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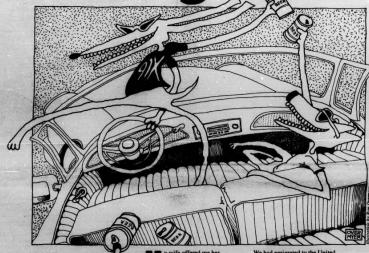
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Next issue Wednesday, November 23

A Pair of Likely Lads



1983

y wife offered me her assurances. "Yes, I know Heathrow is one of the busiest airports in the world," she said, "but Mike and Viv will definitely be there to meet us, and we'll have plenty to talk about, and I'm sure the children will sleep during the five-hour car journey to Cheshire."

Cheshire."

I was totally pleased with the arrangements, because after a lengthy flight from Los Angeles to London with a five- and a two-year-old, I didn't like the idea of my wife Paula trekking across the large international airport looking for the domestic flight terminal. This wasn't so much a vacation for Paula but an important (and almost emotionally necessary) visit home to "show off" Jessica to all our relatives and friends, who had yet to see her, since she was born here in San Diego at Sharp Hospital just two

We had emigrated to the United States in September of 1978 with Josef, then age four months. And although Paula had witnessed (and survived) all the associated homesickness when leaving home and family, when Jessica was born it certainly made the situation a lot

Americana.
It was only natural that my concern was not just for Paula, but also in the interest of the children, as I regard myself as a devoted family man who spends as much time as possible with his children and beautiful wife of eight years.

Josef was excited, Paula was

nervous, and Jessica didn't really on as they boarded the British Caledonian DC10 at LAX. Since we have been in San Diego we haven't had much of an exciting social life, mainly settling for the inexpensive

City Lights

Valley Gets Gas

company's decision to take on a research project involving the use and testing of potentially lethal nerve gases. S-Cubed, a defense-industry-oriented research firm on Carmel Mountain Road, was awarded the \$2.1 million U.S. Army Toxic and Hazardous Materials Agency contract last September and is scheduled to begin tests using the undiluted mustard, sarin, and VX toxing next year. The research, which will last twenty-seven month starts in February and will be housed in a specially designed rented building on Sorrento

S-Cubed's military contra calls for the firm to design and test a machine that can detec concentrations of the nerve gases at Army facilities where utdated nerve gas weapons are being destroyed. Small amounts of the nerve toxins will be stored in liquid form in the S-Cubed research center where minute quantities will be transformed into gases to test the accuracy of the detection machines

Company vice-president and cientist Tony Burns confirms that up until now no local researchers have used nerve toxins in the undiluted form. Burns was told that UC San Diego and either the Scripps

diluted nerve gases in experiments, but officials at the

scientists there are using the toxins. Burns, who is supervising the S-Cubed project, admits there are potential dangers in storing using the nerve toxins, especially sarin and VX. (Mustard gas is available at enemical supply houses, he says.) But he notes that the toxins will be used in such low concentrations that "you could be exposed to it for eight hours and not be affected at all.

Several S-Cubed employees

though, have protested the firm's decision to take the

Army contract, and have asked questions about health safeguards. Burns answered some of these questions in an October 3 memo which assures employees that an experienced person" will be red to manage the nerve gas lab (that person, an ex-Army toxicologist, started work Monday), and that guards will patrol the laboratory buildings to prevent theft of the toxins The memo also spells out the physical precautions — including high-velocity hoods and exhaust fan scrubbers that will be used to "ensure that rapid chemical destruction of the agent will occur and none will escape the facility In an emergency, even household bleach will neutralize the toxins. Burns says. Employees who handle the nerve toxins will have "detailed orientation and training" and will receive periodic medical exams including blood and urine tests

accident requiring medical treatment and/or some ager physically gets off-site." admits, however, that he cannot assume the company fiability, and explains that his offer only ''means my [yearly] bonus will be cut back. It's to make sure I'm paying attention to the project."

Burns's memo also notes

S-Cubed's intent to pursue other research projects involving nerve gases, and the scientist says the special Sorrento Valley Road facility will be used to handle samples of dioxin and other hazardous wastes used in experiments

The Fisher Suit

On November 7 former San Diego school board member Julie Fisher won a legal victory when the United States Supreme Court decided that her libel and defamation suit did indeed have merit and should go to trial. Fisher had filed the suit agaiast former school board member Yvonne Larsen and several of Larsen's following a controversial election campaign in 1977. (Fisher was defeated by Larsen in that race.) The Supreme Court decided at the same time that Fisher should be denied lawsuit several claims that a lower court had disallowed.



The San Diego Union in reporting the court's decision, apparently chose to emphasize Fisher's minor setback and ignore her more significant victory. The headline accompanying the article about the decision read. "High Court refuses Fisher appeal." While that headline may have been a bit misleading, the story itself neglected to mention a little known aspect of Fisher's two-and-one-half-year climb up the legal ladder to the nation's highest court: she did it all by herself, without the aid of an

attorney. The fifty-year-old Fisher originally filed her lawsuit in superior court in July of 1978. eight months after she lost her re-election bid to Larsen. In that suit, Fisher accused the Union and the Larsen campaign of libel and defamation and cited, in particular, eight *Union* stories and six Larsen speeches and press releases. After nearly three years, the case was finally thrown out of court in May of 1981. And that's when Fisher decided to dismiss her attorney (she won't say exactly why, other than the main reason was financial) and tackle the case herself thousands" of hours doing research in the county law

library downtown. "For the appeal, I had a retired attorney friend look through the papers." Fisher says. "And he said I could win, but it would take 600 nours of legal time. So I decided to do it myself, just because of the cost, not because I enjoy doing it." Her

biggest aids, she adds, were how-to books at the county law library, back issues of the Media Law Reporter, which contained examples of various other libel and defamation cases concerning the media; and the fact that she was a philosophy major in college. Fisher says she also learned the use of the proper forms, which vary in size and color for the different courts. Her initial appeal, she says, was typed on paper eight and one-half by cleven inches and bound in a green cardboard cover. Her petition to the California State Supreme Court was the same except it had an orange cover. And by the time she got to the U.S. Supreme Court, matters had become more complicated; the petition had to be on paper nine and one-quarter by six and one-eighth inches in size, bound response to Larsen's appeal

was bound in an orange cover Fisher's first efforts were only partially successful: the state appeals court in December, 1982 allowed in her suit only one *Union* article and three of Larsen's speeches and press releases. Then Fisher and Larsen both petitioned for a hearing before the state supreme court - Larsen to dismiss the suit. Fisher to dismiss the suit, Fisher to reinstate all of her original claims — but both were denied. Last June, both women again filed appeals, this time with the U.S. Supreme Court, and the November 7 action. while not a complete victory for Fisher, at least means the case will finally go to trial. Court proceedings will begin December 6 downtown in

TKA

City Lights

Residents Semi-Conscious In Clairemont

In all of San Diego, there is no true truck stop, one of those havens where up to one hundred semis may congregate while their drivers drink coffee or grab a shower or buy tires or top off their fuel tanks Heretofore the absence of such a facility hasn't overly perturbed the independent truckers who live here. In a ense they've always used the city itself as a sort of giant truck ston, parking their ungainly tractor-trailer rigs on well-lit public thoroughfares until the next job pulled them back to the open road. Now, suddenly, this arrangement is threatened, and the independent truckers sound

panicky.
"It would be different if we weren't talking about so much money. We have a lot of money invested in our rig. If we lose



that we lose our whole lives. laments Judy Griffin, who with her husband Richard owns an \$80,000 Freightliner that they lease to the American Red Ball

Moving Service. At the Richard Griffin is ou furniture in Florida destined for California, but when he's home

he parks his rig near the Moonglo Bar on Clairemont Drive. Judy's brother Dan Mullins is also a trucker who leases his Kenworth tractor

long driveway lined with

construction.

When the time came to

trees are prone not only to

messy shedding, but they also grow bulky roots that eventually might buckle the driveway. The architect

suggested substituting palm trees, and Zarella agreed even though the palms cost more than four times as much (\$175

per tree, versus about forty dollars for the eucalyptus). He says it never occurred to him that the neighborhood

governing board might object;

numerous palms adorn the clubhouse and golf course at Fairbanks Ranch, and Zarella

independent truckers who live in the Clairemont area keep their rigs on one of those tw streets - the first area to be affected by a change in the city's law pertaining to semis In the past, that law limited the big rigs to parking on most of the city's commercial street clock started afresh each time the trucker moved his rig as little as a few inches. However

trailer to Lyon Van Lines; he

Boulevard in front of the

estimates that ten to twelve

Fotomat. In fact, Judy

arks it on Clairemont Mesa

the city council now is in the process of considering an amendment to the law which would further restrict parking on Clairement Drive and on Clairemont Mesa Boulevard between Interstate 805 and Pocahontas Street to only three hours (the same period of time they're permitted to park on the city's residential streets). unless they 're engaged in



Man's Palms No Longer On Hand

It is possible for a man to line the driveway of his country estate with full-size palm trees only to be forced to remove the offending foliage on the grounds that palms are not acceptable. This just happened to Al Zarella up at the Fairbanks Ranch in Rancho

Zarella is a retired building contractor who already owns a gracious home in the Lomas Santa Fe area. But he wanted to build one more home, a final

book concerts on campus as the Hedgecock-Piering Company;

with Pagni's help, the duo

one, for his wife and himself so he purchased a one-and-one-half-acre lot at the new development. Last spring. Zarella submitted plans for an early-California-style building to the Fairbanks Ranch

owners. The plans, which included a curving, 300-foot

Association of property

and his landscape architect had even noted another resident's driveway lined with palms. So last month Zarella oversaw the planting of \$3500 worth of Washington robustus palms. Within days, he was startled to receive a letter from

Fairbanks' 'environmental control committee" informin him that the palms were not in eucalyptus trees, won easy approval, and Zarella plunged into the task of managing the keeping with the style of Zarella's home and thus had to go. Zarella subsequently presented a case for preserving landscape the property. Zarella says his landscape architect suggested a slight change. He pointed out that cucalyptus

the trees and gave th committee members three unsolicated letters from his neighbors praising the newly planted greenery. "Ever toved 'em." Zarella say everyone, that is, excep committee members, w (and who decline to comment on their decision). The offending trees were dug up and carted off on October 27 and 28.

and 28.
"I guess they were just mad at me because I didn't notify them," says Zarella. "They're cold." In turn he says he and his wife have now lost all desire to live at Fairbanks Ranch, and they plan to place the property — now adorned with eucalypus where the palms once towered — on the market, probably asking between \$595,000 and \$625,000.

Doors Opened In Past For Mayor

Throughout all the recent commotion about stadium rock concerts, one city politician was strangely silent: Mayor Roger Hedgecock. And that seems a bit ironic, since of all city officials, Hedgecock's background in rock and roll is

background in lock and only the strongest. After graduating from Saint Augustine High School here in 1964. Hedgecock enrolled in San Diego State College to study political science. During that time, he managed a local Esquires and frequently got them bookings at dances through promoter James Pagni, who since 1961 had been San Duesn's many states and the and called Marsha and the promoter. The two men's

friendship grew, and when Jefferson Airplane, Ra Hedgecock transferred to the University of California at Charles, the Doors, Big. Brother and the Holdin Company, and Peter, Paul, and Santa Barbara two years later, Pagni appointed him his campus representative there. In 1967 Hedgecock teamed up with classmate Scott Piering to

Mary.

A year later Hedgecock graduated and, with partner Piering, returned to San Diego where the two set out to challenge their former mentor.
"At the time, I took it personally," recalls Pagni

but now what the hell - he just did it. It always happens that way in the concert

business." Because of his longevity in the business, the well-connected Pagni had a virtual monopoly with most of the established groups of the day, so the Hedgecock-Piering Company decided to concentrate on the newe acid-rock bands then emerging

from the Bay Area. In the earl spring of 1969 the fledgling company put on their first concert at the gym at San Diego State, featuring Paul Butterfield and the Sons of Champlin. Throughout that year and

part of the next, when Hedgecock left the concert business to study law at the





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which I will self back to the city for You Can't Shoot Art

which (will self leaks to the city for one of their pales at a very reasonable rate.

My advice to you, Mr. Perret, is to go gunp on a treadmill, you'll have just about as much astisfaction and, hopefully, the guns you shiffle around will be disposed of so you and I and everyone else don't get a bang in the but! for the Buck" ("City Lights," November 10), I would like to wonder aloud for a moment on the insane practice that our 'intelligent' police department is intelligent police department is practicing. First they confiscate all these guns, give them to Mr. Perret to play around with, throw into the ocean the ones they can't get good money for (another good move). Ken Scallon owners who eventually sell them the same jerks that the police took

hem from. That's progress.

As far as saying that most

ouv a handgun to shoot some

who will get those handguns

innocent animal. It's a criminal

who will get those handguns eventually, as before. In regard to the \$32,315 the police made on selling the guns, I suggest melting the guns down for an artistic sculpture by yours truly.

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riminals do not buy their guns well, we all know that Johnny

Deerhunter is not going to Weisser Sporting Goods of National City to

A Bit Touched I had just about given up on the Reader and its cover stories on the dress of society (the whorehouse

shoplifter, the guy who won't leave the tennis courts at the Oakwood apartments) when here you come up with Gordon Smith's great article on Crawford High w and in the late Sixties ("On More Class at Crawford High.

November 10).

As a 1970 graduate of Kearny
High, I could identify perfectly
with Smith's description of his

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small group of radicals who wouldn't or couldn't "accept the role conceived for them by administrators." And while I wouldn't go back and change anything I went through, it's kind

etters

ome of the old values are comir back, that school spirit and respec for teachers may become importan again, that kids might be staying kids longer, instead of changing into the cynical mini-adults we

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I'm not really sure what I mean by this letter. I just wanted to write because Smith's article touched a bitters weet chord in my heart. Kathy Dufault

Couldn't Help Herself?

It seems to me that a large part of the definition of good journalism would include the terms objectivity, accuracy, and ompleteness. Certainly in the nstance of a review/critique, one would expect some of the objectivity to be abandoned. objectivity to be abandoned.

However, to succeed as a
worthwhile service to the reader, a
review should be correct in its facts
and fully descriptive of the
place/event discussed.

As one of the owners of the

recently reviewed restaurant, Pasta La Vista, I would like to express the opinion that accuracy and completeness, as well as completeness, as wen as objectivity, were ignored by your writer, Eleanor Widmer. It is evident by the condescending tone of the piece that not having full table service, linen, et cetera, and especially having to step up to a counter and order and pay for her food, would assure a somewhat cursory attempt to review Pasta La Vista If this is her attitude toward

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NOVEMBER 17, 1983 5

Straight from the Hip

Dear Matthew Alice: I am wondering about my dog's ability to recognize certain people and their function in life. Although a good watchdog. Sam is normally quiet - until the mailman comes by, when she goes completely ber serk, behaving in an entirely different manner than with other strangers. Woe be it if the mailman drops anything into our mailbox - she gets downright vicious snarling and barking ferociously and tear-ing up the mail. We've had to take out a post office box in order to keep the mai man away. The other day we were out in the car with her and she spied a mailman on the street and we thought she was going this ability to recognize the mailman all about? It's not the uniform or mail bag, either, because she acts the same way when he is in plain clothes or across the street, or even in a parcel post truck. Hope Warriner

San Diego I'd have a stern talk with that dog, Hope. Tearing up mail that belongs to others is a federal offense. Of course, bit-ing the mailman also warrants more than a slap on the paw. Let's look deep inside Sam's fuzzy thinking processes to see if we can keep her out of trouble — and your

mail flowing. Dogs are territorial creatures. They defend their homes against any unusual activity, most frequently by barking. (This defended "territory" can also apply to the family members, so that when you are driving in your car. Sam thinks of you and the car as part of what she must protect against the outside world.) Depending on against the consider word, 7 begreating on the personality of the dog and the cir-cumstances, her bark is either a warning or a challenge. In this case, we can consider Sam's bark to be a challenge to the intruder



behavior - as pointed out to me by two local dog experts. Peter Vollmer and Den-nis Fetko — is that the mailman leaves. Sam's twisted little mind tells her that she's won, she drove the invader away and rules her roost once again. Fearless beast! But the next day the mailman returns, and Sam is deeply outraged. She barks even louder. growls a bit more sincerely, and voilà, he leaves again! Continue this melodrama over a few weeks and Sam's barking will be almost indelibly reinforced by the be almost indelibly reinforced by the mailman's departure each time. Meter readers follow the same pattern of intrud-ing and then retreating; deliverymen and police are also guilty of the same kind of action, and they are usually in uniform, which accentuates their "differentness" to the dog. It's possible

I have never seen my mailman in plai clothes), but more likely it is that the dog is

clothes), but more likely it is that the dog is paset at any human in a uniform, which she associates with a threat to her territory. Altering Sam's antisocial behavior will take some doing. The first step is to break the fallacious connection the dog makes between her barking and the mailman's chaparture. Wu can discipling bet or calm departure. You can discipline her or calm her, whatever works, so long as she sees her, whatever works, so long as she sees that the mailman will leave even if she doesn't threaten him. The second step is to make the relationship between the dog and the mailman a positive one. Ask him to talk to your dog in a friendly way; Fetko and Vollmer both suggest that perhaps the mailman give the dog a treat each time he

That's a suggestion the post office

frowns upon, though. They tried that approach a few years ago and found that the dogs were indeed quite friendly — until the mailman (or more commonly, his substitute) failed to come up with a treat. The dogs became very aggressive when de-prived of their snacks, making their dis-pleasure quite apparent to the carriers, and the post office abandoned the alimentary the post office abandoned the alimentary experiment. Now they rely on more force-ful tactics, such as Mace, or they simply stop delivery to houses that harbor threatening dogs. In extreme instances, the post office will stop delivery to an entire block if a dog's owners have not complied with requests to control their dog. The resultant peer pressure on the owner of said beast is, shall we say, irresistible, and the matter is quickly resolved One or two such incidents occur each month in San Diego.

month in San Diego.

The statistics support the post office's concern. So far this year in San Diego ninety-three carriers (out of 1000) have been bitten, and an additional twenty-two have been injured attempting to avoid at-tacking dogs. Those numbers are up dra-matically from last year, which saw sixty-eight dog bites. Encanto leads in the number of dog/carrier encounters, and close behind are Taft (Clairemont Mesa) and Andrew Jackson (State College area). San Andrew Jackson (State College area.). San Ysidro is nuck safer, with only one attack, and Coronado has recorded no dog bites this year — I suppose the mailmen there have more to worry about from rabid bats. Countywide, El Cajon and La Mesa have the most aggressive dogs, while Bonita dogs have yet to sink a fang into a pos-tal worker this year.

