

Every Tuesday in November

THUNDERBOLT

the WONDERCOLT

THE HEATERS

LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

THE REFLECTORS **PANGAEA**

THE REFLECTORS

TOMMY ROCKER arsday, Friday & Saturday nights

DRINK SPECIALS

DANGING 380 N. El Camino Real • 942-1676

pacific beach mulvaney's

ALL IMPORTED BEER \$1.25

Wednesdays LADIES' NIGHT 754 WELL DRINKS

MEN THAT DON'T WORK

\$1.00 MARGARITAS

DRINK SPECIALS

4230 Mission Blvd. Mission Beach 483-7383

contemporary, country rock, and comedy, 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: Nick Montana, contemporary variety, Friday and Saturday; Mike Sanders contemporary variety, Sunday through Thursday.

The Tioga, 1011 Broadway, Chula Vista. 422-9343; Allen and Thomas, country and contemporary Thursday through Saturday

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

Wild Turkey, 5080 Bonita Road. Saturday: the Press, rock and roll. Sunday through Tuesday: the Reflectors, rock and roll.

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Johnny Almond Rhythm
Revue: Bobby GS
Automatics: Levis Growthouse
The Balai Band: Town Technouse
The Balai Band: Town Technouse
BBC: Whiches Flats
The Beat Brothers: McPS
The Ron Bolton Band: Windrase
Booding for Laws: Spirit
The Breakers: Hungry
Hanter/Occountie
The Breakers: Hungry
Hanter/Occountie
The Breakers: Edil Ly Towen
The Byes: Spirit
Conquest: Spirit

The Bytes: Sport!

The Bytes: Sport!

Cordisar Part Place

Cordisar Part Place

Dalotax The Chropping Block

Dalotax The Chropping

Dalotax The Chropping

Larly's Growthouse

Drament: Bolly (I) Tauren

Larly's Growthouse

Drament: Bolly (I) Tauren

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Ladin's

Ladin's Ladin's Chromhouse

Ladin's

Ladin's Ladin's Chromhouse

Eddie's Ipso Facto: Lehr's Greenhouse Kicks: Vista Entertainment Center L.A.: Donegal's Lis: Baxter's The London Brothers: My Rich

The London Brothers: My Rich Unicle's The Mar Dels: Belly Up Ravers Moving Tanglest: Magnolia Mulwaneys' Miss D'Meanor: Spirit The Neighbors: Chapping Block Nebwork, Distillery Night-tub Nightfire: Arithony's Harborside Nighthire: Arithony's Paralles Rich Opin: Old Paritle Beach Cafe Panataes: Girmo's Pangaea: Gizmo's Paris: Le Chalet The Penetrators: Spirit
The Joe Perry Project: Belly Up

Pink Mink: Spirit The Press: Wild Turkey

Prowler: Spirit Quest: Flanigan's, Navajo In:



JESSE DAVIS

Tuesday through Saturday, 9pm-1am

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

Gario's RESTA

Summer House Inn 7955 La Jolla Shores Di



X-Mai Doutchland—Fetish \$7.99 • Rolling Stones—Undercov \$5.49 • Bob Dylan — Infidets \$5.99 • Three O'Clock — 16 Tambourie \$5.99 . Accept - Balls to the Wall \$7.99

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Monday Night FOOTBALL



Random Sample: The Rebel Rockers: Belly Up

Turkey
Ricky and the Jets (formerly Time

Rosic and the Screamers: Belly Up

PPM+ Rivels Sname Micrian Uniform The Servamin' Sirens: Belly Up

Shock: Navajo Irm The Siers Brothers: Jose Murphy) Snakebite: Spirit Spectra: Navajo Inn. Bobby Gs The Spud Brothers: Doc Masters.

Islands Lounge Status: Turquoise Lounge Whisleys Flats Streetcar Eyes: Spirit i: rracepon inderbolt the Wondercolt:

Tommy Rocker: Multivary s. Pacific Beach Toys: Lehr's Greenhouse Tranzaction: Le Chalet

The Twisters: Windrose Victim: Le Chalet The West Coast Band: Poway Mine

Wheels: Magnolia Mulvancy's, My Rich Uncle's The Williams Brothers: Belly Up Tavem YaBoo: Ralph and Eddie's

Contemporary/ Top 40

Allen and Thomas: The Tioga Judy Ames: Henry's Baja Strings (formerly Trixx): El Torito/Chula Vista The Kirk Bates Trio: Sandtrap

Lounge
David Boelke: The Shepherd Cale
Brown Sugar: Sexton's
Change of Heart: Nite Owl East
Mike and Lynn Cherry: Islands

Lounge
Lo

Donna Cete: Tom Ham's Lighthouse Ed Cunningham: Hungry Hunter/Rancho Bernardo Cathy Curtis: Smuggler's Inn Jesse Davis: Elario's Delene: Smuggler's Inn. Tio Leo's/Mission Gorge Dauble Davis Hungry

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

Cajon Elements: Hotel del Coronado Espresso: Tio Leo's/Mira Mesa Rick and Cindy Fagen: Smuggler's

Fantasy: Reuben E. Lee Rich Faulkner: Holiday Inn/

Rich Faultner: Holiday Imn/ Emburcadero Piyte: Pea Sup Andersen's Fortune: Holiday Imn/Mission Valley Forward Motion: Monk's Full Circle: Chaleus Lamge Skip Garcia: Hotel San Diego Wayne Circ and Tony Irvine: Old Bonita Store Restaurant wayne citre and fony trvine: Old Bonita Store Restaurant Jim Hawley: Old Pacific Beach Cafe Lee Henning: Bunbury's, Multramey's/Coronado Charlie Hewitt: Reuben's/La Mesa

Charlie Hewitt: Reubert's/La Mesa Kent Horner: Shepherd Cafe Robb Huff: Carlos Marphy's. Boat House, Moby's Broiler John Ingram: Multerney's/Coronado The Invaders: "The Invader" Jinnah: Moby's Broiler Johnny Cadillac and Ace: McP's Justice: The Mosonolaw

London After Dark: Catamaran Danny Lopez: Antonio's Hacienda Louie and Pina: Joseph Main Street: Bahia Beli Mama's Pearls: Montere





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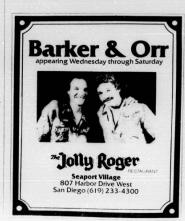
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SUNDAY COUNTRY BRUNCH - 10 a.m. - 2 p.m.