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

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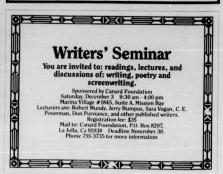
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are part of Southern California, and that we can share with the children

I would like to have been making the trip for maybe three of my family's nine weeks in England, but although Citibank Mastercard had very pleasantly contributed the ioney for the Hight fickets, Crocker Visa had supplied most of the nding money, and Mervyn's of College Grove had volunteered a splendid wardrobe for the three of them. Lunfortunately was unable to accommodate any additional sponsor to pay for my flight ticket.

The trip had been arranged since February, but knowing that I would miss the three of them. I hadn't really deliberated on exactly what I would do with my time during the nine weeks, and more so, how would I handle the freedom? Simple things like staying in bed until 9:00 a.m. on the weekend just amazed me; not having to mow the lawn every second Sunday and to be able o jump in the car any time I felt like it and drive to a bar for a few Budweisers fascinated me. I can handle that.

I became realistic when remembering that I really must onduct some kind of discipline Nine weeks is a long time. If I'm not careful, I could kill myself. But what's realistic about living on your own in a suburban three-bedroom house? Washing the dishes once a day, washing some clothes once a week, mowing the lawn, turning on the sprinklers occasionally. I can handle that.

As I turned onto Interstate 5 south, and with my Honda Accord in third gear, my imaginative mind was already cruising along in fifth gear and planning ahead for my nine week unrestricted episode

I think the word is naive. Okay! I'm not making any apologies here. but I have often slowed down when walking past the girlie magazine display on the way to the children's candy stall at the local 7-Eleven. It's just that my loving, caring, and financial responsibilities to my family do not allow me to trade my hard-earned pay for the thrill of looking at this kind of material. The

In the limited seclusion of the store, the voyeuristic department of my brain said, "This looks good."

situation was now totally different movie somewhere above Wisconsii and I was walking into a liquor store in Pacific Beach. If I was really going to capitalize on my freedom, I had to think logically and cover my tracks. Pacific Beach was a convenient sixteen miles from my observant neighbors in Lemon Grove, so in the limited seclusion of the store, the voyeuristic department of my brain said, "This looks

I tried hard to act nonchalant whilst looking at Hustler for the first time and became worried that customers at the other side of the store had head my "Gulp!" I had cash in my pocket that I thought I might have needed for a meal at LAX if the flight had been delayed. so I selected eight different magazines. I found it a distasteful thought to think that the guy behind

the counter might classify me as some kind of duty old man, so I ser my mind to think of an innocent reason for my collection of pornography. As I placed the magazines on the counter. I lifted my head, cleared my throat, glanced casual - if the people within a few feet of me, and said loudly, "Poor fellow, got taken into the hospital on Tuesday morning. Peritonitis, they think it is. Going to be in there for about two weeks! That's a long time you know! Poor chap needs something to look at!" (I was John Cleese in Monty Python's Flying

The guy behind the counter didn't seem particularly interested, although he did grump an acknowledgement.

It was about 2.00 a.m. when I switched out the light to go to sleep. I had never believed that people could become so involved with each other sexually in the strangest situations. There weren't mist pictures in these magazines, but all kinds of articles, and letters from males and females explaining

I brought with me from England seventeen three-piece suits, but no casual dothes. So I got rid of my tie and vest and said, "Let's go, Ron! Let's hit the town!"

experiences that they had in their office, railway trains, airplanes, theaters. Incredible! One lady had written a detailed article about her extremely social, social life. Who are these people and where do they live? I knew I would be going out for a few Buds during the next nine weeks. Maybe I might meet some of

them. I can handle that. Received a phone call from a business friend of mine named Ron on Saturday morning and he suggested we go out for a few drinks that same night, and as I was certainly intending to go out anyway, if seemed a good idea. Ron is about thirty-four years of age (three years younger than I). originates from Boston, is single and portrays good-looking Italian features. I felt a little uncomfortable at first as we jumped into Ron's Cutlass Brougham. He was suitably dressed in good-quality jeans and a casual shirt, and I was in a checked three-piece suit. My problem is that I brought with me from England seventeen three-piece suits, but no casual clothes. So I got rid of my tie and vest and said, "Let's go, Ron! Let's hit the town! Let's get with it! Where's the action, man?

This outburst was completely out of my conservative character, but tonight I was on a personality change. The real macho me was coming out. A man about town who really knows how to live it up! Flamboyant! Adventurous! (I was Maupassant's Bel-Ami.)

The evening nearly ended within the first minute because as we drove from the back of Ron's apartment, he braked sharply to miss a cat, and I banged my head on the windshield. giving me a mild concussion.

T.G.I. Friday's looked as good a

place as any, and I ordered the first two of many Budweisers. Thanks to Ron's good looks and my English accent, we acquainted ourselves with a number of young ladies who found our company amusing. although certainly not stimulating. It was conditionally agreed that next time we go out I will have bought some fashionable clothes, but for tonight, the plan was that I had spent

the whole day at a convention and hadn't had a chance to change

Propped up at the bar, I felt good and relaxed, but one of my problems that I can't handle my drink very well, it's not that I have a bad attitude or anything, it's just that when I'm around strange female company I behave shyly, I become easily confused, and I also suffer from a high degree of sensitivity.

As we left T.G. I. Friday's at about 1:15 a.m., Lapologized to Ron and convinced him that it would not happen again. We had been sitting with two sisters from Clairemont one of whom had recently returned from two years in Canada and was now looking for a job in San Diego

Ron was thoroughly enjoying developments with the other sister, and this one was not just giving me a feel time but was quite obnoxious. I was almost seething with anger at her display of rudeness when I swung my leg over under the table and our feet touched. I glanced down and automatically apologized, but was astounded at the size of her feet! I've been told that when I'm drunk my timing and diplomacy are not at their best, but what an opportunity to shout to her across the table. "Yes, I think I can get you a job at Lindbergh Field. With those feet you could kick-start Boeing 707s. And what kind of work did you do in

ABOUT THE CONTEST

Appearing in this issue are four of the seven winning entries in the 1983 Reader writing contest — the second-award winner and three honorable mentions. Also included here are several entries that did not win cash awards but which we felt were nonetheless deserving of publication. Next week's issue will include the first-award winner, the two remaining honorable mentions, and space permitting, more noteworthy stories that did not win awards.

did not win awards.

The contest rules allowed for nonfiction stories of 5000 words or less, set in San Diego and relating an event that was "amusing." Naturally, what some entrants considered to be amusing we found to be otherwise, and thus the judging of this competition reflects, to some extent, our own collective sense of humor. But the general quality of writing also figured substantially in our evaluations, and we were pleased to have read a

substantially in our evaluations, and we were pleased to have read a number of well-written stories.

We received a total of 430 submissions, 249 of which were written by women, 179 by men, and eleven of which the author's gender was unknown. In length the stories ranged from 6500 words to one handwritten side of a three-by-five note-ard. When placed on a bathroom scale, all that verbiage weighed in at about thirty-two pounds.

Many contributors simply told a joke, often in less than two typewritten pages. A remarkable number of entries bore testament to San Diego's status as a haven for refugees from other parts of the country, eventful tales of migration outnumbered any other single topic. An equally remarkable number of entries clearly were not intended to be amusing at all. Special recognition is extended to John Ward's students at the Valley Comment of the country of the students are the students and entertaining. We sincerely thank everyone who participated in the competition.

competition.

Next week: A wedding surprise, an Italian momma, neighbors, and more from the 1983 Reader writing contest.











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Half a glass of Bud in the face is

During the second week. I went out drinking with Ron on three occasions. I had calmed down considerably. Ron had given me some words of wisdom on how to oramunicate with women, and I had purchased a pair of Calvin Klein ans, he had loaned me a casual shirt, and we were enjoying the simple pleasures of bar hopping, or as we say in England, "pub

At the start of the third week on my own I was into the second reading of my girlie magazines, and that now-familiar "gulp" came to my throat again when I found a few phone numbers in the back of one of the magazines, offering sex talk by calling a New York number. I forget her name but she was very explicit

on the phone. I didn't get a chance to talk as she hung up after a short while, but she was very entertaining

During the housework in my third week which I now found necessary - I worried about what to do with the girlie magazines when Paula returned. Leould put them in with my twenty-five-year collection of English soccer programs in the garden shed, and easily sneak a look when returning the lawn mower. I can handle that.

Late May found Ron and me at the Del Mar Fair, where we took part in a dancing promotion for the 91X radio station and won a T-shirt Paula says that I haven't got much of an ear for music, but I think basically it's a terrific lack of confidence, although I do remember once having a crowd of people applaud my dancing at a wedding in England. The only problem now was finding a disco that played the same Chubby Checker records.

We had a really good day at the fair, Ron and I. I bought a fiberglass airplane for Josef, a kitchen knife for Paula, and we both bought ten-dollar gold chains. On the way home Ron gave me his 91X T-shirt and

suggested that I allow him to do nething with my Anthony Perkins hairstyle. With my new T-shirt, the gold chain, and the Calvin Klein jeans, I was looking good. I was neato! I was hip!

That 91X music impressed me like crazy, so the following Saturday my car was in Progressive Systems just off Rosecrans at 9:00 a.m. for a stereo to be fitted. Next stop was Mission Valley to make a purchase at May Company. I parked my car

"Yes, I think I can get you a job at Lindbergh Field. With those feet you could kick-start Boeing 707s. And what kind of work did you do in Canada? Did you stomp out forest fires?"

underneath the shopping center. walked up the stairs, and caught my reflection in a store window. The black 91X T-shirt made me look quite slim, and those Calvin Kleins hugged my thighs, and I smiled at what I saw. It's called "transformation," and as I walked through the crowded shopping center, I displayed a contented smile on my face. Some guy behind me

was carrying a radio blaring out good vibes. Couldn't help puckering ny lips and clicking my fingers. (I Arrived at May Company and thought that Paula would kill me if she knew I was spending fifteen dollars on Estee Lauder men's colorne

If you've ever traveled Highway 94 west on weekday mornings, it would have been a familiar sight to see me bopping around in my car, shoulders rising up and down, head rocking backward and forward, and interrupting my finger clicking only to change gear. This is it! Utopia: Switched on! I'm a hunk of punk! Groovy! Rock on! (A quick glance in my mirror, because Ron had done my hair differently. A new wave.) Yeah! I was new wave! (Must stop off at the drugstore to see if I can get something for my hemorrhoids.)

Leenuinely feel that my imagination was running a little crazy when in contact with women because of all those incredible sexual-situation letters that I had read (and reread) in the girlie magazines. I must have looked a bit



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(continued from page 10) strange on a Monday morning. Stood talking to the teller at the Bank of America on Midway with sex-crazy thoughts running through my mind and that pathetic Errol Flynn-type grin on my face.

Driving west on Friars one day with my new stereo blasting and my fingers drumming on the wheel, I stopped at the light and noticed the profile of an attractive young lady in a large Buick to my left. I wound down my window, glanced over casually, and gave her a smile while looking sexty by lowering one eyebrow and raising the other. (I learned that from Tony Curtis in The

Black Shield of Falworth.)
Not surprisingly, she lowered her (electric) window and smiled back.
And then she shouted, "How is

Now I had a big grin as I turned down the music and shouted, "What did you say, Honey?"

Josef is my five-year-old son and this lady was his teacher at pre-kindergarten school.

By the fourth week Ron and I were really beginning to get around. We would hit the bars between four and five nights a week and generally stayed in the same area, which included Mission Valey, Rosecrans, Midway, and Mission Gorge. We were now into real serious drinking, and we were fast developing an understanding of each other's sense of humor. We played one-iners off on each other and worked out a few routines, which, if the company we

were in didn't find funny, well, we certainly did. We were the compatible odd couple. Ron particularly enjoyed witting the various Black Angus restaurants around town because he could have a dance. My reason for liking them was because as each restaurant was built to the same floor plan, it didn't matter which one were in when leaving at the end of the night intoxicated, because we always knew exactly where the door was.

During my nine-week stint, only once did I come close to any serious upset, and that was one Thursday evening when I met Ron straight from work, and without eating anything substantial, drank from 5:15 until midnight. On this occasion I was in my Olds Cutlass wagon and we came out of El Tortio in Mission Valley making a lot of noise, only to find a police patrol car parked out on

the street. It appeared that the policemen were only involved in some routine paperwork, but within a few minutes they were casually noting our behavior and were naturally interested in any irregular developments.

My car was parked in direct view

of the policemen, and I remember supporting myself with the back of my leg against the rear driver's side of the car, whilst Ron very quietly, but with a lot of emphasis, warned me about keeping cool, calm, quiet, and without incident, slowly getting into my car and driving home. "Okav I think Lean handle this." I

"Okay, I think I can handle this," I said as I straightened my necktie, pushed my new wave off my face, exercised a responsible-sounding cough, said good night to Ron, and calmly got into the car. My keys were already in my hand, although I

my hand, although (continued on page 1-



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was no ignition, the hand brake was missing, and there was no steering wheel! I had got in the back door of the car! (I was Peter Sollers in The Pink Panther.) I then took a deep breath, coughed again, slowly and competently turned my head to the left to be met with direct (although confused) eve contact with the

A bit of quick and desperate thinking and I sprang into action. I shuffled around on the back seat of

administered a serious frown walked efficiently to the back of the car, opened the tailgate, grabbed the first document that I could, and then promptly sat in the driver's seat staring at the piece of paper as though my life depended on it. Because I was now drinking a lot

and certainly not eating any quality food, I decided to try and counteract any potential weight problems by running three miles a day during my lunch hour at Mission Bay. Starting at the rest rooms near the information center, I would run to the bridge near Sea World Drive and back, and then have a cold shower and sunbathe for thirty minutes. I had definitely jost some weight since Paula had left, and I had also developed quite a tan. And with my 91X T-shirt, my Calvin Klein jeans

my gold chain, my Estée Lauder cologne, and my new wave. I couldn't help but feel as though I was causing a few female heads to turn when "stepping out" four or five times a week. Unfortunately, I also noticed a degree of jealousy creeping in from Ron as I established my new image, because he claimed the reason the girls turned around

and looked at me pass by was because of my flat feet. (I have a tendency to walk like a duck.) July 7 found me parking my car and walking three blocks up Park Boulevard with sunglasses on, my false tooth in my pocket, wearing a Chargers T-shirt, and one of those stupid hats that they wear in Lemon Grove. I was also conducting a limp with my right leg. (Got the idea from a guy robbing a liquor store in The

Onion Field.) The purpose of this exercise was to disguise myself to inybody that knows me and who might recognize me entering the Capri X-rated theater.

Couldn't think of any reason not to sit in at one of these "skin flicks, the disguise was successful, and the visit went without incident. I thoroughly enjoyed both films but justifiably complained about the sound quality of the second movie.
The manager (who was very accommodating) received a ninety percent white smile when he gave me a voucher to return and see another show for free. I can handle

Generally speaking, Ron was also on a "new lease of life" and was thoroughly enjoying our hectic



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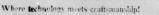
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Likely Lads

social relationship, and was delighted with the consistent number of girls that he was meeting, and eventually following up on. However, he found it a good idea one evening to contact an ex-girlfriend and arrange for her to bring a friend and meet us at El Torito the following Saturday. We had enjoyed a number of Budweisers elsewhere as we tripped down the steps (on time at exactly eight o'clock) to be greeted by a wave from the far corner of the room.

I'm sure Ron meant well, but although his ex-girlfriend's friend was very pleasant, unfortunately she had a severe eve problem, prominent buck teeth, and added to that, she was overweight. Within about twenty minutes of our arrival, and with Ron and his ex-girlfriend

This is it! Utopia! Switched on! I'm a hunk of punk! Groovy! Rock on! (A quick glance in my mirror, because Ron had done my hair differently. A new wave.) Youh! I was new wave!

laughing hysterically whilst talking about old times, I signaled to Ron that we visit the men's room. (Crowded men's rooms always remind me of what I imagine the scene was seconds before the St. Valentine's Day Massacre: all those bodies lined up facing a brick wall.) As I stood there looking in the mirror at Ron whilst I was checking my new wave, I said, "I don't think these two are the barrel of fun that you made them out to be, Ron. And I don't want to be critical, but the one I'm with has eyes that are so crossed that I bet when she cries, the tears run down her back, her teeth are so buck that it looks as though her nose is playing the piano, and she's so fat that I bet when she has a shoeshine, she has to take the guy's

Not a bad idea meeting them in El Torito because as the men's room is next to the entrance, we could walk straight out the door. Giggling like mischievous schoolboys, we ran to the car and, jumping over the grass

verge, I said, "Where to?"
"Black Angus!" said Ron.
We were the carnal cavaliers!

Vigilantes of vice! I can handle that. On this particular night I was following Ron on El Cajon Boulevard, and when I stopped behind him at the lights at I-805, I thought it a lot of fun to slowly push him through the red light. But immediately after I began pushing him and he felt his car moving forward, he pressed hard on the brake. He swears he wasn't aware of the situation, but anyway my front bumper latched over his tow bar and we traveled five blocks down El Cajon Boulevard locked together. Siamese-style.

The same evening I also drank a little too much. Waking up at 9:00 a.m. on a beautiful summer's day, I threw off the bedclothes, threw off my pajamas, threw open the window, and then threw up in the

After a succession of late nights and early mornings, and what was developing into a crazy, physically masochistic existence, it was a pleasure to call up a couple of English friends of mine. Ronald and Jeff, who own an English newspaper in La Mesa called Union Jack. After complimenting a twelvepack of Coors and reminiscing about Manchester United's success in English soccer during the Sixties, Ronald suggested that we drive down to a restaurant in National City, which I think was called the Curry Pot, for an Indian meal. It was close to 11:00 p.m. when we finished a delicious curry, and when the owner and his wife had ushered the last customers to the door, they ioined us at our table.

We talked about English and Indian customs for a while, which was the first intellectual conversation that I had been involved in since Paula left, but as it got closer to midnight, I started experiencing the dreaded "elbow-slipping-off-the-table" routine, and found it difficult to keep my eyes open. The discussion had apparently turned lightly to Eastern religion. and the restaurant owner, trying politely to involve me in the conversation, asked me what my opinions were of Buddha. I wouldn't go as far as saying that I insulted him, but in my half-unconscious state, I had just grasped the tail end

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of the question, and trying to appear in control, I replied, "Oh, I think it's

much better than margarine!"

It had been rather cool when I arrived home about 2:00 a.m., and I found it necessary to have the car heater switched on. I stopped the car at the bottom of my inclined drive (as the hand brake doesn't work) and proceeded to walk up and unlock the garage door. Sitting back in the varm car, which was positioned

I drank a little too much. Waking up at 9:00 a.m. on a box op at 7:00 a.m. on a boautiful summer's day, I throw off the boddothes, throw off my pajames, throw open the window, and then throw up in the

right across the sidewalk, I felt positively drowsy, and as the engine was switched off, I just put my head back for a few moments

My self-respect took a real knock at about 7:30 a.m., with a large number of schoolchildren, on their way to meet the school bus, all ning on the car, staring through the windows, giggling, and making rude remarks. The mothers with their strollers were having difficulty getting past my car, and were very concerned with what the children had seen in the car that had caus all the excitement. There I was, my jacket lying across me, my shirt unbuttoned, my necktie all screwed up; my hair stood on end, my head was tilted back, I was naturally unshaven, and my mouth was wide, wide open. (I was Ray Milland in The Lost Weekend.)

Saturday came round, and Ron picked me up at my house in Lemon Grove at about 6:00 p.m., and our only concern was where we would be having our first drink for the We looked like a pair of real likely lads as we drove north on Imperial for Highway 94 west out of Lemon Grove. I dropped the sun visor and checked the tan and the new wave, which I wondered whether Paula and the children would appreciate on their return next week. My 91X T-shirt was in the laundry with my Calvin Kleins, so tonight I had donned my English Burtons (the tailor by appointment Her Majesty the Queen), black corduroy suit, red gingham shirt, and black tie. (I had bought this set of clothes about six years ago after

reading that Yoko Ono regarded it as very avant-garde.) Are there any good bars here in

Lemon Grove?'' Ron asked.
"Not really," I said. "I went in one once, and I thought I noticed sawdust on the floor, so I asked the bartender if that was sawdust on the floor, and he said no! It's last night's furniture!

That joke was used on multiple occasions on that particular night, and when the company you are with changes every fifteen minutes, you are guaranteed a laugh every time.

I guess it was a combination of all nshine, the usual dashing around to get the first Bud down me and eating only a TV dinner pizza, which caused me to feel weak at the knees and a severe discomfort in my stomach. It was between 11:00 p.m and midnight, Ron and I were at the bar at T.G.I. Friday's, we were in company with a couple of ladies, and I noticed that distinctive dreaded salty taste in my mouth that tells me that I am about to throw up. I was also having difficulty focusing my eyes. "Ron, I gotta go to the men's

I walked as swiftly as I could. down the stairs, out the door, and turned right. I headed across the parking lot and managed to reach some wasteland between a large building and Highway 163. There was some friendly activity between a couple as they eventually got in their car, during which time I had crouched behind a bush out of range from the lights, with my black suit providing the camouflage. (I was Hardy Kruger in The Great Escape.)

I needed to get further away from the parking lot as I feared this was going to be a long night. I scrambled about fifteen yards south and directly between the large building and 1631 felt quite safe from any "assistance" as I dropped to my knees. Like Jekyll turning into Hyde, I wasn't going to share this spectacle with anybody. Self-disgust is not a spectator sport. The vomiting lasted for maybe twenty-five to thirty-five minutes and now most of the pain had gone. I could hear the distant

voices from the parking lot, and I had a feeling of tranquility. I had complete disregard for the welfare of my clothes as I lay there with my face resting on the damp soil and the noise of the northbound

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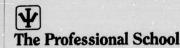
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Likely Lads

drivers on 163 providing an almos melodic lullaby, as I felt a masochistic pleasure with my exploding headache and my search for subconsciousness.

It was the severe cold that awoke me at 4:00 a.m. My watch face was badly scratched, my black corduroy suit was in a disgusting mess, my headache was still in evidence, and I was stiff all over. As I lifted myself to a kneeling position and then sat back on my heels to consider how I would clean myself up in some way for the three-mile walk back to my car outside Ron's apartment, the first again. It was the neon lights saying,
"Holiday Spa Health Club."

I didn't feel too bad on the way

back along Camino del Rio South and then up Texas Street to collect my car, except for the cold and my decadent appearance. To conceal the mess I was in as much as I could, I was now wearing my jacket inside out, and wondered how Yoko Ono would describe me now. I was also concerned about giving a satisfactory explanation in the event that a police patrol car pulled

alongside.

Glad I kept a spare key in one of those magnetic boxes that fit under the bumper, as when I reached my car, I then realized that I had mislaid my bunch of keys, probably on the wasteland behind T.G.I. Friday's. wasterand oeman 1.0.1. Friday S.
(My very own "terra firma.") I
drove straight home knowing I
would find a window open, as my
house keys were on the missing
bunch, and a warm bath and bed was my motivation. (I can handle that.) True enough, I found the dining room window open at the back of the house, and now all I had to do was

I had tremendous difficulty in trying to remove the screen and thought that really, it shouldn't be that much of a problem. I tried levering it at first with my car key.

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but it just wouldn't bend quite enough. In frustration, I started banging the stupid thing with my fist, but it wouldn't budge, and I thought, "This is ridiculous! It's only a damned screen!" I honestly tried for something like fifteen minutes, pushing it, pulling it, twisting it, the bloody thing wouldn't come out! Eventually in my desperation I dashed into the garage and picked up the machete (axe). I was now sweating, I pushed the hair out of my eyes, my unshaven face was itching me like crazy, and I gritted my teeth as I crazily plunged the machete through the screen. (I was Jack Nicholson in The Shining.) I had a lengthy bath, washed my hair, and spent the whole day just lying on the sofa, half watching anything that moved on TV, with the volume turned off, and feeling postively fragile. I was physically and mentally exhausted

I will never drink alcohol again.
The following night I was in a bar on Ingraham Street having accepted an invitation for a few drinks from a former work colleague of mine named Tyrone. Tyrone is black, hails from New York, has a terrific sense of humor, and is one of life's nice guys. Everybody should have at least one friend like Tyrone.

Understanding his sense of humor, and the fact that I hadn't seen him for nearly six months, I had rehearsed my line of attack before I sat down with him at the bar.
"Nearly didn't make it, Ty. Had a freak accident this morning as I drove down my drive. It had rained during the night, the driveway was wet, and as I turned onto the screet, my little Honda, oh so slowly, just

As I lifted myself to a knooling position and then set back on my books, the first thing I saw nearly made me throw up again. It was the noon lights saying, "Heliday Spa Health Club."

rolled over onto its side.

Ty's eyes got even bigger and his mouth widened. "What happened? Were you okay?" he said.

"Well, I was kind of trapped in my car, but fortunately both the sets of neighbors from each side of my house came out to help, and they dragged me out. They were Mr. and Mrs. Smith, and Mr. and Mrs. Ball. I'll tell you one thing, Ty, I'm

glad I was dragged out by the

I had no problem drinking six Budweisers and then we followed a crowd of guys that we had met back to some guy's house in Pacific Beach to watch Monty Python's Flying Circus on TV. Although not understanding a thing about drugs, it was quite evident that something would be readily available at this guy's house, and as I'd had quite a few experiences during the last nine weeks, here goes another one. I can I had heard mainly complimentary

things about "popping a joint," and in fact, someone had once told me that they were less harmful than alcohol (that was a big deal, after my near-death experience on Saturday night). The atmosphere at this guy's house was, to say the least, unusual. Everybody sat around the room so quietly and with very little talking, while they passed these cigarettes. I began a whispered conversation with a girl to my right called Linda, who continually made hilarious statements. Everything she said I found amusing, and I felt my laughter was beginning to embarrass her, but still she continued talking. I figured that she was some kind of professional comedienne, as her line of wit was just incredible!

My stomach was beginning to hurt, but still she came out with this flow of one-liners, and I felt that I was choking through laughing, and my stomach muscles were hurting so much that I had curled off my chair and was now in a kneeling position on the floor, with my head bowed

Once I had calmed down and Once I had calmed down and wiped the tears from my eyes and regained my composure, we did manage a few moments of sensible conversation, until she asked me how I had managed do scratch my watch face. My reply to that was, "I was ironing the drapes and I fell out of the window." In ever laugh at my own jokes, but that one had me back on the floor again.

own Jokes, out and one had not on the floor again.

We then got 'round to discussing the economics of living in the U.S.A. compared to England, and I told her that my wife and I are very poor. During the incessant laughter that now included her, it was a good two minutes before she managed to say, "How poor are you?" I then told her, "Because we

are so poor, we can't afford to buy axatives, so we have to put Jessica on the potty and tell her ghost

That one cracked me up so much that I decided to disregard my chair and stay on the floor. She then suggested that a good way to economize was to buy a chicken for

This stuff was definitely a lot different from alcohol, and this became very dear when i started losing my train of thought. "Tell me, do you walk to work, or do you take your own lunch?"

the free eggs. My reply was that I had tried it and I had run into a problem. 'The chicken swallowed a rubber band, and it laid the same egg

seven times."

This stuff was definitely a lot. different from alcohol, and this became very clear when I started losing my train of thought, which included one intelligent question that I asked somebody. "Tell me, do you walk to work, or do you take your own lunch?"

I found it necessary to spend a

whole vacation day cleaning the house for Paula's return. I mowed the lawn, vacuumed throughout the house, and did a bit of grocery shopping. The girlie magazines I gave to the guy whose house we were at the previous night, and the Calvin Klein jeans, the 91X T-shirt, and the gold chain were given to a guy that I picked out of a crowd in the Greyhound bus terminal the Greyhound bus terminal downtown. I stopped off there on my way to LAX, parked in the white zone, and with the jeans, etc., in a brown Food Basket sack, I just gave them to the first guy who looked my size and looked as though he needed them most. He was grate

them most. He was grateful. I combed out my new wave and gave Ron the Estée Lauder cologne. Paula was delighted to see me and glad to be home. It was good to have them back. Josef spent the whole day opening English presents that he had bought for me. Jessica for the first twenty-four hours behaved a little shotly.

little shyly.

The following Friday we were driving to Alfie's on El Cajon Boulevard for some English fish and chips, and as we slowed down alongside a bus stop, standing there was the guy that I had given the





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continued from page 18)

clothes to at the bus terminal. It
wasn't his face that I recognized, as I
had only seen him for a second, but
it was the 91X T-shirt, the gold chain
and the Calvin Klein jeans. It could
have had the suspense of a
Hitchcock thriller, as we were within
a few feet of him waiting for the
traffic to move, but there was no
way that he would have recognized
my face either. I couldn't help but
notice that Paula was looking
straight a thin.

As we turned into Alfie's parking lot she turned round to me and calmly said. "You know, you really must get yourself some more with-it' clothes, like a good pair of designer jeans and some 'switched-on' T-shirts."



MENTION Karen Frank

some change for a cup of coffee?" A thin, gray-haired man wearing cracked spectacles and smelly polyester clothing extended a yellow-finggend hand in my direction. His hand was shaking. As always, mixed feelings of sorrow and guilt filled my gut as I reached deep into my pocket for some coins. The man shuffled off around the corner of the Hillicrest Food Basket to count his loot, hoping for enough to buy his morning supply of cheap

Most of us can recall a similar encounter in our lives. Often we shun the "down and out" as though they aren't quite human. The general population stereotypes them as incorrigible, a public nuisance, and a dirty blot on an otherwise productive community. I erroneously made the same assumptions until the man at the Food Basket called Mervil came into my life.

My husband Fred and I own a car

repair business on West Washington Street in the heart of Hillcrest. As in any commercial zone of San Diego, we have seen our share of neighborhood characters, including street buns. The last four years of downtown redevelopment have pushed many of these so-called undesirables north into Hillcrest and Mission Hills. Our shop on Washington Street is on the map of handouts for every bum in the area. Fred has a reputation among them as a soft touch. Every two weeks we get a trickle of bums into our shop. They never ask for much, but Fred never turns them away, either. This is how Fred and I met Mervil.

The year 1979 was a bad one for

The year 1979 was a bad one for business. To make matters worse for us was the rash of thefts we had been having. Thefts were taking place about once per week. The items stolen were seldom of great monetary value — hubcaps, batteries, bumpers, or trees — but the replacement costs were adding up. We decided that traditions avenues of prevention were useless ow we were concoting alternative plans. About the same time Mervil and his friend Scratching Jack

moseyed into our shop.

Where's that big German
mechanic, Fréd?' Mervil asked.
Scratching Jack was standing there
living up to his name. Fred came in
from the back yard and bellowed,
'You two guys are just the ones I'm
looking for.'' I was busy totaling
some receipts but looked up long

enough to glimpse Fred quietly

talking to Mervil as he handed him a five-dollar bill.

five-dollar bill. Three weeks later the thefts stopped. One afternoon Mervil and Scratching Jack stopped in for another bonus. Mervil had a nastylooking bruise on his upper forehead. "You ain't gonna have no more problems now, Fred," Mervil slurred. "Me an' my buddy here helped you out." The two men recked of stale booze and vomit. It was pretty tough getting the story straight between the two of them.

Mother asks if son has quit drinking; son says he has cut back and pleads for more money, say fifty dollars; mother hangs up the phone.

However, it appears they held the thieves at bay one night until the police got there and chased them off. Mervil had shown them who was boss, according to Scratching Jack, and that is how he got the bruise. Fred was so amused at the story that he rewarded the two fellows with another five-dollar bill. As Mervil was heading toward the Food Basket he turned and waved. "I'm gonna pay you back some day. I promise."

Later in the week another neighborhood buddy, Gerry, stopped in around closing time. He was very excited to recount the event of the month, the fight seene between Mervil and the two guys from the bar down the street. "There was these two guys, see. And they was talking pretty loud so 's I could here them across the street. One of the guys needed a bumper for his wife's car so the other guy agreed to help lift one from the VW Bug parked in your lot. As they was crouchin' low so passin' cops wouldn't see 'em. All of a sudden one of them jumps up and starts streamin' and carryin' on somethin' fierce. Mervil and Scratching Jack was sleepin' under the car and the two thieves from the Larding Jack was sleepin' under the car and the two thieves from the bar didn't know it. Mervil, he rolled out from under the car and the two theives from the bar didn't know it. Mervil, he rolled out from under the car and started

pushin' the one guy away. He was mumbin' all sorts of things. But the thing he was yellin' loudest was that no ne was gonan steal from his good buddy Fred no more. The two fellas from the bar started runnin' off 'cause a cop car was comin' round from Albatrones Street. Mervil passed out on the lot just that minute and you could hear his head hit the ground 'ka. smack', just like that. I left pretty quick, too. You know! a small way as oral chronicler of the event. He added sadly. "Those two bums Mervil and Scratching Jack probably didn't even remember what happened. And I bet the cops picked then no for verarency, too."

them up for vagrancy, too.

Over the next few years little
changed in the routine in our part of
West Washington Street. Mervil
stopped by every two weeks for
some money and every time
promised to pay us back. Scratching
Jack quit coming by with Mervil,
although I still saw him around the
neighborhood. Mervil later told me
that he and Scratching Jack ween't
friends anymore because Jack stole
his sleeping bag.

his sleeping bag.

New Year's Eve Day, 1982
brought Fred and me to the shop about four o'clock to meet a customer before going out for the evening. Our customer never showed up but Mervil did. He brought us a six-pack of Coors and some wine for himself. "I'm sorry! don't got no money, but at a six-pack of Coors and some wine for himself. "I'm sorry! don't got no money, but at six here's some beer for your goodnesses to me and my friends." We three made toasts to the New Year and Mervil pulled out an old dog-eared photograph of a blond-haired woman and young child. "This here is my ex-wife and daughter, but I haven't seen 'em in twenty years. They don't want nuthin' to do with a burn like me! I know my kid still loves me, though, because kids always love their folks down deep inside." Mervil had tears in his eyes, reminiscing of other New Years alone, drunk, and lonely.

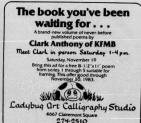


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I started pep-talking him into getting professional help. I shared with him that my closest friend was a skid-row alcoholic for years, lost her family also, but has been off the bottle for more than eight years. Mervil brightened up and began babbling about the future and of seeing his daughter again. Fred and I learned ing this visit with Mervil that he had been a drunk for twenty-five years. The longest time he had been sober in those years was two weeks He couldn't hold down a job because no one wanted to hire a known alcoholic. His own family, a surviving mother and three brothers years earlier. He had been living in the streets and canyons for several years. This New Year's Eve, Fred offered Mervil the back yard as refuge from the streets. The smallest favors are always appreciated by the desperate and needy.

It was weeks into 1983 before we thought of Mervil again. He hadn't been around for money, so we started wondering as to his whereabouts. We started asking

local customers if they had seen him Nobody knew where he was. One ht Fred woke up with a nightmar that Mervil had been murdered. The next day Gerry stopped in for a visit 'I seen Mervil a few weeks back,' e said. "He was sleepin' under George's bus. George was parkin his bus on your lot so's to be off the street. One morning George backed the bus off the lot and there was Mervil plain as day, sawing logs. He never noticed nuthin' until the cops woke him up to take him downtown That's the last I seen him. Fred was worried that Mervil had

gotten into big trouble. He even speculated that the police may have abused him. I assured Fred that most probably Mervil got waylaid downtown somehow and would eventually make it back to home territory. Most police feel sorry for the city's bums and only get heavy on them when some politician mounts a "clean up the streets campaign. As though he could feel our concern, Mervil dropped in for a visit the next day. He was wearing a new set of raggedy clothes. The story he recounted to us was very

similar to the one I conjectured. Mervil had been picked up and spent two days in jail. He said they treated him well, feeding him two meals a day and giving him a bunk to sleep or. When they released him he needed a drink badly so he went to Balboa Park to are in some booze He was mugged there and warned all

Our shop on Washington Street is on the map of handouts for every bum in the area. Fred has a reputation among them as a soft

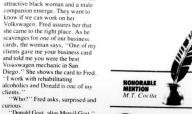
of us to stay away from the people in the park. "Those punks will steal and kill you for a dime."

Both of us noticed how Mervil

had deteriorated physically since the first time we had met him. Not that he ever looked healthy - alcoholics never do — but he was now looking very ill. His hands were shaking uncontrollably, even after drinking. He was coughing frequently in a way that sounded consumptive. His usual adornment of scrapes and bruises weren't healing like they used to.