Co., Hungry Hunter/Rancho

Bernardo
Mardi Milligan: Raphael's
Moment's Notice: McP's
Nick Montana: Royal Vista Inn
Ron Morin: Caiypso Lounge
Charlie Morse: Hamburguesa Steve Mouzas and Finest Action Bull and Bear

Nitetrain: Patrick's II

Debi Pace, Marino, and York:
Rancho Bernardo Irm

Rex Paris: Ramada Inn/Escondido. Jose Cuerno's

Paul and Kathy: Atlantis
People Movers: Hilton Hotel
P.F. Flyers: Islands Lounge
Eddie Preston: Barnacle Bill's
Pyramid: Vista Entertainment

The Rafters: Jolly Roger/Oceanside Rapture: Hungry Hunter/Rancha

Jarrett Renshaw: Jarrett Renshav: Multamey's/Cormado Michael Rhodes: Shepherd Cafe Risque: Black Angus/El Cajon Peter Robberecht: Runcho Bernardo Ira Jonathan Rowe: Shepherd Cafe Mice Sanders: Royal Vista Ira Jon Sandoval: Pat City/China Corm. Michael Le Alle.

Camp, Hotel La Jolla Gina Serio: Shepherd Cafe Shine It On: Vacation Village

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Roger (Oceanside Tony Soraci and Co.: Henry's Bob Sortillon and Key Largo: Our Fawerite Place Fawout Investment: Rancho Bernardo Inn Southwind: Pavillon Lounge

Stephen and Tonya: Black Angus/ Kearny Mesa Brian Stevens:

Joe Stewart: Tio Leo's/Mira Mesa Joe Stewart: To Leo S/Mra Mesa and Mission Gorge David Stilley: Gentleman's Choice Switchcraft (formerly the Billy and Annette Duet): Hungry Hanter/Imperial Beach Ted and Dave: Ramada Intel Secondido.

Inn/Escondido
Third Degree: Poway Mine Co.
Travelers '83: Bahia Hotel
Triple Play: Hilton Hotel
True Spirit: Reuben's/Carlsbad
Mark Tucker: Shepherd Cafe

Vizion: Lorenzo's Lee Whittington: Dock's Cocktails George York: McP's, Smuggler's Inn

Zuma: Hungry Hunter/Oceanside

Country/ **Country Rock**

Allen and Thomas: The Tioga Jerry Baze and a Touch of Country: Jerry Base and a Touch of Country: Masterny Clerk McPs; The Beat Brothers: McPs; Brand X Band: Van Winkle's Brand dei: Lokeside Hotel: Dan Connor: Carriage House Country Lasters Fentucies Visual Frank Dison and Nightlife: Trophy Inn

tran Albrook: Country Side Restaurant Fat Chance: Valley Center Inn

Saloon Fortune: Padre Gold Free Rein: Flinn Springs Inn Wayne Gire and Tony Irvine: Old Bonita Store Restaurant, Monterey Whaling Co.
Gravel Canyon: Mama's Mink
Hardtimes Bluegrass Band: Tuba

Mardimes Bluegrass Band: Tut Mart's Jack Johnson: Ken's Pub, The Turkey Inn Junction: Driftwood Lounge Leather and Lace: C.W.'s Saloon Lonestar: Brannen's Place Curly Lyon and the Sundowners:

Ox Bow Im

Tom Maher: Carriage House
Ron Morin: Calgnso Lounge
New Country: Country Side
Restaurant
Jimmy Nixon and Downhome:
Peter 13s
Lamy Prewitt and Cinnamon
Ridge: Kearny Mesa Boxel

Wednesday

Rawhide: Kentucky Stud The Rebels: Joeu's, Silver Sand The Rebels: Josy's, Silver Sand Dan Rivers and Terry Martin: The

The Savery Brothers: Country Bumpkin Shenandoah: Don's West Carl Simmons and Southern



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Telegraph Canyon: Pomerada Club Tony Trishka and Skyline: Old

Fonda Turner and the Silver

Spurs: Landmark Cocktail Lounge Whiskey River: Oasis Bar Lee Whittington: Dock's Cockt

Jazz

Atomic Windbag: Tuba Man's Lori Bell: Prophet Restaurant Big City Blues and Jazz Band:

Puri: Pancho's The Sy Raney Trio: Patrick's II Art Resnick Trio: Islandia Hotel. Crossroads
Fro Brigham's Preservation Jazz
Band: Pal Joey's, Patrick's II, Art Resnick 11to: Isaac Our Place Peter Sprague Trio: Pacific East Espresso Stone's Throw: Belly Up Tavern Lorenzo's

Bruce Cameron and Hollis Gentry Ensemble: Old Pacific Beach



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Soledad's, Horton Plaza
Demise Jeter: Morgan Restaura
Deborah Liv Johnson and Rick
Erlien: Hotel San Diego
John Leftwich: Pacific East
Express:

Espresso Kevyn Lettau and Ron Satterfield:

Roxy
Shep Meyers: Prophet Restaurant
Tony Ortega and the North Coast
Jazz Society: Betty's Burger
Garden

Garden
Pangsea: Gizmo's
Tony Payne and Hank Young:
Imperial House
Ella Ruth Pigges
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Crossroad:
T-Bone Burnett: Belly Up Tavern
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Tom "Cat" Courtney: Texas
Teathway

Teahouse Drivin' Wheel: Texas Teahouse The Five Careless Lovers: Pancho's
The Heaters: Gizmo's
The Hale: Belly Up Tavern Deborah Liv Johnson and Rick

Erlien: Hotel San Diego King Biscuit Blues: Mandolin Wind Wind
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The Koto Trie: Milit-San's
Louis and Plais: Louis

Louie and Piña: Joey's Paco Sevilla and Rodrigo: Drowsy Maggie's Siamsa Gael Ceili Band: Drowsy

Maggie's The Two Magicians: Drowsy Maggie's Cathy Whitesides, Jody Stecker, and Barbara MacDonald: Old

Everything Else

Barker and Orr: comedy and music, Jolly Roger/Seaport

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Phil Beeber: guitar variety, Casma Valadier, Mille Fleurs The David Bradley Group: comedy and music, Monterey Whaling

Byrd and McDonald: comedy and music, Crystal's Frat House Eric Foster: classical guitar, Cafe

Eric Foster: classcal guttar, cae in the Valley Paul Gregg: piano bar, Dookie's Guy and Jackie and Gil Warmer: Italian songs, standards, opera, Mona Lisa Restaurant Art Hall: piano bar, Rudy's Hidden

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

Bob MacLeon: pears our, Estatud Hotel Mile Murphy: comedy and music, La Hacienda Cantina The Newports: musical variety. Sheraton Harbor Island Oh! Ridge: comedy and music,

Boat House
The Orion Duo: classical guitar,

The Orion Duo: cassicul guitar.
Prophet Restaurant
Tony Payne: piano bar, Boondocks
Restaurant
Dale Pearson: piano bar,
Boondocks Restaurant
David Randelli: classical guitar,

Kung Food
Bruce Robbins: "good-time
variety" sing-along, Boondocks
Restaurant, La Maze Rebecca Roberts: classical guitar. Upstart Crow and Co. Coffeehouse

tegislar Cross and co.

Legislar Cross and Co.

Dawn Rodgers, piamo bar, Cold

Coast Lounge

The Sam and John Shows cornedy

and masic, No. I Fifth, Newtuce

Tomny Stark (arthy)

entertainment, Organ Power

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pletely enclosed, consistent, predict-able universe in which every horrible happening is the inescapable consequence of character. No changes in quence of character. No changes in character are ever forthcoming, or anyway not the sort of change that would safely a parole board — but that is part of the unsentimentally of the move BAD BOYS is scay in the character are to be scay, and its character are to character are character cha

La Jolla Village, New Valley Drive In; Sweetwater 6; UA Cinema 3; UA Glasshouse 6; Vineyard Twin; Wie-gand Plaza 6)

The Ballad of Gregorio Cortez

The rare American movie to make the
jump from television to theaters, and
without having to cross any oceans to
do it. No one is aget to question its
crodernats (it debuted; after all, on
straight-4-sheevis, although its
rangel -4-sheevis, although its
resists is rather more characteristic of
TURN DE THE SECALOUS SEVEN, a "A FUNNY INTELLIGENT

gand Plaza 6)

The Atomic Cafe — It must list be acknowledged that this self that concludes the proclaimed modes retered that self-that the self-that self-t

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

All the Right Moves — The world of high-school athletics, with Tom Cruise and Craig T. Nelson, directed by Michael Chapman. (Center 3 Cinemas, Cinema Plaza 5,

Bad Boya — There is no irony in the title. The principal characters, an infra-American kid and his sworn Hispanic enomy, are established very local services, and are soon enough least sort place, and are soon enough pure

aspect tends to slow down, or side-track, the actio But if the details of the long-winded chase itself — a turn-of-the-century, Texas-wide man-hunt for a Mexican cowboy and family hunt for a Mexican coeboy and family man — are not too interesting, the defails of what started it all — a mis-manilation of Spanish rinc English—are very much so. And there are flavour every much so. And there are the start prosecuting all down the files, or at least until we encounter the bistantly flavour every much so with the start prosecuting altomary, in the final phase of the tale. With Edward Jahmes Olmos, directed by Robert M. * (UA Glässhouse 6)

CURRENT MOVIES

nudo di donna

NEW COMEDY from Nino Manfredi the star of

"MELTINGLY BEAUTIFUL..."

STARTS FRIDAY

The Big Chill — Much the same premise as Mary McCarthy's (or Sidney Lumers) THE GROUP a circle of political idealists in their college days are reunited years later for the first funeral within the circle. But it is

ang shapeless weekend of reacquantance and revelation, without the scope provided in THE GROUP was flashback. The premise still need of light and the different personalises in cleakasts, the different personalises in cleakasts, the different personalises in the seed of light and the still need of the characters and the value of light and the still need of the present of the piece. "Suicido. Despair them of the piece." Suicido. Despair them of the piece. "Suicido. Despair them of the piece." Suicido. Despair them of the piece. "Suicido. Despair them of the piece." Suicido. Despair them of the piece. "Suicido. Despair them of the piece." Suicido. Despair them of the piece. "Suicido. Despair them of the piece." Suicido. Despair them of the piece. "Suicido. Despair them of the piece." Suicido. Despair them of the piece. The piece of the piece. The piece of the piece. The piece of the piece. The piece of th

into TV star, radio call-in-psychologist. People Magazer et-porter; poggreja-shee chain-store pour particular et al. (1997) and to suggest that the chain star et al. (1997) and the fact of the chain star et al. (1997) and the Coule the opposed. The vigneties di-rected and co-written (with Barbaran to be as short, cute, and upturned as the coule of the chain star et al. (1997). The McCarthy deals in a before trade of humor, one with more bite. Kasdam's humor is diverting enough for the du-ration, but it is nothing to take home-with you. One Berringer Glain Close, with you. One Berringer Glain Close, with you. One Berringer Glain Close, Kline, Mary Kay Place. Mog Tilly Jobeth Williams 1983. Jobeth Williams, 1983.
** (Oceanside 8: Praza Twin, Valley Circle)



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CURRENT MOVIES

cord and transmit subjective experience, memory, emotion, and is not clear what all indeed, the move is clear what all indeed, the move is clear what all indeed, the move is of what the device can record and particularly from what point of view, and was in goes (oler coaster, racing though the Cardiac Arriest Tape ments its spot as the movie centerprech. The machine, vervi so, gets much preference emphasized by the wide society in the machine, who should be a society to the machine, in paring contrast to the hard machine, in paring contrast to the hard machine, in paring contrast to the hard. son witten and directed by Douglas Trumbull 1983 * (Cinema Plaza 5, from 11.11, Cinerama Vineyard Twin, from 11.11)

Britannia Hospital — Lindsay An-derson's satirical complement to his IF and O LUCKY MAN, starring Malcolm McDowell, Leonard Rossiter, and



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CINEMA 21

it utterly fascinating...

loved all ways — as a sex bomb, as an awkward adolescent, and as a Carnegie Hall entertainer — and it's asking a lot. The time and setting of 1932 Germany carry an inharent ing a lot. The time and setting of 1932. Germany, carry, an inherent moodiness, and it was a good dealt oue the particular and missistic speec of an opportunity of the particular and missistic speec of a by Jobe (Gery) as a numeral content and you the remainst societal and personal decay it was a band clear to allow the entertainment in the sleazy downstars ingritculp to be so smashingly discassive, where the properties of the properties o

"Geom, 13-10." The most crystic credition any move ever. The dismissed function, final flashs, is credited only with Principal Photography and to be expected only with Principal Photography and to be expected only with Principal Photography, where the final Editing is attributed to an impersional Asifac apply, where the final Editing is attributed to an impersional Asifac expected to the strength of the control of the script is production. The script is production. The script is production. The script is production, and although adapted by whom is left a mystery. Wold, whose many companies are made originally as means to be a part at the control of the contr buffer mover size as in JACQUELINE SUSANNS SOME IS NOT ENOUGH reportedly wanted his name taken off the move altogether Buf he a vocal and the sound of the move altogether Buf he a vocal size of the sound of the so

Chioe in the Afternoon — The last and probably least of Eric Rohmer's

So Moral Takes Rightner always had to quant conscientionly against the tendency to shed weight, and here, in the take of a bright-time-eyed office worker's erofic capruses, he had fout-le even keeping his feet go in the ground. With flemand Verley, Zhou the Beatrice Romand, and Francisse Fabian 1972.

"(La Jolia Mulseum, 11/16, 7:30 p.m.)

Six Noral Time Retirence sensity shaded by an extraction of the late of a bright shaw eyed in the tendency to shed energite and here in the late of a bright shaw eyed in the late of a bright shaw eyed in the late of a bright shaw eyed in the ground with Bernard Verley. Source, the desires of claimage and Francesse Fabrain 1972.