Today he didn't ask for money as he usually did. He wanted to use our telephone. "I want to call my mother." Mervil was morose and very drunk. "She lives in Mason City, Iowa." After getting the number for Elizabeth Gost of Mason City, Iowa, Fred and I let Mervil make the call to his mother. Both of us dreaded the outcome. She had given up on him. Even if she would talk to him. I could just imagine the sequence of conversation: son asks mother for money; mother asks if son has a job; son assures mother that although times are tough, a good job is just around the corner; mother asks if son has quit drinking; son says he has cut back and pleads for more money, say fifty dollars; mother hangs up the phone. My imagination proved accurate this time. We saw Mervil only two more times after the disastrous telephone call. Each time thereafter he came to us for money, and looking sicker, promised more ardently to pay us

Tonight Fred and I are working late. We are having a quick beer while we clean up. An older-model



ometimes when you move to a new city the things that you come to miss most are those little things that never seemed to matter in the first place. Those are the places that you tend to go to only when you need them. Since I moved to America's Finest City last year, I have been trying to build up a repertoire of convenience shops for

those when-the-need-arises

When the heel of my boot broke. I put it off, waiting for the time when a shoe repair shop would make itself available to me. I put it off and put it off. The night that Neil Young played at Golden Hall I was determined to get the heel fixed so that I would impress all those people that I needed to impress. Everyone

who was no one.

Always a day late and a dollar short, I waited until the last minute. I noticed a shoe repair store in the shopping center around the corner rom my house, and in my obvious lack of knowledge of such matters, I assumed that my boot would take only moments to repair. I'd drop it off on my way home that evening and I'd pick it up on my way out These things always seem so simple to one of a less complicated nature

The shopping mall was a recently renovated center with elaborate courtyards of railroad ties and brick As I bounded through these attractive surroundings, however, I was completely transfixed by the red-and-blue neon high-heel shoe

dominating the window in the repair shop. The bright, fluorescent nump was encircled by neon letters stating: Repairs While You Wait." On the glass door, a poster was fading and peeling away, but the words still prophesied, however tattered, Peace on Earth.

I had my plan in mind. I was running through it in my head when I burst through the peace on earth poster, boots in hand. The buxom little woman behind the counter was busy with another customer. I waited patiently, watching every precious minute tick by that had not been alloted for. Finally she turned to me The boots shot out as if of their own volition. I smiled apologetically (People who are consistently late are very good at smiling apologetically. She took the boots and examined them with an expert eye. She felt the heel in her hand and ran her fingers over the soft leather "Shank's broken," she said blandly. "I can

have them for you by tomorrow I stared at her, mortified. "Oh, no," I said simply. "I need them



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The woman smiles as Fred and I

look at each other in astonishment

Her companion, in his fifties, steps forward. "Don's been dry for fifty-

five days now and he's still going

Fred and I are speechless. Over

and over in my brain I can hear Mervil's words, "Someday I'm

gonna pay you back, I promise." Tonight Mervil was truly good for

his word, but even better, good for

Oldsmobile pulls into the lot and an

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270-5350 1764 Garnet Ave., Pacific Plaza Center The construction is over — come see the new stores!

Her black horn-rimmed glasses slid down off the bridge of her nose The woman regarded me skeptically I found myself staring into a pair of dispassionate gray eyes. But there was a lively spark in those gray eyes. I smiled apologetically again. She smiled back. The eyes danced.

"Tonight?"
I nodded humbly, at her mercy. "Okay, honey. We close at six." She indicated the clock on the wall. "Be back here before we lock that

"Okay!" I said as I hurried through the peace on earth poster, over the bricks and railroad ties, checking my watch for time. It was just past five o'clock. I was to be at my friend's house at six-thirty. The concert started at eight. No problem. I returned to the shop at a quarter to six, showered and coiffed, ready

I noticed that she had a ring on I noncea mar see nad a ring on almost every finger — and not just rings. These looked like little mechanical toys. They whirled and circled and moved on their

to pick up the boots and be on my way. As I pushed through the glass door, I looked around the shop for the first time. The physical layout was the same as any normal, run-of-the-mill, nonassuming, run-or-tne-mill, nonassuming, ucked-away, uneventful shoe repair shop. The workroom was in the back, separated from the rest of the shop by a paneled partition. The counter was in front of this partition, and the outer area was decorated for the teache when was in this life. the people who would wait while their shoes were repaired. Against one wall was a rack where

There were coffee tables and ashtrays and pseudo-leather and bamboo chairs of a painful green color. The woman who had accepted my boots lounged in one of these chairs, feet outstretched, her eyes fixed on me. She coughed softly. I smiled at her, and she readily returned the gesture. My eyes moved slowly around the walls of the shop. On the walls and shelves throughout the small shop there were innumerable pictures of the woman's daughter, a legacy to a dancer. There were childhood photos in leotards and tights, tutus and slippers, her young face intent. There young face intent. There were pictures of the adolescent dancer, her body budding in the costumes and posing gracefully for the camera. There was the dancer as a young woman, posed in a bathing suit and a straw hat, smiling sweetly. From there, she looked down at the camera, her body frozen in mid-dance. And there, an arm or a leg extended gracefully, her chiseled profile turned away from the camera's probing eye. In the more

magazines slumped haphazardly

positioned teet.

Another cough called my attention back to the chairs that were set up expectantly in the shop's lobby.

'Doctor says it's bronchitis,' sho offered. I nodded, surveying the rumpled figure that was slouched in the chair. She was wearing a black velveteen sweat suit, Her short black fur boots were stretched lazily out in front of her. The voluptuous chest seemed out of proportion with the

recent photos, the dancer wore the

flowing and elaborate trains swept artistically to one side of her

gala costumes of a Las Vegas showgirl, headdress and plumes,

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rest of her small figure. My eyes wandered back to the numerous pictures on the shelves and walls of the shop. From pink Danskins and black slippers to sequins and feathers, shimmering and glimmering seductively.

"I wanted to go to the mountains." The voice compelled me to look back toward the chairs. I watched the woman as she watched me, smiling, her eyes half open, as if she was straining to keep awake. When she was certain that she had my full attention, however, she slid abruptly out of her chair and began an exaggerated march-in-place step. knees raised high, arms swinging back and forth in time . . . right-left-right-left-right-left. I watched, fascinated, as she explained. "I wanted to go to the mountains, you know, trudge through the snow. . . She stopped her march in midstep and her arms fell to her sides with a slap. She lowered her head and puffed out her lower lip in a pout. 'Doctor says I can't because I'm sick." The pout disappeared quickly and was replaced by a sheepish grin. her eyes sparkling with amusement "I don't just cough," she started softly. "I gag!" And with that, she threw back her head, waved her arms in the air, and laughed

I couldn't help but smile, laughing to myself. "Well," I said without hinking, "you don't want to go to the mountains anyway. Go to

She looked at me, dejected, and sagged back into the chair without even turning around. "I don't want to go to Tahiti," she said, pouting again. "I want to go to the mountains. I haven't had a vacation in ten years. I should at least be able to go where I want to go. It's been ten years since we got away for a couple of weeks. And I have to get

sick now . . . ' She shrugged.

I laughed benevolently, looking back at the shelves, back at the charming dancer whose life was so

I looked at the woman in the the she was oblivious to the seriousness of the situation I was facing, standing in her shop in my stocking feet.

profoundly displayed in pictures around the shop's walls. Among them was a large black-and-white portrait of the girl's father, circa 1950. He smiled out on the shop, a dashing Errol Flynn lookalike. I took a step backward to gain perspective of the room. My eyes traveled over the pictures of the child dancer, over the photographs of the dancing adolescent. Before the glamour. Then, the dancer as a professional, posing for publicity shots, with all the glitter that glamour could muster. Then, the newspaper clippings:
"Local Girl Takes Vegas By
Storm," "Top Vegas Dancer From
San Diego," My gaze continued
around the room and finally came to rest on the slumped figure in the chair. She was coughing.

She put her hand to her massive

chest to stop the cough. In a raspy voice, she said distantly, "All she ever wanted to do was dance." I smiled. "She's very beautiful,"

I said.
The woman frowned and shrugged. "She's not beautiful," she said plainly. "She's got good

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she's not beautiful

I shrugged now and turned back to the pictures.

The sad, raspy voice continued to talk to my back. "She always had problems in school, though," the woman drawled from her lime-green throne. "No one liked her because she was so talented. They all shied away and made fun of her. She came to me. . . " a shrug was used as punctuation "... what could I do?" Another prolonged shrug. "I mean I had things to do. I couldn't help

I nodded sympathetically, my eyes turning to the tousled. slouching figure in the chair. She gave me a pouting glance, and then she smiled meekly, shrugging again Then her eyes grew hard and distant and the smile drifted off her face. Kids can be so mean sometime she said. "They used to make fun of Nikki all the time. They were just jealous." She folded her arms

Again, I nodded, watching her closely. "Your daughter's an artist. Loffered, "People don't understand artists because they seem real different. They have something inside of them that they have to get

She sat up slightly, putting her hands on her knees. Wide-eyed, she nodded adamantly, watching me with earnestness as I offered my consolations. She pointed a bejeweled finger at me. I noticed that she had a ring on almost every finger — and not just rings. These looked like little mechanical toys. They whirled and circled and moved on their settings. I blinked

incredulously at the finger. "She is an artist. They're just jealous." The mazing hand with the rings fell back onto the arm of the imitation leather and bamboo chair with a satisfied thump. I looked at the pictures that surrounded me, in search of my own consolations

'Nikki wasn't strong enough for it all." The woman spoke again, a low busky voice "All those kids making fun of her. She didn't have no friends. It really affected her." The woman shook her head sadly 'She should have been like her of

"You're Italian, aren't you?" I nodded, and she slapped her knee and threw her arms in the air. "I knew it!" she cried.

umped up out of the chair and propped herself in a mock fighter's tance, her fists cocked up, her squat legs bent at the knees. "I was a feisty one. I'll tell you. I had these big boobs." She brought her fists under her breasts and cupped them out toward me. "And I was ready to fight anyone who made a crack at The woman put her fists back up in front of her face, rumbling them around in a threatening way "And I got cracks all the time." Her arms fell to her side and she shrugged, watching me watch her She slipped back into the chair and smiled a deceptively timid smile. shrugging once again. "Nikki was too sensitive. She didn't know how to be mean to people who was mean

There was a pause. I heard the faint sound of a hammer in the back of the shop, behind the paneled

artition with the pictures on the shelf and on the wall. Behind the ounter where I had first given over my boots! I looked at my watch. It was after six. I looked at the woman in the chair, but she was oblivious to the seriousness of the situation I was facing, standing in her shop in my stocking feet. She went to Vegas," the woman

said. There was a certain disdain in her voice now. "I told her not to go. but she's got a strong mind when she wants something. She wanted to dance..... "Her voice trailed off. She shrugged, looking at me, but she didn't notice that my eyes were wide and anxious, searching for some hint from her that I would soon have my boots back. "I told her that Vegas wasn't no place for her." The unkempt gray head shook back and forth slowly. "Kids don't listen." Again, the spectacular finger was pointed accusingly at me. "But I'm a good mommy. I'm a good morniny." She turned that sparkling finger back toward ber massive chest, poking at herself emphatically. "! made her finish high school. I told her that she had to

not ever. " She sat back, beaming with a mother's pride.
"And she did it. She finished high school, even though she hated it. Now she's going back to college And she thanks me for making her

finish or she wouldn't dance ever

I smiled indulgently and I started to speak, reminding my gracious hostess that I had a dinner engagement, and with each chapter of the story she relayed. I was becoming later and later. She just looked at me sadly. "She shouldn't have gone to Vegas, though," she aid, shaking her head, "She's not like that. Everybody thinks that she is but not my Nikki. She's different." The woman stopped for a moment and she glanced at me. making sure that I understood what she was saving, and that I appreciated it for its importance.

Nikki doesn't smoke or drink or any of that. No drugs. Nikki goes to church. She's a good girl, my Nikki She's a good girl.

I made an elaborate gesture looking at my watch, and then I dramatically looked up at her with an exaggerated expression of surprise.
"I completely forgo. . . ."

The woman waved at me.
'Nikki's so trusting, she's so nice. too nice, you know." I nodded helplessly. "She always falls for these guys who are such schmoes, you know. They don't love Nikki. They love who she is on the stage. and they think that they are looking at who she is, but they're not." The eyes were fixed on mine, holding me hypnotized. "My Nikki was the head dancer at the finest hotel in Las Vegas, before the accident with her knee, you know, but she would get off that stage and take off all that make-up - not like the other girls. you know — and she would hate it when all the people would stare at her. She's got that animal magnetism, you know. She's not beautiful, but she's the kind of girl that people look at. She's attractive, you know?"

I nodded absently, checking my watch again. The woman watched me look at my watch and someh took that as her cue. She got out of the chair (my heart skipped a beat, I thought I was going to be only a little bit late), and she walked from one end of the room to the other, from r green chair to the magazine rack (My heart sank.) She turned with a theatrical flare and walked back toward her seat. "She walks into a room," she said as she walked, 'and she'll do this''s she hunched her back and looked at me out of timid, half-opened eyes, her head lowered self-consciously. When she got to her chair, she slinked down into it, drawing in her legs and arms tight around her torso, a sitting fetus

'And Nikki says to me, 'Mommy, why do people look at me? I hate it." She unfolded her legs, stretching them once again out in front of her, then she folded her arms across her chest. "And then when the first bozo comes along who's nice to my Nikki, she falls in love! exasperated. "You should have seen the loser that she brought home for Christmas last year. She wanted to marry this guy!" Those indomitable gray eyes rolled up in their sockets and stared forlornly at the ceiling. 'She thought that this guy loved her But he didn't love her. He told us that his idea was to get Nikki back dancing as soon as possible, after the knee injury, you know, and she

rt them while he went to pilot school, 'cause he wants to be a commercial pilot, and, as if that's not bad enough, then my husband Vince. . . "she inclined her head toward the workroom in the back of toward the workroom in the back of the shoe repair shop "... asks this guy what will happen if he and Nikki get their jobs in different cities, 'cause he'd be based someplace else

or something. And he tells me and Vince. . . "she paused dramatically,

her arms extended, palms down, as if calming an imaginary, irate crowd

Nikki could get her own place if she wanted, and if she wanted to sleep with someone, that's okay." Agair woman froze for dramatic effect. She placed her hands on her knees "Can you believe that?" She shook her head in answer to her own question. "My husband Vince and me, we looked at this guy," she opened her eyes in an overstated expression, "and Vince, my husband, says, 'That's not much of a marriage. And we look at Nikki and she just shrugs, and we know

that this guy is not right."

The clock on the wall held my full attention now as I watched it tick past six-thirty. The woman was watching me intently, as though waiting for me to comment, eyebrows raised expectantly. I was too overwhelmed, at that point, to

When I did not come back with an immediate reply, she smiled at me and winked. "Vinnie, are those boots ready yet?" she called, her head tilted in the direction of yonder workroom. There came a muffled answer, which completely eluded me, and I was sure that she had not been able to understand it either. All the same, she turned to me, her eyes wide in that now familiar exaggerated expression which should have been patented and sold snould have been patented and sold in drug stores, and she said, "He's just finishing up." She smiled at me thoughtfully, and then spoke softly. "You're Italian, aren't you?" I odded, and she slapped her knee and threw her arms in the air. "I knew it!" she cried. "And I bet you got a mommy who's just like me." I

laughed self-consciously, and she smiled at me. "Where is your mommy, honey?"

She lives in Los Angeles. "Oh! That's so far away," the woman said. "You need your mommy close to you. I'll be you mommy here in San Diego. Hey! Vince! Hurry up with those boots We don't want to make this nice girl late for her big date tonight.

I smiled and thanked her, checking my watch again. It was getting toward seven o'clock. I was pacing as patiently as I knew how, looking as relaxed as an anxious person is able to, but the woman did ot seem to notice me now sitting quietly in her chair. The raspy voice drew my attention from the clock on the wall. She coughed, cleared her throat, and said, "You know, my Nikki needs to meet nice people like you when she comes back to San Diego. Where do you meet your friends?"

'I don't know," I said. "I guess I meet them through other people that know. I go to bars sometime, but

that's not where you meet people."
"Yeah," she said slowly, then she
perked up a bit. "Do you have a

"You should take better care of your shoes. Me, I have sixty different pairs of shoes . . .

boyfriend?" she asked.

NESS IS A FAMILY AFFAIR AT...

'No," I said simply. She sank back into her chair.
"Oh," she said. "Well, you do go

out, don't you?"

I thought about it first, trying to discern the motivation for this line of questions that seemed to come out of nowhere. "Yeah," I said slowly, "I

'What do you like to do?'' she asked enthusiastically

"I don't know." I said with a She thought about that for a

moment. "You're going out tonight?" I nodded, watching her closely. "What are you doing? Well, "I said, my eyes looking back at the clock on the wall, "I was

going to meet my friends for dinner ind then go to a concert.

'A show,' she said in a dreamy kind of way. 'That's nice. I bet Nikki would like that.'

I smiled, defenseless, but she didn't see it, and I looked at my watch, but she didn't see that either

There was a harrumph, pronounced and final, that came from the back room. My eyes swung in that direction hopefully, and Vince (I presumed) walked around the corner, my boots in his hand. I ooked at him as though he was the heralding angel who had earlier promised peace on earth. He was

finally going to pay up.

He no longer had that Errol Flynn look, but he had a smiling, trusting face . . . and he was going to give me my boots. I didn't care if they were fixed or not. I was an hour late for dinner and I was going to be lucky to make it to the concert on time. Vince held up the boots just out of my reach and looked at them admiringly. "Are these the same boots that you brought in? These can't be the same boots! They look like brand-new boots to me. Look like new, don't they?" The question was directed at his wife, not at me She beamed at me proudly and nodded.



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I took out my checkbook and filled out the check, smiling gratefully. The woman took my

check and looked at the signature "Look at that," she said in awa You must be an artist, too. Just look at that signature . . . Vince , look at that.

Vince looked at the signature and nodded. He smiled at me paternally and regarded the boot with a small nod of his gray head. "I even polished them . . . no extra charge, he said.

I smiled. "They look great," I

The woman smiled. "You should take better care of your shoes," she said. "Me, I have sixty different pairs of shoes . . . sixty." She nodded seriously, and then smiled But you know, these are my favorites." She held out one of her black-furred feet, balancing on

Vince's arm. "I'll take care of my shoes," I promised, retrieving my boots from Vince's outstretched hand.

'Wait a minute.'' the woman said quickly as I started to move toward the door. "Here. . . " She took out one of the business cards and scrawled a phone number on it

"This is our home phone number," she said. "If you ever need anything, just give us a call. You and Nikki should get together when she comes into town

I nodded vaguely and took the card, glancing at it briefly before I slipped it into the farthest corner of my wallet. I thanked the woman and then I turned and shook Vince's hand, thanking him. Before I left, I turned back to the woman and smiled. "I'm sorry," I said. "I don"

Her face lit up with a charming. ingenuous grin. "Princessa." she

I smiled as I repeated it.