Class—The director, Lewis John Carlino, pather than the life, clases house the average youth move. Perhaps at a crodes, but not enough so to comit a stript. Short of enough so the commanders and in the commanders of the commanders of the second property of the second

All Mark Mesa Chernasis

Bearn of the Dead Genorge A
Brown of the Dead Genorge Head Genorge Head

Brown of the Dead Genorge A
Brown of the De gor, But 1 also ofters the wickedest isaughs of any American move since BEYOND THE VALLEY OF THE DOLLS — unless of course, you are concurred to the property of the control of the property of

Easy Money — Start with Rodney Dangerfield, and proceed on the as-sumption that it doesn't much matter where you go from there (mother-in-law jokes, son-in-law jokes, drug jokes, fat jokes), and one man's slob-

Eddie and the Cruisers — CiTIZEN KANE-ish journalistic investigation into the disappearance, twenty years and the disappearance, keeply years paid, of a low alrey rock and roll and

**CLA Paloma, 11/10)

Educating Rils.— The determination of an undertened Cooking-accented naturalization of an undertened Cooking-accented hardresser to short the barricades of Higher Learning, through private fundamental and apparent self-accented poet and apparent self-accented and apparent self-accented poet and translation to the social poet in many termination of poet in the social poet i

Movies 6: University Towner Centre)

Eacape from New York — The year a
1997, the entire siland of Marhatlan
1997, the entire siland of Marhatlan
1997, the entire siland of Marhatlan
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1998

First Blood — A purgative for Vietnam veterans' feelings of rejection. Jack Starret is back in the same role — sackfet lies volticer — in which the Hell's Angulative Whole gargs of Hell's Angulative Whole gargs of Hell's Angulative Hell's Angulative Hell's Angulative Hell's Hell's Angulative Hell's Hel

MANN THEATRES IN SAN DIEGO DAILY 12:30-2:45-5:00-8:00-10:30 pm

Flashdance — What a feeling Some-hing between answed exasperation and outright derision. A graphic document, in any case, of what life is document, in any case, of what life is burgh steel mill who works rights as a burgh steel mill who works rights as a beer half dancer and sho would really rather be a ballerina. With Jennier Beals, directed by Adman Lyne, 1983 • (Ave., from 1111, Century Twin, Sooth Arens 6, Spring Vielley, from 11111, Studio 3 Cinemas; UA Moves 6)

Movies? For I Apache, the Brorx — This resistance of the tell — the police state on as a lone's sanctuary in heat police state on as a lone's sanctuary in heat police state on as a lone's sanctuary in heat police state of the sanctuary of the s and even then not because of the rather old-hal crisis of conscience that develops, but because of the in-creased frequency of good action scenes. Paul Newman, Ken Wahl, Edward Asner; directed by Daniel Petric. 1981. "* (Towne, from 11/11)

Perim 1981.
**(Towne, Nem 1971)
**AB What. — After the pastoral interluded of THE LONG RIDERS and SOUTH-FERN COMPORT. Water Hill refurms to a first continues nonetheless. The pastoral interluded in the past

Heroid and Maude — The fake-suicide jokes are predictable and the surprish of the properties of the surprish surprish of the surprish of the surprish dolescent Bud Cort and septua-genarian Ruth Gordon has a sick-weet tolerance to private pervisive that is quite beguling. And the many Cat Stevens sorps at refervals give interest of the surprish of the surprish surprish of the """ (Aus them 11/13). (Avo. from 11/11)

Heads or Tails — A shrewish Bordeaux housewife pitches out the window while hanging drapes. Either the henpecked husband, who was near enough at the time, pushed her or he didn't. Not a lot there for detection. So list smake the detective a middle-aged widower too, for a bit of hunter hunted personality transference, and

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let's keep him busy on an unrelated drug matter. An actors' showcase, lit-ties, and Philippe Noiret and Milchel Serrauli —cop and suspect— show well, in a showy way. Directed by Robert Enrico. 1982. * (Cove, 11/10)

Heat and Dust — A bit of a plodder. A young Englishwoman (Julie Christic) follows in the footsteps in India, two follows in the footsteps in India, Iwo penerations previously, of a family friend (Greta Scacch), all the way to getting herself impregnated by a na-tive. The larger amounts of time and interest are apportioned to the flash-backs to the colonial era. It takes to the colonial era. It takes for even these to become interesting of even these to become interesting prince up to?), service turbaned prince up to?), service turbaned prince up to?). turbaned prince up to?), and the modern-day interruptions make it take longer. As pretty, however, as a fruit salard — one dominated by meions. With Shashi Kapoor, photographed by Waiter Lassaig; written by Puth Prawer J

The Holy Office — Religious perse-cution — of Jews, by Catholics, in 16th-century Mexico — handled with-out the usual Joan of Arc histrionics, téth-century Mexoco – handted without the usual Joan of Arc historieris.

The control and real control siteresis.

Directed soiles, and rooting shall be real problems of the control of the control of the control of the control of the directed soiles, and soiles soiles soiles soiles plates surfaces, this mobile wildles very soilty, passively, this mobile wildles of soiles s

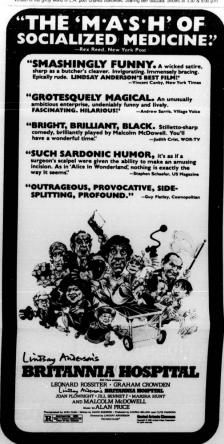
The Lion is Minter — Henry II and Eleanor of Aquitaine douse one another with needle-thin streams, messy apatters, and great swolfen weeks of words, set of the swolfs, and Goldman's bottomiess well. Peter O'Tode and Katharine Hepburd or the swolfs, and deep branks and deep branks and deep branks and deep branks (Men, 1113).

The Lords of Discipline—It's been a while since the Southern military academy was taken to task (Jack Cardenses) as the Cardense with the

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With this bitting, high spetted comedy, set in a huge urban hospital, director Lindsay Anderson and writer David Sherwin complete their trilogy charting the obligase of modern Bittain, began with #ff...and continuer with #0 Lucity Mea. Malcolm McDowell, returning and McMind Sherming and McDowell, returning and the state of the state as stellar product as stellar and as a stellar products.

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C streets (least stan is block hom the master).



ENGAGEMENT

CURRENT MOVIES

to generate heat than the espionage element: the problem of uncovering and stamping of a sadistic clique of upper classmen, sanctioner by tradition, who have always found someone that the control of the cont

Les Maitres-Fous (The Witch-Doctors) — Jean Rouch first took up the movie camera at a tool to aid in his ethnographic studies of African na-tives; but, like Flaherty, he knew the tives: but, like Flaherty, he knew the value of shaping his raw data along strong dramatic lines. His movies, at their best, bear winters to the meian-choly mission of the anthropologist — as laid out by Susan Sontag, parpops of another anthropologist, in her essay. The Anthropologist As Hero—— who seeks to memorialize a vanishing out. nour short, about an ancent religious intual given contemporary political overtones and carried on in the jurigle content of the properties of the properties of the municipal content of the municipal carried in the seming of a shocker, too — indeed a comes in for a mention, in a different politic circles of shock — and is recommended for strong stomachs only 1856.