I nodded, of course, and turned, stepping lively through the peace on earth door, leaving Vince and Princessa in their shop. Before the door had closed all the way. I heard Princessa coughing and Vince said something unintelligible, but I couldn't stop to think about it Without looking back, I hurried out to my car.



ne day after playing a little basketball in Balboa Park, I was robbed and kidnaped at knife point. It was funny. Really.

It happened at the tail end of daylight savings time about three years ago. It was dusk, still light out. I was walking to my car parked behind the municipal gym when a husky young man walked up to me smoothly intercepting my path. He was straightforward, something I usually admire in a person I'm

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meeting for the first time

Leaning toward me, he asked in a onspiratorial tone. "You see this knife?" as though he were going to sell it to me.

I smiled. It seemed to be such a silly question. I thought to myself. Who couldn't see that knife?" Although he carried it cradled against his stomach, it seemed to shine like a klieg light, and appeared to be no longer than a sword. My fascination with his knife temporarily blinded me to the possibility of that knife making a rather abrupt alteration in my standard of living, i.e., being alive "Yes," I replied. "I see the

He seemed pleased that we had made so much progress so quickly.
"Good," he said. "Don't do nothin" stupid. You're going to give me a ride home."

Needless to say, this was news to me. I suddenly had the urge to do something stupid. I wanted to run. I wanted to run until I recalled that he'd just told me not to do anything stupid. I felt certain he'd had running in mind. Also feeling certain that he could easily outrun me, I decided to try and talk, rather than walk, my way out of harm's way

Dismissing his demand for a ride as a mere pretense for robbing me, I tried to expedite the transaction 'I'll save you some trouble," I offered. "I haven't got much money, maybe five bucks. You can have it now." I struggled to keep my voice as calm and steady as that of my assailant. His aplomb was appalling as casual as he'd be going around the corner for a newspaper and cigarettes. He ignored my offer

'I need a ride home," he insisted.

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politely but firmly, as though that ere all the explanation necessary. Let's go

I was incredulous. "You mean

It seemed to be such a silly question. I thought to myself Who couldn't see that knife? Although he carried it cradled shine like a klieg light.

you're risking prison just for a ride ome?" Lasked Lam able to spot a ridiculous situation even when my life is being threatened. A college education has given me a highly refined sense for absurdity. I could barely mask the sarcasm in my voice. "Ever heard of the bus?

He looked a little sheepish, almost apologetic. He acknowledged some familiarity with the city's rapid transit system. "Yeah. I heard of the bus. Don't like riding it, though." (I knew friends who didn't like riding the bus downtown, either; they were bothered by youths carrying knives I wondered what his excuse was.) 'Takes too damn long." I had to concede that point.

"I know this ain't the best way to get rides. I keep telling myself that it's a bad thing to do. I promise that this will be my last time. Besides," he scolded, "you can afford to give me a lift. That your car? Nicelooking Porsche."

I took little comfort in his promise to repent after victimizing me. That probably sounds selfish, but I tend to be selfish in life-threatening moment, though, I didn't know whether to laugh or shudder. I felt extremely uneasy having an armed

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thug mistake me for someone with money, particularly one who labeled extorting rides at knife point a "bad

The car in question was, indeed, mine, but it wasn't a Porsche. It was a Karmann Ghia, about a half-step up the prestige ladder from a VW Bug, and about two staircases below a Porsche. After twelve years of abuse, mine was now about two steps below even a humble Beetle The back window was smashed out; the front end was smashed in. The clutch slipped capriciously, and there was some doubt as to the car's original color. It was not a pretty

I quickly apprised him of his oneous identification, hoping the drop in prestige might dampen his desire for a ride, send him off after some other poor sucker, one with a Porsche, perhaps. I had several candidates in mind, had he asked.

He didn't ask. He took the news rather well, I thought. He still liked my car, and he still liked the idea of getting a ride in it. I hastily stepped up my efforts to avoid getting in the car with him and his knife. "Please take my money." I said.

While imploring him to rob me and be done with it, I was struck by the silly notion that, based on appearances, I should have been obbing him, instead of the other way around. My mugger looked

very natty in a well-cut leather jacket, nice-fitting shirt, freshly pressed trousers, and shiny brown loafers. His knife was the only uncoordinated part of his ensemble 1, on the other hand, stood before this fashion plate in ragged T-shirt, torn sneakers, no socks, and the oldest pair of overalls in the county The poor guy was probably embarrassed to be seen with me Probably wouldn't have given me the time of day if he hadn't been robbing me. I shyly pointed out the incongruity of our wardrobes. The rony of it failed to touch him.

Seeing that my shabby car and my even shabbier attire were not enough to send "Mr. G.O." off in search of a more fashionable client, I quickly switched to a new tactic (Demonstrating once again that thinking faster isn't always thinking

I didn't know whether to laugh or shudder. I felt extremely uneasy having an armed thug mistak me for someone with money

better. In my case, it only meant that was coming up with pathetically feeble ploys more rapidly than usual. 'I should warn you that I don't know my way around too well. I'm bound to get lost." I said this hoping the fear of getting lost might discourage him better than the threat of prison. This ploy had worked well

for me in the past at parties, where my reputation as a navigator is notorious. Nobody asks me for a ride home anymore

He somehow managed to keep a stiff upper lip. The chance of getting lost didn't scare him. Nerves of steel, this one. "That's okay, I know how to get there. Let's go already!"

Sensing that the discussion had been protracted about as far as it was going to protract, I reluctantly got into my car and pointed it toward the freeway entrance. Our drive was pleasant enough, given the circumstances. I drove well considering the little practice I'd had driving with a knife at my ribs. (The Driver's Ed. at Point Loma High didn't cover such contingencie when I was there. Perhaps they do now. It should at least be an elective I think.) We made small talk, me thinking all the while, "I'm talking about Bill Walton with a guy who might off me!"

I thought of speeding up to attract the attention of the police the way they used to do it in movies, but figured that my passenger had probably seen the same films Besides, with my clutch slipping, it would have taken a steep grade of several miles for me to build up enough speed to attract anyone attention.

We exchanged first names. I suggested that we exchange phone numbers and addresses so we could stay in touch. He declined the offer. We continued to talk freely of sports and TV. While we talked, I listened carefully for some note of

With a sincerity that still chills me, he said, "Bob, you're a real nice guy. I'll pray for you. Jesus

desperation or despair in his voice. It was too maddening to be robbed so enially. I wanted, needed, to think that he was desperate: the product of a broken home, or starving, or had recently had his library privileges revoked - some sign of discord. He showed none. Instead, he was onsistently friendly and cheerful The word "psychopath" entered my mind. I quickly chased it out, telling myself there are some truths better left unknown.
Finally he told me to stop the car.

We stopped in an area! didn't know very well, just well enough to know that I had no interest in knowing it better. Suddenly sounding very officious, my passenger ordered me to get out of the car. I refused. Looking at the milling gang on the corner, and the burnt-out gas station behind us. I decided I felt safer in the car, even with a knife in my rib Fortunately, my guide didn't push



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"Okay, Bob, I'm going to have to

take your money right here."
Far from disappointing me, I found this to be one of the nicest things anyone had ever said to me. I was happy to part with my money, as it seemed to mean parting with my new-found friend as well. I gratefully handed over my wallet, as though buying my freedom from

He wasn't overloved by the contents of my wallet. Rather, the lack of contents. "Five bucks? That all you got?" he whined "You got to have more. Damn! That won't even buy me dinner.

Trying to keep the sarcasm and the said, "I'm really sorry. I told you before, that's all I have. If you don't want it, leave it for me. It'll buy me bitter after all he'd done for me.

Wait a minute, I do have 45 cents in my pocket. I bought a soda just before we met. If you'd been a little quicker, you could've had that, This seemed to offend him, some

code of honor amongst thieves, I suppose. "No, keep your change, he said, a bit dejectedly, I thought. I felt genuinely sorry that I had brought him all this way only to disappoint him. I probably overdid the sarcasm when I replied, "Gee,

Jenorine my tone of voice, he just said, "You're welcome," as he got out of my car. He made it sound as though he were really doing me a favor. He stood by the car for a ent, then bent and turned toward me. With a sincerity that still chills me, he said, "Bob, you're a real nice guy. I'll pray for you. Jesus

praying for me?"

"Don't bother" was all I could think to say as I watched him run down a dark alleyway.

Driving home, I managed to avoid getting lost. I wondered if the incident qualified as a kidnaping or 'just' a robbery. Being kidnaped struck me as a particularly exotic adventure, one that would make me a good "invite" on the party circuit. I decided against reporting to the police, figuring that I wouldn't be able to identify anything but his knife, anyway. I thought I had gotten off very cheaply. "Besides," I thought out loud, "who needs the police when I have my enemies



stage where I would ask a lot of 'why' 'questions, my mom was pregnant. I was always wondering why she was getting so fat! I really wanted to ask her why she was getting so fat (at the time I didn't know what "pregnant" meant). I didn't want to hurt her, so I just

didn't say anything I thought about it day after day, to try to think up a way so I could tell her she is getting fat without just coming out and saying, "You're

fat." I just couldn't do it. I didn't want to hurt her!

Every day I would look at the funny lump on her stomach. It made me want to tell her to go on a diet but. . . . How could I do it to her? She would be so mad at me and maybe she would put me on restriction, so I thought I should keep it to myself.

For about a week I would look at her lump very strangely and she would look at me as if I were very

About two weeks later I finally had the guts to go up and ask her what the lump was. I thought, How should I do it? Here I go: "Mommy?"

'Yes," she answered. "What is that funny lump on your

She patted her stomach and said, "A bab

I just looked at it for a while and said very calmly, "Oh." I turned around and went to my room.

When I got to my room, I got on my bed and just sat there thinking. A baby? How did it get in there? There were lots of other questions, too!

Well. I had all these very strange thoughts and explanations for how that baby got there. After a while I started to wonder if she was telling the truth or not, but then I decided.

To see if it was true or not. I went "Hi. Daddy."

He looked up from his book and said, "Hi, Shannon, What are you

"I was just wondering, what is that lump on Mommy's tummy?" I 'Well," my dad said, "she has a baby in there

I gave him the same look I gave my mother when she told me about it. "Oh." I said, and then I went to

All those questions went through my head again. I just had to start crying because I was so confused. My parents both came in and my mother asked me what was wrong. I

"Mommy?" 'Yes, Shannon. What's wrong?' she asked, sounding concerned 'Is that really a baby in your

stomach?" I asked her. My dad said, "Of course. We told you it was.'

"I know," I said. "Do you love

My mother looked at her stomach. Of course I do. "Do you really, really love it?" I

asked again. "Of course. Why?" she asked. Then I answered her, "Then why did you swallow it?"



t was a cold, misty morning, more like London than sunny San Diego. I was walking long Broadway on my way to work Thoughts of England and how happy I was to live here now were entertaining me. I was feeling so pleased with how my life was working out that I was not paying

much attention to my surroundings Suddenly a man jumped out of a doorway and grabbed my arm. My first thought was rape, and my second thought - ridiculous as it seems now - was whether I had on clean underwear. He took my hand and placed it on his heart. "Feel my pulse," he said. "I'm normal. They will never make me into one of those things! I disguise myself three times a day. They will never find me. I'm

Then he looked at me, still holding my hand to his heart. "You're human, aren't you? You're not alien? You're normal?" He let go of my hand and placed his hand

'Wait a minute," I said. "I'll show you. I opened my purse and took out my green card. There was my picture with ALIEN stamped

He jumped back and yelled, "My God! Women too!" The last I saw of him he was running up the street



was in the early Fifties. after graduating from high school, when I enrolled at San Diego State College. After passing the entrance examination, I received a notice to go to the college for a complete physical. In those early, innocenyears, I had never had a physical in my entire life.

Nervous and scared, I went to the college on the appointed day. However, undressing with the mob of girls gave me more confidence I wasn't alone. As I stood in the long line and had all the checking and weighing done. I breathed a sigh of relief that the ordeal was about over We were then hustled into the girls rest room, given a paper cup, and told the doctors wanted a urine sample. Having never heard the term, I didn't know what urine was supposed to be. In the small town where I grew up, and in the Fifties. the subject of urine had never come up. I had too much pride to ask anyone, but it looked obvious that urine had something to do with • going to the bathroom.

As a small child, when I had to go to the bathroom it was either number one or number two. Number two was of course the big stuff. I decided the doctors couldn't have bee interested in number one, so I would try for number two. Although I stayed in the bathroom for a long time, there was no hope. I gave up and put the empty cup on the counter

A week after college had started in the fall, I received a card in the mail from the health office requesting another urine sample. They said I could bring one from home. This really made more sense to me. The next morning, I carefully wrapped my "urine" sample in tissue and put it into a brown paper bag. I then carefully wrote my name on the outside of the bag. I left my sample in the health office on a desk and

went to class.

I never heard from the health



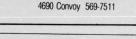


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DUNCAN SHEPHERD

With Never Cev Wolf, Carroll Ballard does not go back on the promise of The Black Stallion. He goes forward on it, if anywhere. The photography may be less anywhere The photography may be less glossily gorgeous, or anyway the terrain is certainly less touristically enticing. But whatever is lost in that area is no loss. It is rather a measure of the obvious rigors of the shoot. And it throws attention onto an area from which too much of the attention namely. Ballard's ability to tell a story and namely, ballard's ability to tell a sory and to tell it, despite the supplemental depen-dence here on voice-over narration, in screen terms. I offer this assessment as a Minnesota refugee who would be happy never to see another snowflake in his life, and who is left cold by all wilderness adventures whatsoever, even when the given wilderness is not the Frozen North. I take the tidbit in the Coming Attractions trailer in which the hero fumbles his matches into a puddle ("Oh, God!") as typical of such tidbit from the final cut (or did I blink?) as

lone and inexperienced biologist sent on The Lupine Project to gather evidence in

support of what turns out to be the deadwrong hypothesis that Canis lupis is to blame for the depletion of the caribou herds in the Arctic — is, as is acknowledged openly at the resolution, short of heroes and villains. It is short, for that matter, of even a resolution, and the unsettling ambiguity in its stead is not yet what one has learned to expect under the Disney insignia. Nonetheless, the steady procession of problems encountered, discoveries made, people met, gives Ballard plenty to work with. There is rarely a dull moment, and never a lax one. What starts out to be as large a digression as the hero taking a pee against a rock turns out to be the vantage from which he sights his first wolf and the departure-point for an exciting peekaboo pursuit through milky mist

Finding the unworn path into an event (no matter how well-worn that may be) is one of the keys to Ballard's method. And perhaps his most dependable gambit, in that line, is the problematic sound that needs only to be identified or located in needs only to be identified or located in order to initiate the next bit of action. The ungodly howls after nightfall, for exam-ple, that alert a man alone on the ice, with only an overturned canoe for shelter, to the pack of fast-closing canines of unknown type and intention. Or the admonitory creaks and groans that tell the hero.

weighted down with parka, backpack, and two rifles, that he is on literal thin ice. (But too late: and the inescapable consequence shows us Ballard's pathfinding abilitie within an event, as we are catapulted from the panicked first-person view under the ice to the view of a puzzled rabbit, watch-ing the undignified spectacle from a distant hilltop.) The list goes on: the opportune scritch-scratch of a mouse inside a hinged wooden eigar box that puts the protagonist onto his most important scientific discov only instructed in the second of the control of the control of wind, and the low seismic rumble that, although insufficient to disturb a node sunbath, announce the arrival of a caribou herd; and the distant thunderclaps of gun-fire that draw attention to a rubber football arcing between two boulders, and to the presence, at each end of those footballdescribed rainbows, of boisterous Amer-ican sportsmen. Sounds, all throughout. are as integral to the depiction of this locale as its sights, and not always as dramat-ically as above. At still other times, they dominate the visuals altogether, as in that

improvisational evening concert for solo bassoon and mixed wolf chorus. The same might almost be said for any scene involving the voice of a nonactor named Samson Jorah, as a bilingual Inuit hunter with a quick one-toothed smile: a

resonant but inflectionless voice of highly hypnotic effect. And it is important to note at some point, for those like me whose here has plenty of company. Besides the biologist, we have his more mystical and monolingual elder, with possible wolf half-mad airplane pilot who does little to the door with a monkey wrench in his hand. And for primary human interest, we have the hero himself, who ideally must inspire in us a lack of confidence without too much. The pleasures of this movie, which include some of the best laughs to be found anywhere in movies that aren't trying for them all the time (which is of course

that is, and the hearing Of all the members of that growing — and according to trend-spotters, due soon

coolness to wilderness adventures stems in part from the difficulties of translating loneliness onto the screen, that the hero ambivalent figure of the limit hunter, who harbors far less romantic and naive notions of the wilderness than the intrepid the best place to look for them), cannot be spoiled in the re-telling. The pleasures are precisely in the telling — in the seeing,

to take an early-adolescent spurt upwards body of post-holocaust science fiction, estament most closely resembles On the Beach, and not just in their mutual discom fort with the science-fiction label. All

others that come readily to mind (Panic in Year Zero, etc.) are of a survivalist bent. and soon settle down to survival-of-the fittest-type action episodes. This one, an On the Beach shifted to inland California, adheres to the path of passivism, which is easy to reconcile with, and carries through to the bitter end, the pacifism underlying it. Although smaller in human scope than its predecessor - the effect of nuclear holocaust on the nuclear family — i widens the scope in another direction. I before the bomb falls, and goes on quite a ways further, after the fallout falls. To have not idealized the central family before the idealized the central family before the fallout falls. fore their lives are thus altered is shrewd, certainly, in a rudimentary way. And the actual moment of alteration seemed to me extremely effective, with normal television and phone service permanently inter-rupted and the movie screen temporarily















but totally solarized. But then, as one who never fails to tingle at any dramatic re-creation of Where Were You When You Heard About Pearl Harbor, I am a pushover for this sort of thing. Immedi-ately thereafter, the movie faces wideopen opportunities, in both the imagina-tive and informative veins, to enact things we know, or ought to know, but have perhaps not fully visualized for ourselves the gaslines, the foodlines, the loss of electricity and of contact with whatever outside world is still out there, the result

But the moviemaker, Lynne Littman, soon abdicates this role, perhaps in eager-

ness to cover her tracks as a former documentarian and to establish herself anew as a fictionist. However that may be, she steers quite determinedly toward wha can be called "touching" moments: a little boy burying his toy animals in the cemetery, an adolescent girl asking her mother what making love is like, etc. The touching (without quotation marks) moment when the wife finally learns the fate of her husband, after a long time of knowing without really accepting, is elegantly con-ceived. But its placement comes too far along in the storyline, I thought, to distil full touchingness. On the other hand, the deaths of the children, one by one, are undoubtedly touching to a degree, but

what is too easily, or not quite honestly, earned. Even before the first child-death, a grade-school production of *The Pied Piper* (not for nothing is this fictional California town called Hamelin), with its apposite theme of the world not yet deserving its children, has rubbed the point in till it chafes. For all its scrupulous avoidance of violence, a storyline so heavily weighted toward slow death and body disposal can be indicted for brutality of another type. Its discreetness in these matters (to the exclusion, even, of possible informativeness on the effects of radiation sickness) softens, but does not radically alter, the strong-arm tactics. And I am not too sure how much

slow-motion home movies to happier times. Nor in the presence among the townspeople of a retarded Japanese boy named Hiroshi. Got that? Hi-ro-shi(-ma). And retarded. You see?

Really only The Right Stuff now stands between me and daylight, the last and largest of the obstacles to pile up while I was occupied with the San Diego Film Festival. Well, next week maybe. The additional pileup while I have been chipping away at that other pile has not been heavy, excepting possibly Star 80, and perseverance might just about catch me up in time to disappear again beneath the Christmas pile Pass the pickax.



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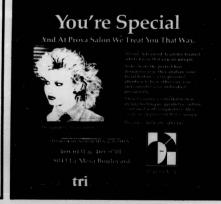


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Although he won three Pulitzer Prizes playwright/novelist Thornton Wilder (1897-1975) has often been pooh-poohed by those in the business of granting ultimate status to writers. Some say he's a major figure, but a consensus would place him around the level of a staff sergeant of American letters. His novels are too reli-American letters. His novels are too reli-gious, in a nonreligious sort of way, it is said. His plays drip with sentimentality and a brand of nutty, neo-Piatonic idealism that, in this day and age, must rank high on the list of endangered intellectual species. Most agree that he was an excellent stylist But, they add quickly, his seemingly warm prose, in fiction and drama, is hardly Cold and Post-Cold War stuff. And his vision.

of human history in The Skin of Our Teeth. of human history in The Skin of Our Teeth; the minutiae of a bucolic era in Our Town), is egregiously harebrained and doesn't speak to an age fastened to grimy old nuts-and-bolts reality. The thing about Wilder's works, however, is that they often make sense only in times of emergency. And this may be his gift. Wilder's message — so simple, so extreme, so obvious — is always there when we need it

most.

This has been quite a year for Thornton Wilder, in San Diego and elsewhere. Someone—namely, Gilbert A. Hartison, has finally written a decent critical blography of the man, titled The Enhanciant: A Life of Thornton Wilder. I say "decent" because the gene riself is a snoze, useful at best as a cure for insomnia. Most critical biographies rately illumine either the author or the work. Harrison does a bit of

both, and in a readable manner. Wilder's two major plays have also been given excellent productions in San Diego. These book end the year, in fact. In January, Jack book end the year, in fact. In January, Jack O'Brien gave us a sweeping, ebullient, and beautifully staged production of *The Skin of Our Teeth* at the Old Globe. This production of Wilder's play — about the ageless Antrobus family and its ability to endure the catastrophes of history - was also shown on national television. The airing, which Harrison praises in his book, helped to enlarge San Diego's spot on the helped to enlarge San Diego's spot on the American theater map. It also preserved this in many ways definitive production on videotape. And right now, as the year draws to a close, the UCSD drama depart-ment is offering a terrific version of Wil-der's Our Town, one that should be taped for posterity as well.

Wilder has said that, in Our Town, he streamed to find 1's walve above all troice.

attempted to find "a value above all price for the smallest events of daily life." To discover it, he invented Grover's Corners, New Hampshire, a small, ordinary, well-New Hampshire, a small, ordinary, well-behaved (except for a drunken choirma-ster) rural town that has produced nobody very remarkable. In effect, the play is a time capsule from nowhere — or, in the mind of the omniscient, universalizing stage manager who narrates it, from everywhere. The first act, devoted to a routine, day in 1901, resembles a county. routine day in 1901, resembles a county routine day in 1901, resembles a county fair exhibit, with the whole town on display. Act two, in 1904, follows the simple courtship and marriage of George Gibbs and Emily Webb. In act three, set in 1913, the fact of death appears, forcing us to look back and reappraise the first two acts—and our own lives—now seen from a point of terministic. While The Total a One of termination. While The Skin of Our Teeth (1942) reaches back for the sum of man's achievements to bolster its audiences for World War II, in *Our Town* (1938) Wilder has located his setting outside of history. His characters grow, love, marry, and die apart from the sweep of larger events. But unlike the sturdy An-trobuses of *The Skin of Our Teeth*, who survive disasters with epic tenacity, the people of Grover's Corners are far less heroic. Instead, they are fragile membranes whose brief lives are concerned with everything but life.

What Wilder is after in Our Town is a

what Wilder is after in Our Town is a return to elemental life, the modest (Wil-der would say miraculous) events all people shaue. His dramatic methods mirror this aim. In an age of coin-purse budgets for the arts, we take bare stages in a theat-

rical production for granted. We have be come accustomed to the Spartan look, and it is easy to forget that Our Town was one of the first plays to denude its stage for artistic rather than economic reasons. For artistic rather than economic reasons. For Wilder, the emphasis — in the theater of his time and in life — was misguidedly on hings, on scenery. These illusory trappings, he felt, have alienated mankind from its fundamental being. Thus, in both the theme and the method of Our Town. the theme and the method of Our Town. Wilder emphasizes disillusionment. His stage is practically empty. There are few "things," other than the occasional handheld prop, and little to look at. But since the stage does not assault the senses with visual distractions, there is much to identify with and to imagine. In effect, Grover's Corners is, just two tables and Grover's Corners is just two tables and some chairs. In this skeletal setting, the place can easily become everywhere. One way of thinking about this play is to

imagine it produced otherwise. Whole hog. Cecil B. DeMille. Instead of its stark hog. Cecil B. DeMille. Instead of its stark simplicity, which gently encourages im-aginative empathy between the characters and the audience, let's imagine it per-formed on a gross, bulky set — store fronts, two houses, lawns and gardens, a busy arreet — all lavishly detailed with realistic touches. And, let's have the town's entire population (364 have the town's entire population (364 have the continues, no excense source). costumes, no expense spared: an Easter parade from Saks Fifth Avenue. Now let's put a real object on stage for every one mentioned in the script. Real string beans, lots of 'em, newspapers flying around, and baseballs. Real heliotrope around, and baseouss. Real neitotrope with its heady fragrance, underpinned by Pleistocene granite and Mesozoic shale. A real rooster, too, and a live horse as Howie Newsome's recalcitrant Bessie. And then let's add the noises, loud and lifelike and out of control. And . . . our stage is getting cluttered. According to *Our Town*, so are

We live in a world, Wilder says without having to say it, in which our experience of time is hectic. We feel it screaming time is hectic. We feel it screaming through us so intensely that we have lost sight of our origins, our heres and nows, our destinations. One of the ironies of Our Town is that from our modern, cliffied perspective, Grover's Corners looks like a sleepy little bondocks at the turn of the century. Its residents experience time at a much slower neet than we do. We seriei: much slower pace than we do. We sprint; they barely seem to walk. And yet, when the deceased Emily Webb is allowed to

day, what she sees is comparative turmoil. It's her twelfth birthday, a memorable — Wilder would say ''priceless'' — event in her life. But her family, and the moment itself, whizzes past her. "I can't go on," she says in shock. "It goes too fast. We don't have time to look at one another." If the ghost of Emily Webb can be borrified by the tempo of life in the Grover's Cor-ners of 1900, I shudder to think how she would react to our high-tech world of fast food, freeways, world wars, and cruise

Given its simplicity and the relevance of its themes, Wilder's pastoral drama looks

ever, the reverse is true, and there are few experiences in theater as dreary as a bad production of Our Town. In most plays, an octor has something to push against — a set, a prop, or a confrontation with a vis ble opponent. Our Town affords no such luxuries. It is practically devoid of conflict (time and death are its villains and also, if the production works, its redeemers), and since it strips away all dramatic illusions, often calling attention to itself as a play in the process, its actors are very alone on stage, pushing against thin air. In the wrong hands, a production of *Our Town*—heartfelt, chipper, and sweet as the

strawberry sodas George and Emily slurp in act two — can get effusively sentimental in record time. The maudlin gulp has been the norm for productions of this play. At UCSD, however, internationally re-nowned director Alan Schneider has staged it with a delicate balance of pathon, irony, humor, and a purity of tone that captures the play's essence in splendid In its overall scope and in its small de-

tails, Schneider's direction is consistently outstanding. To his credit, as one watches the production, it is also unobtrusive, and only afterward does one begin to see the hand of the director shaping the production

clean, inventive blockings (with Wilder's thematic messages always presented stage left, front), a steady, New Hampshire pacing that lulls one out of the Twen-tieth Century, and each scene treated with just the proper tone. Aided by Jill Moon's appealing backdrop of rural implements suspended before a sky-blue scrim, and especially by Richard Riddell's penumbral lighting designs (which often half light the actors, thus suspending them on the mar-gin between sunshine and shadow), chneider has made the large stage of the Mandell Weiss Center an ally. In his hands it can become either vast or intimate, both



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M NOVEMBER 17, 1983

405/

our town and the universe

Schneider employs one directorial touch that does call attention to itself but that, at the same time, is completely in the service of the text. Our Town makes no bo about the fact that it is just a play (its first act seems more like an improvised rehearsal, for that matter). To aid the imag nation of the audience, and to undercut the play's more syrupy moments, Schneider has several assistant stage managers create the sounds of the scene before our eyes. They clink milk bottles, blow train and factory whistles, hit metal rods to gong the passage of time, and — stereophonically, as the horse crosses the stage — they Bessie's dilatory hoofbeats. These re-peated touches do several things. First of all, they're funny. The production is re-freshingly unembarrassed about using such homespun means to fabricate reality. Secondly, these touches pull us out of that reality. They distance us, in Brechtian fashion, from theatrical illusion. And they do something else as well. The devices make it seem as if we are sitting not in a theater but rather in a studio watching a radio broadcast of the play being per-formed, probably around the time that Wilder wrote it. Thus this production op-erates on several temporal levels at once. We are at Grover's Corners. We are in the

present at the Mandell Weiss. And we are also in a pre-TV age, somewhere in be-tween 1901 and now, that seems as primitive to us as the characters of Wilder's play

nust have seemed to its first audiences.

Except for some lapses in timing, Schneider's cast ranges from competent to excellent. Each actor speaks with a credi-ble New Hampshire accent, turning the Weiss Center into "Grovah's Cahnnahs," and their consistently uniform style of presentation is both folksy and precise. All the principals are solid (were they less so, Eric Christmas's delightfu cameo appearance as the absent-minded Professor Willard would steal the show instantly), and several are actors to watch

stage manager — a low-key, savvy humanist — Thomas Glynn is excellent. So is Marceline Hugot as the fussy but caring Mrs. Webb. And Dianna Berry's performance as Emily is particularly nota-ble. Her character moves from dreamyeved innocr e to the pallor of the grave and beyong, and Berry is believable at each phase. Her final scene, in which Emily reacts with horror to the ways life is unlived, has audiences reaching for Kleenexes, with good reason. The mo-ment, and this wonderful production in general, will get to you, if you let them. They did me — both times I saw the play

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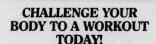
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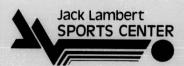
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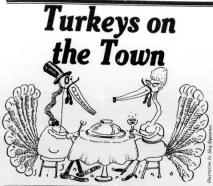
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ELEANOR WIDMER

While Thanksgiving is traditionally a holiday which is spent at home, there has been an increased tendency toward dining out on that day. For those who wish to have out on that day. For those who wish to have Thanksgiving dinner at a restaurant, the following guide may prove useful. Ethnic restaurants have not been included. The hours listed are for Thanksgiving Day only. Children are defined as those under ten years of age. Reservations are a must.

Closed Thanksgiving Day: Belgian Lion, Catch of the Day, Chez Loma, Christian's Danish Inn, Di Canti's, French Gourmet Too, Gustaf Anders, La Chaumine, La Difference, L'Escargot, Papagayo, Taste of Rome.

Open for Thanksgiving:
Café Europa (1733 South Hill, Oceande, 433-5811, 5:00 p.m. to 9:00 p.m.) Regular menu plus special goose dinner. No turkey. Soup or salad, potato dumpi-ings, goose, vegetables. Sixteen dollars. Children's price negotiable. Desserts and appetizers à la carte. Elario's The Summer House Inn (1955

La Jolla Shores Drive, La Jolla, 459-0541, noon to 9:00 p.m.). Traditional turkey din-

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bles, dessert. \$11.95 adults, \$9.75 children. Prime rib, lamb, duck a l'orange, salmon, \$15.95.

dren. Prime rib, tamb, duck a i orange, salmon, \$15.95.

El Bizcocho Room Rancho Bernardo Inn (17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146, 10:30 a.m. to 800 p.m.). Dinner buffet. Complimentary champagne. Turkey, ham, eggs, stuffing, vegetables, six salads, cheeses, fruit, chocolate mousse, pies. \$13.50 adults, \$8.50 children.

S8.50 children.

Frederick's (128 Acacia, Solana
Beach, 755-2432). Please call to
find out what will be offered for Thanksgiving.
Fontainebleau Restaurant Little

rontainerieau Kestaurant Little America Westgate Hotel (1055 Second Avenue, downtown San Diego, 238-1818, 1:00 p.m. to 9:00 p.m.). Full menu plus turkey dinner. Soup, salad, turkey, dress-ing, vegetables, dessert. \$17.95 adults, \$9.95 children.

\$9.95 children.
Greystone Inn (2236 Carmel Valley
Road, Del Mar, 453-7077, 12:30 p.m. to
6:00 p.m. or later by request). Soup or
salad, turkey, sage dressing, three vegetables. zucchini bread, coffee. \$14.95 adults, ten dollars children. Alternate en-

(1500 Orange Avenue, Coronado 435-6611, noon to 8:30 p.m.). Soup or salad, turkey, walnut dressing, potatoes, peas, walnut bread, eggnog pie, mince pie. \$13.95 adults, \$8.95 children. Baked ham, salmon, prime rib, New York steak. \$13.95 to \$18.50.

Horizon Restaurant (1950 North Highway 101, Leucadia, 942-7114, 4:00 p.m. to 10:00 p.m.). Turkey dinner only (no fish). Fresh sautéed mushrooms, squash soup, turkey, rice, sweet potatoes, apples and chestnuts, persimmon torte, gingerbread. \$12.95 adults, \$7.50

Imperial House (505 Kalmia Street, downtown San Diego, 234-3525, 11:00 a.m. to 7:00 p.m.). Fresh fruit appetizer,

a.m. to 7:00 p.m.). Fresh fruit appetites; soup, salad, turkey, dressing, vegetables, pies, and beverage, \$14.95 adults, \$10.95 children. Ham, leg of lamb, swordfish, roast sirloin also \$14.95. Islandia Restaurant Islandia Hyatt Hotel (1441 Quivira Road, Mission Be-ach, 234-3481, 1100 a.m. to 900 p.m.). Buffet dinner. Turkey, dressing, roast beef, salads, vegetables, fruit Complete dessert selection. \$13.95 adults, \$5.95 children.

La Bonne Bouffe (471 Encinitas Boulevard, Encinitas, 436-3081, noon to 8:00 p.m.). Soup, salad, turkey, mashed and sweet potatoes, dressing, relishes. Twelve dollars adults, \$7.50 children.

Scallops, veal cordon bleu also available.

La Maison Du Lac (4509 Adams Avenue, Carlsbad, 434-4131, 6:00 p.m. to

enue. Carlsbad, 434-4131, 6:00 p.m. to 01:00 p.m.). No turkey. Soy, salad, goose or duck, vegetables, choice of sev-eral desserts. Eighteen dollars adults. Price for children negotiable. La Valencia Hotel Mediterranean Room (1132 Prospect Street, La Jolla, 434-0771, noon to 800 p.m. with seating every one and a half bours). Appetiter-bated ham with ratists, or seatloped bles, pumpkin or pecan pie. Fifteen dollars adults. Inquire about price for children. Salmon 516.50, roast tenderloin \$17.50. Maitre D (5221 La Jolla Boulevard, La

Salmon \$16.50, roast tenderloin \$17.50.

Maitre D' (5521 La Jolla Boulevard, La

Jolla, 456-2111, 5:00 p.m. to 9:00 p.m.).

Appetizer, soup, salad, turkey, vege-tables, dressing. Choice of desserts, cof-fee. Eighten dollan ideality. Inquire about price for children.

Mille Fleurs (Pasco Delicias at Avenida Acadias, Rancho Santa Fe, 756-3085,

three seatings: 2:00 p.m., 4:00 p.m. and 7:00 p.m.). Salad, soup, turkey, dressing, vegetables, dessert. Seventeen dollars

adults, twelve dollars children

Mister A's (2250 Fifth Avenue, Hill-crest, 239-1377, 4:00 p.m. to 10:00 p.m.). Regular menu plus turkey special. Soup or salad, turkey, dressing, potatoes, peas, \$9.50. Appetizers and desserts à la carte. Inquire about price for children

Sheppard's Sheraton Harbor Island Hotel (1380 Harbor Island Drive, Harbor Island, 692-2255, noon to 8:00 p.m.). Appetizer (fois gras or smoked salmon), oys-ters or winter soup, salad, turkey, dress-ing, vegetables. Choice of chestnut or pumpkin souffles, chess pie. Adults twenty-six dollars, children \$7.25. Leg of lamb, twenty-seven dollars; preserved goose, \$28.50; salmon, \$29.50; grilled prawns, \$29.75.

Remington's (2010 Jimmy Durante Boulevard, Del Mar, 755-5103, 5:00 p.m. to 11:00 p.m.). Regular menu plus familystyle turkey. For parties of four or more, a whole turkey is brought to the table with corn bread dressing, mashed potatoes, yams, salad. Pumpkin cheesecake for desert. \$22.50 adults, ten dollars child

sert. \$22.50 adults, ten dellars children. Piret's (902 Washington, Hillcrest, 297-2993; La Jolla Village Square, La Jolla, 4455-7955; Lumberyard Shopping Center, Encinitas, 942-5152; 5500 Grossmont Center Drive, La Mesa, 464-4184; restaurants closed Thanksgiving Day). Complete take-out available which mus Complete take-out available which must be picked up the day before Thanksgiving. Thanksgiving specials: Cornish hens goose, turkey, honey-baked ham, duck. Choice of s.uffings: cranberry-orange, wild rice, chestum, fruit and nust. Choice wild rice, the stand, fruit and nust. Choice wild rice, the stand, fruit and nust. Choice pepperson. May be the standard of the standard pro-feels and garlie, squash with leeks and apples. Tarts and pies. Inquire about prices.

prices.