7-30 pm.)
The Man with Two Brains — A world-renowned brain surgeon, whose favorier move would of course be DONOVAN'S BRAIN, first falls in love with a beautiful body whose soul is ugly as int (infletile); and vensile), to love with a beautiful body whose soul is ugly as in clinically beautiful body whose soul is ugly as in clinically beautiful brain and that has no body at all, but only a glass jar. This chewy delerma, the souldent owher suggests self to the audience societ thou to the surgeon. Immakers take it only once around the block. Over that distance, the flow committee of comic deas steady and swift, it also without much show of discriminar credit by Carl Reiner. 1983.

"(Frontier Drive In)

and emotical discretion, quanties which seem terribly rare on screen, even when (or especially when) seem as tamifiar and worm-out a context as the POW camp. The daily rigors of the place are swept to one side, for the most part, in favor of philosophical colthe place are excipt to one side, for the most part, in the ord philosophical color most part, and the ord philosophical color most part to the color part to the color part to the capture are being a part to the capture are to the capture are to the part to the

Never Cry Wolf — Wilderness adven-ture based on the book by Farley and a great deal of interest hangs on the appearance of each successive image. With Tom Cont and Jack Thompson; written by Nagisa Oshima and Paul. Mayersburg: directed by Oshima. 1983. "" (Clairemont, from 11/11) Mowat, with Charles Martin Smith, di-rected by Carroll Ballard (Cinerna 21)

National Lampoon's Vacation — It would have been nice if the tone 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 movemakers show little knowledge of inglani, coad rate over terminal inglani, coad rate over terminal movembers show life knowledge of what actually goes on, and goes wrong, on a cross-country terminy we are compared to the coad of th

Never Say Never Again — With this, the opportunity existed to re-charl the course of the James Bond series, to re-think the image of him perpetuated by Roger Moore, to take into account, for one thing, the number of years — twelve of them — that have passed since Seen Connert last occurried the by Hogel Hoods to sale into account by Hogel Hoods to such passed since Sean Conney lasts occupied the troop Burn Conney lasts occupied the role Burn Conney lasts occupied the dop retend the Roger Moore had never come along to say "wherehee" the open such that the passed to pretend that Roger Moore had never come along to say "wherehee" the Moore Bond, then, is hardly declaived both Bonds are essentially fairy-take Moore Bond, then, is hardly declaived both Bonds are essentially fairy-take Charles (and the Roger Moore Bond, here, is hardly declaived both or accordance of the Roger Moore and the Roger Moore and the Charles (and the Roger Moore and the Roger M

Octopussy — If there is any renewed vitality in this, the thireful his allowed vitality in the James Bonk series, the circle in the James Bonk series, the circle in the James Bonk series, the circle in the James Western allies and the Sowets, in the larger view, the perceptible benefit of this state of all rais to the Bond series carnot be brinkmanhip and against deferted it, are never yet between, the way of the James Western and James Wes passure, some time back and recaling him bacifor only as genume need areas. But he're, when the need for a size, and the size of the size



THE HOLY OFFICE

Artur Ripsten is one of the loading lights of the goldumly enterprise Miscolan commu-vation and receivity has build little to over about south from the combination of Lass vocation of the External Intelligence of the Communication of the external of a Javestin tamble by the light particles in both of the Mis Centry condition of a Javestin tamble by the link particles of the Mis Centry condition there is not pure fundamental organs. The Buildy Efficient wood letter in contributions to the submission of the Buildy Efficient would be the popersion of enditions, the encioned, countribution environment, and, probably the coll important events, the cold and unadjuncted particle (see 14) Repent costs on his subject. The Specialists with English adultation.

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CURRENT MOVIES

Europe by infantry, it is possible to believe we are watching an authentic believe we are watching an authentic espionage film of Sixties vintage. Roger Moore, Maud Adams, Louis Jourdan; directed by John Glen.

The Osterman Weekend — "In this word you have entered," remarks the word you have entered," remarks the them seem." Indeed, sometimes in this word you have entered — this word of blocked Ludden say felton — word of blocked Ludden say felton — that when they are revealed for what they are. The entered to collapse is, in any self-blocked proof to collapse is not self-blocked proof to collapse in any self-blocked proof to collapse in The Osterman Weekend - "In this

comedy starring and directed by Nino Manfredi. (Cove. from 11/11)

Cove from 1111)

Cove from 1111)

Cove from the Tre cultural wartare between the Mock and the Rockare to strate. The Mock and the Rockare in early. Sobries England takes at tack-size front of the way, to the more to strate the strate of the way, to the more country orders, which tends to but the move's determined and the deput London movies made in the Soites London movies and the Mock to the London London to the Soites long the London the London London the London the London the London the London Lond track, recycled from a 1973 record al-bum, niject a dissonant musical note, which becomes more and more grat-ing, more and more suffocating, more and more like their rock-opera and TOMMY, as the movie draws close to its comball conclusion. Directed by Franc Roddam, 1979. "(UA Glasshouse 6, 11/11, and 12 midnish)."

The Return of Laurel and Hardy — Six complete comedy shorts from the silent era, namely DUCK SOUP, DOUBLE WHOOPEE, YOU'RE DARN TOOTIN, HABEAS CORPUS, LIB-ERTY, and BIG BUSINESS.

Return of the Jedi — Another generalized reviews to the Samuel Sa Return of the Jedi - Anothe

Richard Pryor Here and Now Here: a New Orleans. "Now" is Au-yout 83 Subjects include drugs, drunkenness, marriage, Africa, and bublic toilets Laugha are not significantly lewer than in prior Pryor content films. Audible audience backlalks imitatingly up. Directed by Pryor 1983.

(Balboa, College; Fashion Valley, om 11/11; Flower Hill Cinemas; Froner Drive In. New Valley Drive In. Oceanside 8. Plaza Bonita. Rancho

The Right Stuff — Adapted from the Tom Wolfe book about the first Amer-ican astronauts, with Scott Glenn, Ed Harris, Dennis Quaid, and Sam Shepard, written and directed by Philip Kaufman. (Grossmont, Oceanside 8)

Grosemont. Oceanside 8)

Risky Business — Ahen-the-cat's-away youth comedy, boy meets cat's-away youth comedy, boy meets cat's-away youth comedy, boy meets his patients' absence, into a brother for his schoolmasts. Less widge man one youth comedies, but wing and so can battle is put up against one of the can be comediated by a beautiful and the can be comediated by a beautiful and beautiful and

Rumble Fish — Reviewed this issue. With Matt Dillon, Mickey Rourke, and Diane Lane; directed by Francis Ford Coppola.