Village Café Village Square II (1524
Encinitas Boulevard, Encinitas,
942-5968, 2:00 p.m. to 9:00 p.m.). Appetizer of smoked pheasant, salad, turkey dressing, vegetables, dessert. Roast sirloin also available. Thirteen dollars adults, four dollars children under eight years of

Vincent Grumel's Cuisine à la Carte (Flower Hill Shopping Mall, 2710 Via de la Valle, Del Mar, 452-8558). Complete dinner available for take-out at fifteen dollars per person. Orders must be picked up the day before Thanksgiving. The dinner includes canapés, salad, turkey, dressing, mashed and sweet potatoes, vegetables, pumpkin pie. The regular take-out menu is also available.

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Playboy Center Unfolds



JONATHAN SAVILLE

J.M. Synge's Playboy of the Western World, which can be seen on the Main-stage of Costa Mesa's South Coast Reper-tory Theater until December 1, is an demands on its director, designers, and — especially — actors. The setting of the play is in rural, backward, northwest Ire-land; the characters are peasant folk, con-cerned with basic matters such as food, drink, and sex; and consequently the appo-site style for a production seems to be naturalism, the style devised precisely as a means of portraying poor, backward, un-enlightened people and their limited lives. The plot, however, in which a feckless young man who claims to have killed a feckless young man who claims to have killed in father is treated as a hero because of the grandeur of his deed, draws heavily frontically on the tradition of connecty, and the actions — various women fighting over the patricidal hero, the return of the father (who in fact has not been killed) and

the devices used to try to keep him out of the way, the terrified efforts of the townsfolk to capture the supposed murderer— often take on the zesty flavor of farce, which demands a style of staging and playing normally at a great distance from naturalism. In addition, *Playboy* is a serious depic-

in addition, Playroo's a serious depic-tion of the problems of growing up and establishing one's identity (Christy Ma-hon's adventures lead him ultimately to assume command over his life, to become an adult), so that within the comedy and against the naturalistic background there must be something like a serious psychological drama, with the hero (at sessed of a true inner life; yet the elements of the absurd and grotesque in his character and behavior must not be lost. And, finally, Synge has devised a rich. allusive, poetic language for his charac-ters, which is equally far removed from that of the naturalistic theater, that of farcical comedy, and that of psychological real ism; it is more like the high rhetorical speech of verse drama — of Shakespeare, for example — and it demands a declamatory delivery that would seem incompatible with all the other things the script requires the actors to do. *Playboy* is unique in its diversity of manner, and is uniquely difficult to produce.

Martin Benson's staging at SCR copes adequately — and sometimes excellently — with many of these diverse demands, but — with many of these diverse demands, but no overall effect remains teasingly un-satisfying: the play's greatness is hinted at but not thoroughly realized. Naturalism is well taken care of by Mark Donnelly's warmly detailed set of the pub where the action takes place, by Barbara Cox's idiomatic costumes, and by the redolent atmosphere of Ireland and peasantry in many of the performances— particularly the minor parts, and particularly in groups. some superbly inventive direction in the farcical scenes (above all in the vigorous farcical scenes (above all in the vigorous climactic section of the last act). But even here there is something wrong, for much of the humor lies in the language, and it is in the area of speech that this production is

expressions fly by without the audience's being able to perceive or react to them (ought there not to be a laugh, for example, when Pegeen — daughter of the pubkeeper

offers as evidence for the town's distinction the fact that someone there was once convicted for maining ewes?). But Synge's language is not merely an instru-ment of humor, it embodies his whole sense of the earthy, juicy abundance of imaginative life among these peasants iso lated from the modern world, the extravagant and colorful habits of mind by which (according to him) they transform the common, the routine, and the biological common, the routine, and the biological and that sense of a luxuriant, pliant, richly expressive language creating the reality of the characters' lives is impaired by some crucial performances that fail to do it

justice.

Some of the actors manage the idiom splendidly — for example, Megan Cole as the sexy and magnanimous Widow Quin, or Richard Doyle in the small role of Philly Cullen, one of the frequenters of the pub. Other performances — such as that of Art Koustik, who plays the hero's irascible father — misfire because the enunciation is not sufficiently distinct for all those lavish words and eccentric expressions to be heard and understood. But the chief problem is in the two central characters the Pegeen of Laurie Walters and the Christy of Jeffrey Combs — and it is not a problem of faulty enunciation but one of an problem of faulty enunciation but one of an inability to speak poetic language as though it arose spontaneously from the processes of thought, as though each timage, each metaphor, each pungent allusion were the character's natural and inevitable way of expressing his or her meaning.

Mr. Combs speaks clearly enough, though a seasmedic tension in his speech.

Mr. Combs speaks clearly enough, hough a spasmolic tension in his speech patterns tends to chop up the lines (the same spasmodic tension — in the body—stands this lively actor in good stead during the scenes of physical actions, which he carries off with great panache). Miss Walters has a loud, piercing voice which gets on one's nerves after a while, but you can certainly hear every vowel and consonant. What you cannot always hear, in either performance, is the thought behind the performance, is the thought behind the phrase, the life behind the language, the shape of the mind and heart that ought to be reflected in the torrent of exuberant sounds. When the two of them are together sounds. When the two of them are together alone on stage — in the exquisitely written wooing scene, for example, with its overtones of religious worship — a strange duliness settles over everything, a static, lifeless quality, which makes the pacing seem extremely slow in spite of the fact

that the dialogue is moving along at a nice clip. It is the pacing of the inner life that is sluggish, because for both these actors the language they speak seems to function as a thick, extraneous incrustation on the flow of thought and feeling, as an impediment to communication rather than as its essen-

Given this problem of communication, it is not surprising that both actors, in spite of what is evidently an intelligent understand-ing of their roles, fail to bring the characters fully alive, to make them seem fully believable. The transformation of Chris-ty's identity, especially, is conveyed by what seems like a series of calculated set

pieces, instead of proceeding by a fluid, organic development from within. If one is seeking inwardness in this production. Megan Cole, in the admittedly easier role of the Widow Quin, once again makes a much more powerful impression than either of the two main characters: she quite overwhelms the stage with her ardent, mysterious, impulsive femininity. Her flawless performance, indeed, is the high point in a production in which strengths and weaknesses are otherwise inextricably

mingled.

SCR's Second Stage is concurrently (through November 27) offering a new play by the young New York playwright,

Harry Kondoleon. It is called Christmas on Mars, and it is another of those serio comic dramas about troubled love rela-tionships in contemporary urban life. The requisite components of such a play, recent theatrical experience teaches us, are a typ ical environment (in this case a New York apartment, meticulously designed by Dwight Richard Odle), a number of parallel or interlocking relationships (Nissim loves Eruno, Bruno loves Audrey, Audrey hates her mother Ingrid, and by act two they are all living together), a great deal of talk about love and loneliness, and a homosexual. The previous plays I have seen on the Second Stage have all been like

this (Goodbye Freddy, April Snow, and Men's Singles), so that in a sense one is witnessing the same play done over and over again with minor variations. The sense of reality is the same, the social ambience is similar, the characters might well be interchangeable, and the attitude toward life and love is so constant that one might imagine that one playwright was the author of all the scripts.

This sort of play is our modern equiva-

lent of the nineteenth-century theater's "well-made play." It is not, of course, well-made in the narrow sense (cleverly contrived plots are avoided), but it shares

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with that older form of drama the quality of being extremely conventional — though the conventions here are different ones (they derive distantly from Chekhov). Since, for better or for worse, the conventions have to be taken for granted, there remain two criteria for differentiating and judging plays of this school: their human truth, and the vitality of their language. In both categories, Christmas on Mars is an admirable example of its genre. The characters ring true, their emotional prob-lems (narcissism, dependence, anger at rejection, longing for love) have widespread relevance, and each of the actors (Linwood

Boomer as the narcissist. Anni Lone as his pregnant girlfriend, Annie Murray as her mother, and Ron Boussom as the manda-tory homosexual) creates a living man or woman whose anxieties, resentments, griefs, and needs absorb our attention as though he or she were a real person. Through these hectically alive characters and what happens to them, Mr. Kondoleon has some wise things to say about selflessness and forgiveness and their power to transform personality: the people and their actions seem to reflect authentic experience, and they are treated by the author (and by the actors) with authentic

What above all distinguishes Christma: on Mars, however, is its language — a language less dense, strange, and poly-chromatic than that of *Playboy of the West*ern World, but no less artful, inventive, and expressive. Mr. Kondoleon's specialty is the comical-hysterical tirade, with its rush of extravagant sarcasms, poignant and absurd reminiscences, rathless analyses of motives and behavior, and fecund inven-tiveness of expression. Even where the relationships and issues are familiar to the point of being hackneyed, this powerfully vital language gives them a freshness and bite that makes them as touching and (sometimes) disturbing as if we had never en-

as adept in the management of this peculiarly energetic language as they are in the creation of character, with Mr. Boussom (the wonderful Mozart in SCR's receni Amadeus) scintillating most of all in his Amadeus) scintillating most by a most hysterical, most loquacious, most sarcastic, and most linguistically creative character. If one had to take an additional half hour of this intensity and excess it might become tiring. But as it is, Christmas on Mars is just long enough to make its points about life, to allow its actors scope for their exceptional talents, and to leave a strong and lasting memory in the minds of the audience.



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etters

(continued from page 4)
reading of the outside menu board
would have saved her the agony of
self-service.

Our manner of operation so
unsettled her that she forgot to

otice that we are presenting ourselves as an alternative to the proliferation of "nasta" restaurants that she decries in her introductory remarks. No mention is made of the fact that only one item on our menu is inspired by Italian cuisine, the common denominator of the majority of "pasta" restaurants. She also failed to note that a large portion our space and conceptual plan is devoted to a wine bar where a variety of couldin vision. variety of quality wines is available by the glass or bottle, along with a selection of unusual beers and ales. These oversights completely miss the point of our opening: to present pasta outside o its most frequently seen milieu, to provide prompt service, to provide for the pleasures of fine wines with

for the penagractives in spreads for the pleasures of fine wines with a meal, and to do it at very affordable prices. We are not trying to compete with other places of the places of th

the ordeal as something to be written up between classes in 300 words or less. One final thought words or less. One final thought: some of those precious 300 words could have been put to better use (or edited out) than describing one of my co-owner's former occupations, a fact totally out of context and irrelevant to the article. As part of a restaurant review, a comment like that was just plain starters. just plain tasteless. Dan Linn, Pasta La Vista

Overstewed Not Pruned

No thanks to John D'Agostino for not reviewing the most vital act to hit town in the second week of November, the Plimsouls C'Reader's Guide to the Music

Scene," November 3).

Here is a band that exemplifies

the best in local (or Southern California) talent, with material that reminds us of a forgotten goal of rock music, the simple fun of

it all.

I would like to thank Mr.

D'Agostino for the ridiculous
picture of Juluku, that lame
overstewed "new wave" isexet
that he did decide to write about.
That photograph served two
purposes in 1) granting me a
much-needed guffaw at the end of
two accomplishments shay, and 2)
Agostino couldn't in four
paragraphs; it said it all. paragraphs: it said it all. Matthew Escajeda La Mesa

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City Lights Semi-Conscious

loading or unloading. City councilman Mike Gotch, whose district includes Clairemont, introduced the new ordinance at the urging of both the Clairemont Town Council and numerous merchants at the Clairemon Square and Clairemont Village square and clairement vine shopping centers. "Several hundred people have complained," said one of Gotch's aides, adding that some of those people were critical of the trucks' appearance, but the greater concern concentrated on alleged hazards created by the trucks obstructing the view of motorists emerging from the

That aide said Gotch is aware that the Clairemont semi owners, barred from their traditional parking spaces, now have a serious problem, given the lack of a truck stop. The aide said he was searching for space to the moving rigs, but a of early this week he hadn't

accommodations.

Moreover, that scramble for space soon promises to become even more competitive. City councilman Uvaldo Martinez's office has been fielding complaints about a concentration of semis in San Ysidro, and recently Martinez responded by suggesting to the city manager's office that the three-hour parking limit for all automotive equipment more than twenty-four feet long be than twenty-four feet long be extended throughout the city limits. The manager's staff is researching the proposal now and is expected to make some recommendation by early next

Door Opened

University of California at Hastings College of Law, the team presented more than a dozen similar concerts, all with acts as the Jefferson Airplane, the Grateful Dead, Mother Earth. Ten Years After, and the Sons of Champlin. The and the Sons of Champun. The biggest of these, held on Mother's Day, 1969, was a massive outdoor rock fest at Balbon Stadium featuring the Grateful Dead, the Quicksilver Messenger Service, Lee Michaels, and Canned Heat. In between acts, fans could equent various booths set up around the stadium field where the concert was held, to see displays set up by local artisans, the Free Clinic, and even the Black Panthers. And whom should the future

mayor hire as security that day? Off-duty cops, perhaps, or sheriff's deputies? Not a chance. He hired the local chapter of the Hell's Angels, in return for a case of Jack Daniels whiskey.

Paul Krueger. Jeannette De Wyze, and Thomas K. Arnold

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Off the Cuff



conflict between the arts and science. I'd like to look at computer music, for one. It will definitely be around a long time. Right now there's a man who rolls dice to determine what goes on in his performances. There are new instruments that use physics to generate all kinds of sounds. You can't define music purely in terms of scientific elements It's something the mind creates. I would like to do a study with the music of a predictable composer and program a computer with the basic structural information to see if it could take the probability of what would happen next and create a comparative piece. I'm a biologist as well, but music and biology don't fit together at all; there are only a few cross



Hopefully I'll be through with med school at that time and be in some research program in the field of medicine. I think women are being more accepted and will be contributing a lot more. At first medicine didn't interest me, I was thinking more alon the lines of computer science took an experimental design class and discovered biology. really like the physical proces involved. I think it would be interesting to study some problematic diseases and be a part of discovering cures — AIDS, cancer, there are a lot of possibilities. You watch people suffering and you feel sorry for them, but you also wonder why they're dying and you want to find out.



I want to be a system analyst. It's a little bit like being a preacher — you're marrying together two things. You match a company's needs with a computer system that will increase productivity. I'd either design a system or creat one from original equipment manufacturers. Keep in mind, computers are just another tool; they're certainly nothing people should personify with an ability to reason. They are in no way competing with the human intellect. The greatest future increase in job demand will essentially be for datawill essentially be for data-entering positions. Truly creative jobs where you're actually implementing code will be limited. There are millions of musicians and writers, but only a few that possess the drive and disciple possess the drive and discipline to be professional. The same



Junior El Cajon

I hope I'll have established my medical career and be in private practice. Currently, I'm very interested in obstetrics and gynecology. I've always been interested in young children and babies and I've always wanted to be a person in control. It seems great to be able to help another human being into the world. I've just read some articles on the relationship of the mother to the baby in the womb suggesting there is greater communication than we were formerly aware of. It just blew me away. I want to be independent and be responsible for my own life, but to me family is also very important. Being successful is not as important to me as having someone to share my success with. I'd like it all to flow



Junior University City

I want to have an established career in engineering by that time. I'm leaning toward petroleum engineering. I might eventually have a family, but first a career. I want to have a horse and my projection is that I would have enough money to support myself and a horse. In the immediate future I'd like to go to Harvey Mudd and get a go to Harvey Mudd and get a general engineering degree. I have the qualifications, but money is a real problem. Right money is a real problem. Right money is a real problem. Right mow there's no way my mom and I can a ford it. I visualize myself living in the Northwest. I like mountains and green and a less compacted life. It's going to be murder in San Diego by then — "Move over, I wanna stretch my leg," that sort of thing. I'm realistic. When the car breaks down, you wait for the repairman to come. wait for the repairman to come Problems always when you overplan. — Lin Jakary

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Section 2

Events, Theater, Music, Film

In Old New York

John Sloan, painter and printmaker, is one of the best-known artists of what was eventually dubbed the Ash Can School. This small group of artists in the early 1900s became a "school" perhaps more because their art was rejected by the powerful National Academy— then the artists. then the arbiter of good taste in the art world in the United the art world in the United States — than through strong philosophical or stylistic ties. They have, rightly or wrongly, been called the first true American school of art, American school of art, although, according to Sloan, this was not their conscious intent; they simply loved the life they saw around them, happened to be Americans, and so drew on common American scenes and themes for their scenes and themes for their work. The San Diego Print Club is currently exhibiting etchings by John Sloan that amply illustrate the spirit of the Ash Can "rebels."

Sloan spent most of his life in New York City (from 1896 until his death in 1951), living in nis death in 1931), living in various apartments in the Greenwich Village and Chelsea sections, and may be best known as a recorder of the daily lives of the people of that time and place. Girls Running is a small work (less than four inches high) work (less than four inches in depicting two young girls, laughing, eyes wide, hair flowing, perhaps playing a ga Despite its size, the plate, through Sloan's strong, energetic line, captures the subjects' exuberance and subjects' exuberance and enjoyment of life and the affection of the artist for his subject. Gift Sidding, a larger work with more room for Sloan to include the city as a backdrop, also demonstrates the vigor of his subjects and the strong modeling of solid forms. Sloan called himself an "incorrigible window watcher," a twpical New York pastime that a twicial New York pastime that a twicial New York pastime that

a typical New York pastime that produced some of his best subjects. All of Sloan's apartment-studios, like most apartments in the city then and now, had a view across roofs and



through the windows of other ents and into the more unguarded aspects of the lives o

observing the city from this vantage point. The Women's

Page, inspired by his view into the furnished rooms behind his (continued on page 4, cot. 5)



Welcome Bach

The concert organ, unlike the piano and harpsichord, has not generally attracted female players of distinction, and therefore it is of particular interest that Gillian Weir, one of the world's foremost organistr of the world's foremost organists and a woman, will be appearing in San Diego this week. Miss Weir, an English musician who records for Argo, teaches at Cambridge, and has contributed articles to Grose's Deciming of Miscia and Musicians, will be the first guest artist to perform on the reconstructed instrument at the First Preslyverian Church, church's organ, suith the downtown. Much of the church's organ, with the exception of the pipes, had been destroyed in the arson-caused fire that devastated the building. A new console has been

has been redone, and the organ has been rededicated; and when Miss Weir initiates the fall Miss Weit initiates the fall season, the church's tradition of offering recitals of organ music by distinguished guest organists will be reborn, after the unfortunate hiatus. The one-hundred-rank organ is, with its hundred-rank organ is, with its 5447 pipes, the largest in San Diego County, and the church itself is of equal grandeur, with seats for 1500 listeners.