(Cinema Plaza 5, Clairemont, from 11/11; UA Movies 6; Wiegand Plaza 6, from 11/11)

(we're supposed to feel sad when his ribs are crushed in the superman's bearhug) make sure that the movie Straw Dogs — The domestic tension

* (Balboa; Crest, from 11/11; New Val-ley Drive In, from 11/11)

Star 80 — Bob Fosse's version of the Dorothy Stratten story, with Mariel Hemingway as the ex-Playmate, Car-roll Baker as her mother, Eric Roberts as her husband, and Cliff Robertson as Hugh Helner. (Loma)

Stevisty — Alain Resituis's return to firmwaring after in eventual disease. In the control of th

Staying Alive — More embarrass-ment than an innocent ontooker should have to endure. Granted that a sequel to SATURDAY NIGHT FEVER was in The carries. over the auto-based of the composition of the compo

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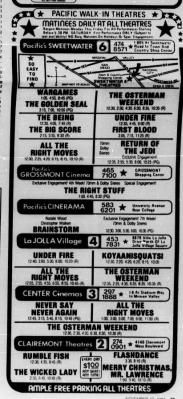


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per interaction is buildozed by the all-pervasive ominiousness, the human meanness, the moronism, the muscle, and the machismo, not to mention the rape, the stranging, the scalding, the burning, the decapitation, and so on. Directed by Sam Peckinpah. 1971. "(Towne, from 11/11)

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without the girmsck of the two social opposites being physical duplicates the princely figure, to the contrary, is a WASP financial wizard and the pauperish one is opheto black, and they trade places through no choice of their own, but through the mischievous retrievention. of the Duke brothers of Duke & Duke Testament — Post-nuclear-holocaust commodities prokerage, in order to settle a wager on the old heredity





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Arena 6: Village, from 11/11)

duff. Then again, the Dan Aykroyd character is always less plausible, less sympathetic, less well acted than take pictures." So says the self-

interested photojournalist on assign-ment in Nicaragua in 1979. And he is true to his word, too, at least until he changes his mind. "I think I finally saw one too many bodies." And then, in the one loomany bookers. Add then, ame face of countees black marks against Section of the section of the section of the Counter of the section of the section of the Counter of the section of the section of counter of the section of the section of seen round the world. His photos furn out to have important uses for the other side as well, the bad side, the Somoza side. (This movie books from the Left). Never did a miner photog-

rapher play so pivotal a role in the waiping of a war. Compared to its closest analogues UNDERF RISE rates above. THE YEAR OF LIVING DANGEROUSEY in durantic clarity, but — disapte the quant decrementary immediately of its style.— rates below. CIRCLE OF DECEIT in credibility. With Nick Notte, Gene Hackman, Joannia Cassidy, and Jean-Louis Trintignant, directed by Roger Spottiswoode. 1983 "'(Ace Drive In, from 11/11; Carnino Cinema 4; La Jolla Village, Rancho 6; Sweetwater 6; UA Glasshouse 6)



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MOVIE DIRECTORY

Aztec, 665 5th (239-9239) Space Raiders, The Being, and Parasite, from 11.11 Balbon, 4th and E (233-3326) Richard Pryor Here and Now. The Big Score, and Stent Rage

Bijou, 5th and G (235-6084) The Osterman Weekend, Trading Places, and Escape from New York Broadway Playhouse, 615 Broadway (239-3242) Tales of Ordinary Madriess, 11/10 Britannia Hospital, 11/11 through 13 and 15

Britannia Hospitar, 11/11 Through 17 The Holy Office, 11/13 matines only Casino, 643 5th (232-8678) Cell theater for program information

Cove, 7730 Girard, La Jolla (459-5404) Portrait of a Woman, Mude, from 11/11 Fine Arts, 1818 Garnet, Pacific Beach (274-4000)

Testament Priorities Drive In. 3501 Michey Dr. (223-5535)
Theater 1 Richard Priyor Here and Now and Theater 2 Deat of the Century and The Manwith The Brains
Theater 3: The Century Meetench and Space Radon

Lome, 3150 Rosecrans (224-3344) Star 80

Size 80
Sports Arena Staples, 3360 Sports Arena Blvd.
(20-533)
Teater 1. Dear of the Century
Teater 2. Richard Phys Here and Now and
Tasking Places
Thater 3. Never Say Never Again
Theater 4. The Dead Zone
Theater 5. The Dead Zone
Theater 5. The Big Score, Joon 11111
Theater 6. Realy Muserses and Flashclance

Strand, 4950 Newport, Ocean Beach (223-3141) Air, Allom and War Cames, 11/11 through 14 Full Blass, from 11/15

Auf Bass, trom 1115

Miclasshases, 3,146 Sports Arena Bind.
(220-2646)

Theater 1. The Optimizar Westernor Theater 2. Sporce Restore, short 1111
Theater 4. Linder Pas and Revinge of the Aviga Theater 5. At the Right Moves
Theater 5. At the Right Moves
Theater 6. The Bass of Composition Corner and Viter.

The Auf The Composition Corner and Viter.

The August 1. The Composition Corner and Viter.

Servin Quadropheria, and Micros.

Heart Carmonity Carmonity Composition Corner and Viter.

Micros. 1111 and 12 Cambridge.

Clairemont, 4140 Claremont Mesa (274-0901)
Theater 1: Rumble Fah and The Wicked Lady, from 11/11
Theater 2: Flashdance and Merry Christmas.
Mr. Lawrence, from 11/11

La Jolla Villego Theaters, 8679 Villa La Jola Drive, (455-7801)
Theater 1. Air the Right Moves Theater 2 Koyaanagatsi, nom 11/11 Theater 3 Under Fire Theater 1-The Osterman Weekend

Sentee Drive In, 1090 Woodside Ave., Santee (446-7447) Theater 1: The Osterman Weekend and The Big Score Theater 2: Richard Phyor Here and Now and Trading Places Mira Mesa Cinemas, 8119 Mira Mesa Bivd (566-1912) Theater 1: Trading Places and The Wicked Lady Theater 2: Staying Alive and Romantic Correcty Theater 3: Flash Business and Class Theater 4: Flaprio movies

NORTH COUNTY

Neo, Vista Way (726 3040) Rashdance and Herold and Maude, from 1111

Bijou, 509 East Grand Ave., Escondido (743-9082) Spanish movies

Camino Cineme 4, 2253 El Camino Real. Oceanisde (433-9144) Theaste 1 Under Fire Theaste 2 Plucining trieve Theaste 3 The Bleing Theaste 4 Space Raders, from 11-11

Interior 1 - region to tokes

University Towns Center 6, 4525 La John Village

D. (4527706)

Thesian 1 - Easy
Thesian 2 - Recipit Pyper Here and Nove
Thesian 2 - Recipit Pyper Here and Nove
Thesian 4 - Nove Say Here Again
Thesian 4 - Nove Say Here Again
Thesian 5 - Low of the Cashury
Thesian 6 - Educatory Res MISSION WALLEY Pleate Tein, 475 Str., Chule Vists (422-5267) Theater 1: Tiger of Shaolin and Death Kick, from 11/11 Theater 2: Risky Business and 46 Hrs., from 11/11

Center 3 Chremes, 2120 Camino del Rio North (287-1886) Theater 1: Never Say Never Again Theater 2: All the Right Moves Theater 3: The Osterman Weekend Dinema 21, 1140 Hotel Circle North (291-2121) Never Cry Wolf

Never Cay near

Indian Valley 4, 110 Fashion Valley (291-4404)
Thesise 1 Deat of the Century
Thesise 2 Educating Rits
Thesise 2 Robard Proor Here and Now, from
1/111
Thesise 4 The Osed Zone

STATE UNIVERSITY Century Telin, 54th and El Cajon Bivd. (582-7690) Theater 1: Flashdance, from 11/11 Theater 2: War Garnes

Cinerama, 5889 University Ave. (583-6201) Branstorm

College, 6303 El Cajon Blvd. (286-1455)
Theater 1. The Big Score, from 11/11
Theater 2. Richard Pyor Here and Now
Theater 3. Staying Alive and Octopusty, from
Theater 4. Space Reiders, from 11/11

11/13 Siddharthe and Steppenwolf, 11/14 The Atomic Cafe and Dr. Strangetove, 11/15 Three-Day Pass and The Boys of Venice, 11/16 State, 4712 El Cajon Boulevard (563-8050)

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) The Being and Under Fire, from 11/11. ders and Staving Alive, from 11/11

Particely Theaters, 1286 Fleicher Parkway
(A4-170)
(A4-17

Spring Valley, 1007 Election Blvd., Spring Valley (466-9033).

Barrian Valley, 1007 Election Blvd., Spring Valley (466-9033).

UA Cleanman, Interstate B at Magnosia. El Capon (460-0030).

Thaning Tarvon Tanning Braven.

Theater 2: The Outerman Weekend.

Theater 2: The Outerman Weekend. Creet, 102 N. Freeman, Oceanoide (722-6561) Octooussy and Seant Rage, from 11/11 Secondido Drive In, 635 West Mission Ave. (745-2331) Mr. Morri and Max Dugan Returns, from 11/11

Flores e Bill Cinemas, 263 Via de la Valle, Del Mar (795-581) (795-581) (795-581) (795-581) (795-581) (795-581) (795-781) (795

Paloma, 471 First St., Encinitias (436-7469) Don't Look Back and Eddle and the Crusters, 11/10

11/10
The Return of Leurel and Hardy, 11/11 through 19
Way Dut West and Sons of the Dezert, 11/14 and 15
Adventures in Paradise, 11/16 0 m of Laurel and Hardy, 11/11 through

New Valley Drive In, 3840 Mission Ave., Oceansid (757-556) Theater 1: The Being and Making Out, from Thesize 1 rine stem and Silent Rage, from 11/11
Thesize 2 The Big Score and Silent Rage, from 11/11
Thesize 3 Richard Phyor Here and Now and All the Right Moves
Thesize 4 The Dead Zone and Space Raiders

Here Ohen I. and the Here Ohen I. and Thesier 4. The Deed Zives and Space Raiders Cenessides, 8.27 Visit Nily, Cocanada (439-7008) The Right Sulf Thesier 1: The Right Sulf Thesier 2: The Right Sulf Thesier 2: The Right Sulf Thesier 3: The Visit Sulf Thesier 5: The Dued Zives Thesier 6: Excent Spile Thesier 6: Excent Spile Thesier 8: Excent Spile Thesier 8: Excent Spile Thesiar 8: Excent Spile Thesis 8: Exce

Plaza Twin, 345 N. Escondido Bivd., Escondido (745-5087) Theater 1: The Big Chill Theater 2: The Determan Weekend

Thesian 2 The Cateman Wesseld and Space Bandle Classman Parlin Avenue, Imparial Beach (240-200) Trill Avenue, Imparial Beach (240-200) Thesian Suprey Alves and the final Thesian 1 Suprey Alves and the final Thesian 1 Suprey Alves and the Suprey Imparial Suprey Suprey Suprey Suprey Suprey Suprey Suprey Thesian 1 Suprey Suprey Suprey Suprey Suprey Thesian 1 Suprey S Thases 2: The Claimme Healand Presey Tables, 1685 Posey Put. Posey (1685-1696) Posey Put. Posey (1685-1696) Posey Put. Posey (1685-1696) Posey Put. Posey (1685-1696) Posey Put. JA Movies 6, 320 3rd Avs. Chula Vista (425-7600 Theater 1: Mr. Morr and Running Brave Theater 2: Merer Say Aven Again Theater 3: Reshbarro Nation 4: Runble Fish and Revenge of the Nation 4: Runble Fish and Revenge of the Theater 5: Educating Rata Theater 5: Educating Rata Theater 6: Space Resders, from 11/11 Star, 402 N. Hill. Cocanside (722-2895)
The Big Score and The Wicked Lady, from 11/11 Plage, 820 Orange Ave., Coronado (435-6161)
Trading Places and The Lords of Discipline,
from 11/11

Towne, 217 N. Hill. Oceanside (722-2155) Fort Apache, the Bronx, Straw Dogs, and Reefer Madness, from 11/11 Vineyard Twin Clinense, 1509-22 East Valley Parkwey, Escordol (74)-509-22 East Valley Parkwey, Escordol (74)-509-22 Theater 1. Brainstorm, from 11/11 Theater 2. 48 the Right Moves and a second feature.

The Rocky Horror Picture Show: 11/11 and 12 midnight

Viegand Plaze 6, 220 N., the El Carrino Reas, Excintas (942-5544) Theater 1, Millian Right Moves Theater 2. The Osterman Wooken'd Theater 2. The Osterman Wooken'd Theater 3. The Dead Zone Theater 5. The Dead Zone Theater 5. Number Fish, fron 1 1/11 Theater 6. Number Say Never Again.

CURRENT MOVIES

front of computer terminals and print-out screens, and there are some nice, small human moments strewn throughout (a com-buttering tech-nique, for instance, that tixes Dad in course, some sue for (not to say sure-holicosus); coundrown type suspense, and there is a bising suspense, and there is a bising which equales sucher way with to such country and the such country and the which equales sucher way with to such country and the such country and such country and such country and large, life pad heads alload in soupy gray space, and with a furdamental bell that anything, to have any impacts to company to such country and country to such such country to such country such s

Victor/Victoria - This Blake Ed-

Wizards — Science fiction cartoon about a cosmic struggle between the forces of Magic and those of Technol-opy (the former a group of Peter Pan and Tirkerboll-like evice and farires, the latter a group of Nazis and replies). At best the conception is rather the sappy But its mythic possibilities are brought even lower by Rajoh (FRITZ. THE CAT, COONSKIN) Baskshi's deeply ingrained furikines (e.g., the THE CAT. COONSKIN) Bakshi's deeply ingramed funkness (e.g., the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fields round red nose and Peter Falk's Columbovoice), 1977.

(UA Glasshouse 6, 11/11 and 12 midnight)

nocessitated a few additional scenes to set up a relationship based on more than just dissimilar genitals); and the second, a bit less easily managed, would be to cast a male acity. Christian and the second of th Wer Games — Doomsday thriller neally adapted to fit the homehigh-school low-achever (the highlyskable Matthew Brodenck) attempts, and the highlyskable Matthews Brodenck System instead. The opposing computer instead. The opposing computer insteads. The opposing computer insteads. The opposing computer insteads. The opposing computer insteads of the opposing computer insteads of the opposing a couple of high hurdens of disbelief have to be legal over. but any
point, a couple of high hurdens of disbelief have to be legal over. but any
bases incomprehension of computer. basic incomprehension of computer procedures will go well with the gen-eral air of distrust. The action never

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wards piece carries on in the unblush manner of his preceding two. I am manner of his preceding two. I have been improved the appear to be an increase of the preceding the carrier of the preceding the properties of the preceding to be a manner of the preceding to be a worant. "a women pretending to be a worant." a women pretending to be a worant." a women pretending to be a worant." a women pretending to be a worant. "a women pretending to be a worant." a women pretending to be a worant." a women pretending to be a worant." and work of the manner of the pretending to be a worant. "a women pretending to be a worant." a women pretending to be a worant." and work of the manner of the pretending the worant of the woran

Zelig Woody Allen's documentary parody on a fictitious celebrity of the Twenties and Thirties, known as the "human chameleon." Allen owes

Twenties and Thirties, known as the Twuman Chambelon. Allen owes something to he own safer docu-ment of the control of the control of the control of the control of AND FRIN, contenting a lack chally to CITIZEN KANE (the newsred lacismid), something to FAD MEN CHAMBELON OF THE CONTROL OF mingling of old todage and new) and something to FEOS (the interviews with opport withesses). The special characteristics with opport withesses) The special characteristics with opport withesses in the special characteristics with the control of the control of red control of the control of red control of special characteristics of special effects in the horror and sci-dies of the control of special effects in the horror and sci-dies of the control of special effects in the horror and sci-dies of the control of special effects in the horror and sci-dies of the control of special effects of memory — and to hold up the original directly and dimming effects of memory — and to hold up the original directly alternationed DEAD MEN DON'T WEARPLAID, no other example legs to mind, and into their or clears far less to back up is show of audicity.

track. In view of all that and much else, it would not be overstainty file case to note that all the real excitance of that all the real excitament in ZELIG takes place processly on the surface, and often on very restricted areas of that surface. This excitament and a lattle low, eventually, even at a lattle low, eventually, even at case of the lattle farmy. 1383.

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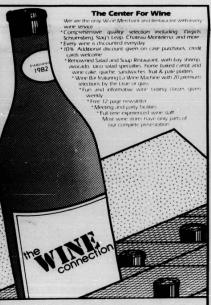
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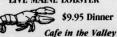
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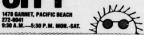
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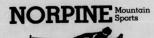
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MIRA MESA, non-stoker to share 4 bedroom home, \$80, month plus 1/2 utilities plus deposit. Prefer single paint with one child. Chils. 450-9333 3(217 days or \$66-5544 entirings.)

FEMALE ROOMMATE needed now to share 4-bedroom bouse with one other in Tierrasanta. Fire-palse, washer/driver nee year aues. \$265/monthiplus. 1/2 usities; \$277-3418, leave missage.

SINGLE PARENT NEEDS muture reliable female to share three bedroom, two both townmouse in North Park area, 1200 & 1/2 ubbles. Please call 294-4943 after opin or anytime weekends.

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PROFESSIONAL FEMALE 75 is tooking for same 30-50 to state 2 bedroom 2 birth house — either yours or one we find Jun 280-7476

ROOMMATE TO SHARE beautiful 2 bedroom in Mis-sion Hills. View, terrare, laundry. Must be employed 1280 plus depose and 1/2 usities. 296-9411. \$220 AND 1/4 LITILITIES for room with private buth in 4 bedroom house. 3 blocks from Mission Billy. Prefer fernale or clean male 270-8052.

ROOM WANTED Leuradia to Solana arra, for respon-soler, imployed, healt lown, nonemoking, veget arian easy going active risks age 30, Howard 755-5241 or 438-525.

\$300/MONTH: SHARE UTILITIES Male to share 2,000 so, it. Trensuanta townhouse with female. Clean, bidy, professional, non-moleck some furniture a must. All amenters, available now. Elaine, 2064-214. WANTED COMPATIBLE ROOMMATE willing to meet one's financial portion to share 3 bedroom, 2 story, 2 buth, freplace, garden, pisto, 232-6123 after 5:30

LA JOLLA Share creative woman's quant beachhouse. Wast employed woman who employs silence, solitude, serenity. Own charming room, furnished. Cigarettes welcome (80x 635 - 92038).

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RELOCATING TO SAN DIEGO. Room available in my home until June. Pleasant atmosphere. All amentes. kitchen, sundby. References, deposit, 1250 plus 1/3 ubtees, 697-9673.

FEMALE STUDENT with small daughter withins to share house or apartment with nonsmoker in Hillcrest, North Park, North Heights area, 282-7486. EAST COUNTY — Professional business woman will share lovely home. All amenties fireplace, patio, quet atmosphere. First and last. \$250 plus 1/3 utilities. 697-9673.

FEMALE ROCMMATE to share 3 bedroom one bath house. Pacific Beach, No pets or kids, smokers OK, Open 1175, 5275, 5100 deposit, 483-0932.

MALE GRADUATE STUDENT looking for open minded person to rent room with full house privileges. Claim-mont. Busses, shopping. 1225, 483-0358. NATIONAL CITY, share new 3 bedroom house, fire-place, balcony, large garage and fenced yard. Very nice, 5240. Steve 262-7766.

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ROOMMATE NEEDED Share home Et Cajons near Grossmort College, \$200/minith, \$200 deposit, share utilities. Serious student or working person. Norsimplate, no pets \$62-81-90.

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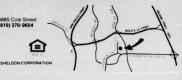
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THE READER PUZZLE

Each of the figures at the right is a topographical representation of a famous comic. (Perhaps a joke about face lifts is in order.) But seriously, we would be greatly relieved if you could identify all of the characters below

Rules of the Game

 Prizes for solving the
Reader Puzzle will be Reader T-shirts and complimentary passes to any film at the new Broadway Playhouse. (See advertisement in "Current Movies," section two.) 2. All entries in the Reader Purelle content must be

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 the issue date.

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

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

5. In the event of disputes or

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 entries will also receive a T-shirt. If there are more than the property of th 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 in the space allotted on the puzzle page. And please, no phone calls or trips to our

ffice.
7. One entry per person



Winners of and Answers to Reader Puzzle #280, Wash

Readers really took last week's puzzle to the cleaners The correct detergents were:
1) Bold 3, 2) Tide, 3) Ivory
Snow, 4) Ajax, 5) Dash, 6)
Fab, 7) All, and 8) Oxydol.

Three Cheers to the 95 (out of 135) who got them all.
The T-shirt winners are:

1. Eric Nasluno, La Mesa Victor Salvatierra, Chula

Dave Tyvol, Del Mar
 Michael P. Dawson, San

Diego 5. Michael Inouye, Del Mar