Miss Wert's program will offer selections from the two great ages of organ music; the Bartoque, and the Romantic and Modernist period of the

Baroque, and the Romantic and Modernist period of the Nineteenth and Twentieth centuries. No concert of this sort would be complete without something by J.S. Bach, and Miss Weir has chosen to play the Tio Sorata No. 4 in E Mino: This is the most concise of the six such works composed by Buch to perfect the technique

Roast Goose

Everyone remembers some lother Goose rhymes and will feel a certain sentimental teel a certain sentimental nostalgia when the thirty-seventh annual El Cajon Mother Goose parade is held this coming Sunday. But, I ask, how many of the half-million about? They are interested in the bands, the horses, the clowns, and the floats; the clowns, and the Hoats; the giving out of the awards for the best Mother Goose float, the best non-Mother Goose float, and so on; and the results of the Mother Goose Princess contest for Grossmont-district high school girls. Some of them are no doubt aware that the Mother Goose Farade was

the Mother Goose rhymes around which the parade is organized are also "something for the children." And how wrong they are! Go and enjoy yourself at that spectacular three-and-one-half-mile parade t), the largest single-day event in San Diego County. But first listen to what Mother Goose was

isten to what Mother Goose wa really telling us. Scholarly investigation into Mother Goose has produced twenty-two books and over 400 articles in the past decade alone. It has been discovered that beneath the apparently childish surface of the rhymes there are profound meanings, touching or all aspects of humanity's social, psychological, anthropological, and religious life. Consider, for example, Mother Goose's thyme about the old woman who lived in a shoe, and who had so many children she didn't know what to do. A Soviet commentary on this rhyme has noted the shocking conditions of the nonpropertied classes in capitalist society that compel this old woman, for want of that if she did not know what to

Psychological investigations Esychological investigations have uncovered the unconscious meanings of the rhyme about little Miss Muffet, who sat on a tuffet eating her curds and whey, when along came a spider, who sat down beside her, and frightened Miss Muffet away. This is in fact a female fantasy sexual anxiety, typical of five-year-old girls working their wa remain in the infantile stage of



READER'S GUIDE

String Quartet Concert, the Guarneri String Quartet opens UCSD's Chamber Music Series with quartets by Morart, Hinde-mith, and Dvořák, Saturday, November 19, 8 p.m., Mandeville Auditorium, UCSD, 452-2380.

Auditorium, UCSD 452-2880.
American Choral Music, the Palomar Chorale directed by Joe Stanford will feature Habey Stevens's The Ballad of William Syatematics. The Ballad of William Syatematics with a selection of Scott Joplin rags performed by Peter Gach, Saturday, November 19, 8 p. m., and Sunday, November 19, 8 p. m., and Sunday, November 20, 1 p. m., 12 fount College Theodorium College T

Marcos. (44-1136.
"Illuminated Man," musicianvisual artist David Weinstein floor
installation will constitute the musical score to be performed by John
Fonville, flute, and Jim Staley,
trombone, interpreting the score asthey wish, Saturday, November 19,
B p.m., room B210, Mandeville
Center, UCSD. Free. 452-3229.

Guitar Recital, San Franciscan Marc Regnier will perform a classi-cal program in the continuing series sponsored by the Interna-tional Guitar Shoppe. Saturday, November 19, 8 p.m., room 221, Grossmort College Recital Hall, La Mesa. 462-6900.

Contributions to READER
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and time as to to be held, the precede
address of where it is to be held, and a ntact phone number for publication READER EVENTS EDITOR.

Film

Political Film Series sponsored by the Committee for World Democthe Committee for World Democracy continues with Messdor, the story of two hitchhikers who ensured the world of crime, directed by Alain Tanner, and a series of short erotic films, Friday, November 18, 7 p.m., room 2722, Undergraduate Science Building, UCSD, Free.

"The King of the Underwater

Park. 232-5821.

Nautical Flim Festival, films about saling ships — from square riggers around Cape Hom to land saling in the Mojave Dosert — will be shown by the Ancient Mariners Sailing Society. Saturday. November 19, 5 and 8-30 pm., S.E.S. Peruguese Hall, 2818 Addison Street. Shelter Island. 223-364 or 222-1915.

Four Films, the Laughing Man In-structe will show John Muir. High Serra and Daten Horse, Saturday, November 19, and Edgar Carsee and The Mystery of Stoneheng.

Sunday, November 20, 7:30 p.m., each program followed by a video on the teachings of Da Free John, Lieb Amphitheater, 505 Coast Boulevard South, La Jolla, 270-1743 or 275-3496.

"The Unsinkable Sea Otter" and
"Beneath the Frozen World," two
Cousteau films, will be shown
Wednesday, November 23, 1 p.m.,
National Ciry Public Library, 200
East Twelfth Street, National City.
Free. 474-8211.

Children's Films, The Fisherman and His Wife. Happy Ouls, and two other short films will be screened Wednesday, November 23, 3:30 . National City Public Librar p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

Dance

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

South Indian Dance, Alarmel Valli will perform with traditional musical accompaniment, Friday, November 18, 8 p.m., room 113, Music Building, SDSU, 265-4243.

Ballet, Joffrey II. the youth and junior touring company of the Jof-frey company, will perform Friday, November 18, 8 p.m., Mandeville Auditorium, 2/CSD, 452-4559.

Dance Concert, the graduate Dance Concert, the graduate dance company of the SDSU Cho-reographer's Ensemble will present new works by faculty and graduate students, Friday, November 18 and Saturday, November 19, 8 p.m. Studio Theater, Women's Gym. SDSU, 265-6821.

"Freeform Delight," an evening of spontaneous, improvisational dance will be held Saturday,

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Nylon Leotards - Capezio, M. Slevens, and other famous dance brands, tong sleeves, short sleeves, tanks. Regularly \$19:95 - 315.50, Now \$5.99 - \$7.99 - \$7.99

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November 19, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Oce n Beach, 273-2461.

Music

Main Street, El Cajon. 239-9721.
Concerts International continue with traditional and contemporary mass of the British Isles by Dave and Becky Robinson. Jonathan Parker, and Sevee Rose, Thursday, November 17, 7-30 p.m., Mathes Cultural Centre, 247 South Kalmia, Escondido. 741-4691.

Flute Recital, the Piper Street group will perform a varied program of classical music, Friday, November 18, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

Mesa. 697-922.

"Ane Image of Musicke," music from the Baroque to the Middle Ages will be performed on instruments of the period by the Guidonian Hand, Friday, November 18, 8 p.m., Grossmont College Fine Arts Recital, Hall (room 220), 8800 Grossmont College Drive, El Cajon, 465-1700.

"Hansel and Gretel," the local Pacific Chamber Opera opens its season with Humperdinck's opera, Lesley Wright, Vicki Pierce, and Susan Lord in the principal roles, Saturday, November 19 and 26,

Regularly \$12-\$15, Now \$5.99

Danskin Nylon-Lycra

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Pink Satin Capezio

Support Tights.

La Mess. 402-6900.

Organ Concert, English musician Gillian Weir will perform selections from Dupre's Evocation and Ebsen's Sunday Music. Ende Symphonique by Boosi, and works by Bach, Franck, and Listr. Sunday November 20, 7 p.m. (with a manufacture of the position of the public Santon Presbyterian Church, 200 Date Street, downtown, Free, 232-7513.

Guitar Recital, Steven Elster will perform a varied classical program, Sunday, November 20, 7:30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. 222-9477.

Orchestral and Choral Concert, the La Jolla Civic-University Symphony Orchestra and Chorus opens its season with Rachmaninoff's choral symphony The Bells, Shostakovich's Symphony No. 6, and Shchedrin's Mischievous Melodies, Thomas Nee, director, Sunday, November 20 and Monday,

arid Sunday, November 20 and 27, 2:30 p.m., Old Town Opera House, 4040 Twiggs Street, Old Town, 297-6396. South American Folk Music will Town. 277-5590.

Guitar Duo, the Orion Duo's program will include works by Debussy, Ravel. Sor, and others, Saturdae. November 19, 7:30 p.m., St. Elizabeth's Episcopal Church, 2825 Merton Avenue, Linda Vista. 277-5400.

755-425 Band Concert, the Palomar Col-lege Concert Band directed by Fat How will be joined by the San How will be joined by the San that includes Vaughan Williams's English Folk Song Suite, Hand-camth's Synghonic Metamorphous on These by Cair Manta son Ween-These by Cair Manta son Ween-These by Cair Manta son Ween-These by Cair Manta son Ween-Clivanni, Monday, November 21, 8 pm., Palomar College Theater, 1140 Weet Musion Road, San Mar-con, 744 175.

Piano Recital. Thomas Schumacher will include works by Faure, Haydn, Albentt, and others in his program. Monday, November 21, 8 p.m., Camino Theater, USD, Alcala Park. 286-3536 or 281-9783.

Wind Easemble Concert, the San Diego State University Wind En-semble will feature David Ward-Steinman, planist, and Brent Duri-ton in a program that will include Dutton's William's Royal Enrance Music, Chance's Introduction of Concerns of the Concerns of the W.A. Mourat, and others. Sunday, November 20, 2 p. m., Smith Reci-tal Hall, SISCA, 286-6468.

Piano Recital, Robert Ward will perform works by Cage, Schu-mann, and others. Wednesday, November 23, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2317.

Special

"The John Cheney Literary Magazine Show," a multimedia performance by Don and Mark Cheney, Chris Tyndall, Michael Glosson, and others, will be pre-sented Thursday, November 17, 8 p.m., Sush. 82; Eghth Avenue, downtown. 235-8466.

Devintion 1.235-000.

Performance Pieces, "The Reemergence of Octavia" by Paul
Best, "Mother's Rites" by Caru
Stephens, and "Building Pyramids"
by Berne will be presented, with
jim Jahn also performing, Friday,
November 18, 8 p.m., Sushi, 852
Eighth Avenue, downtown.
235-8466.

Pointe Shoes-Nicolini, Pavlowa, Ultimo, Contempora. Small sizes from 12%8 to 2EEE. Regularly \$25.50 - \$27.50, Now 40% Off CERTIFICATES

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TO LOCAL EVENTS

aquariums, Saturday, November 19, 10 a.m., Scripps Aquarium classroom, 8602 La Jolla Shores Drive, La Jolla, Reservations 452-4578.

Book Sale, books, albums, sheet music, and magazines, includin rare and interesting items, will b sold to benefit the La Jolla Library Sold to benefit the La Jolla Library, Saturday, November 19, 10 a.m., La Jolla Recreation Center, 615 Prospect Street, La Jolla, 459-5174.

Gallery Walking Tour of eight downtown galleries will be con-ducted by Spectrum Gallery, Saturday, November 19, 1 p.m., 726 Seventh Avenue, downtown. Reservations 232-9743.

"Mystical Unions," an imaginary chess match in song, text, and image by Los Angeles painter-performer Carole Caroompas, to be presented Saturday, November 19, 8 p.m., Sushi, 827 Eighth Avenue, downtown. 235-8466.

Mother Goose Parade, the thirty-seventh annual event for kids gets under way Sunday, November 20, 1 p.m., Magnolia Avenue from Madison to Main Street, east on Main to Second Street, north on Second to Madison. Free. 444-8712.

Sports

Clippers Basketball, the new, im-proved. 1983 Clippers play Mil-waukee, Thursday, November 17, and Cleveland, Friday, November 7:35 p.m., San Diego Sports Arena. 226-8456.

Car Slalom Competition, this test of driving accuracy and skill will be held Saturday, November 19, 8 a.m., San Diego Stadium parking lot. 421-FAST.

Sockers Soccer, it's the Socks vs. the Golden Bay Earthquakes, Saturday, November 19, 7:30 p.m., San Diego Sports Arena. 280-GOAL.

The Police vs. the Priests, a fund-raising backetball game to benefit the San Diego Organizing Project will feature members of the Catholic clergy against members of the SDPD, Dave Dravecky and Bill Walton as referees, and Larry

Radio/TV

Chargers Football, the Chargers gamely try it again, telecast live from St. Louis, Sunday, November 20, 10 a.m., KCST, Channel 39.

20, 10 a.m., KCST. Channel 39.
President Kenned vis the subject for several documentaries and a drama, John Figural Kennedy and Decksusfuel The Postor Kill President Kennedy, to the brooknact Stimshight Chemothy, and the Mondard Stimshight Chemothy, and the subject of the Channel of Kennedy, and the mass starting Martin Sheen, and Studies, November 20, 8 p.m. (Part 1) and Monday, Nivowenber 21, 9 p.m. (Part 2), KCST, Channel 99; and and Thank Van, Mr. President, arting Wednesday, November 23, 9 p.m. (repeating Sunday). p.m. (repeating Sunday, November 27, 1 p.m.), KPBS, Channel 15.

"The Day After," this ABC Thea

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For additional information, phone the California Ballet Co.

at 560-5676

against the Nuggets will be broad-cast live from Denver, Wednesday, November 23, 6:30 p.m., KFMB, Channel 8.

Macy's Thanksgiving Day Parade, this traditional New York City cel-ebration will be broadcast Thurs-day, November 24, 1 p.m., KCST, Channel 39.

Channel 39.

"Beach Magazine," the November edition will highlight Halloween celebrations from Ocean Beach to La Jolla, to be broadcast Tiesday, November 22, 7 p.m., Cox Cable 24, and Wednesday, November 30, 7-30 p.m., Sourthwest Cable Channel 15.

Lectures

Birds in the Pima Indian Culture, their power and symbolism, will be the subject for Amadeo Rea. curator from the Natural History Museum, Thursday, November 17, p.m., West Hall, Museum of Man, Balboa Park. 239-2001.

"Art and the Law," entertainment, copyright, and trademark law will be discussed by USD law professor Peter Karlen. Thursday, November 17, 7 p.m., Boehm Gal-lery, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150.

744-1190. Poetry Readings, an open poetry reading will be held Thursday, November 17, 2 pm., Multicular Arts Center, 425 Market Sixed, Jouwney, Free, (235-8) Sixed, Jouwney, Free, (235-8) November 20, 3 pm., followed by an open reading, Friends of Jung Center, 335 From Street, Hull-creer, (283-5962), Jonn Levinee, Morday, November 21, 230 pm., followed by Morday, followed by

"The Evolution of Stars," SDSI astronomy professor Ted Daub will be speaking Thursday, November 17, 7:15 p.m., Boehm Lecture Hall, Rouben Fleet Space Theater, Bal-boa Park, Free, 238-1168.

"The Mythical Images of Christ,"

"Negotiations for Peace with Russia" will be addressed by Her-bert York, director of the Institute on Global Conflict and Coopera-tion, Thursday, November 17, 7:30 p.m., International Center Lounge, UCSD. Free.

Balloa Lectures continue with Henry Geldzahler, former Com-missioner of Coltural Affain for the City of New York and Curator of Contemporary and Twentierth Centre Art for the Metropolitan Museum of Art. Thursday, November 17, 730 p.m., Copley Auditorium, San Diege Museum of Art, Balloa Park, 232-7931.

"California Tomorrow" is the topic addressed by the Tribane's Neil Morgan, Thursday, November 17, 8 p.m., Palomar College Library, 1140 West Mission Road, San Marcos. 744-1156 or 745-6505.

"What is Performance Art?" will be answered by Suzanne Lacy, artist-activist, Thursday,

"Arms Control: Where Do We Stand!" Kenneth Adelman, direc-tor of the U.S. Arms Control and Dbarmament Agency, will be the featured speaker at a luncheon meeting of the World Affairs Council, Friday, November 18.

noon, Harbor Terrace Room, Sheraton Harbor Island, 1380 Har-bor Island Drive, Harbor Island, Reservations 231-0111.

Diving at the Great Barrier Reef Diving at the Great Barrier Ree will be discussed in a slide lecture a a meeting of the Sierra Club, Fri day, November 18, 7:30 p.m. Natural History Museum, Balbo, Park, Free, 233-7144.

Southwestern Wildlife, David Southwestern Wildlife, David Binney will present a lecture with slides from the library of Lewis Wayne Walker, frequent con-tributor to National Geographic and other publications, Friday, November 18, 7:30 p.m., Otto Center, Balboa Park, Free. 291-8271.

291-821.

Community Awareness Seminar, representatives from the legal, educational, law enforcement, and health care services will be present at a seminar designed to help the public become involved in solving community problems. Saturday, November 19, 9 a.m., Educational. View Boulevard, Southeast San Diego, 230-2814.

Richard Wagner and his music is the subject for Vere Wolf, Satur-day, November 19, 10 a.m., MiraCosta College Del Mar Cen-ter, Ninth Street and Stratford Court, Del Mar 942-1352.

"Soviet Union Symposium," the final lecture in this series features UCLA political science professor Andrzej Korbonsky speaking on Soviet foreign policy, Saturday, November 19, 7:30 p.m., MiraCosta College Theater, One Barnard Drive, Oceanside, 757-2121 or 755-5155.

"Japan's Trade Surplus and the World Economy" is the subject for economist Masaru Yoshitomi at a lancheon meeting of the World Af-fairs Council, Tuesday, November

Come join in the celebration of Yakitori II's Gen-Pei Bar

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Tuesday, November 22, 5:00-8:00 pm • 99¢ for all Jack Daniels drinks, introducing Lynchburg Lemonade. '82 Charger highlights on wide-screen TV. Many door prizes



2 NOVEMBER 17, 1983

READER'S GUIDE TO LOCAL EVENTS

noon, Tom Ham's Lighthouse,
 Harbor Island Drive, Harbor Island. Reservations 231-0111.

Galleries

Ink Drawings, the detailed work of Anthony D'Attilio examines man Anthony L'Attilio examines man and his actions, on view through January 8, with a reception for the artist Friday, November 18, 5:30, Selton Hall Gallery, Natural His-tory Museum, Balboa Park, 232-3821.

"Cups, Drawings, and Stories," ceramics and drawings by Irvin Tepper, go on display with an artist's reception. Finday, November 18, 7p.m., and will remain on view through December 17, University Gallery, SDSU, 265-4941 or 265-6511.

Paintings by John King go on view with an artist's reception, Friday, November 18, 6 p.m., and remain in the gallery through January 10, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

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

Neo-expressionist Paintings, the work of Los Angeles artists Roger Herman and Carlos Almarae will be on display through November 27, La Jolla Museum of Contempo-rary Art, 700 Prospect Street, La Jolla, 454,3541.

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 Clerm Ketchum, are on display through December 3, The Photography Gallery, 7488 Girard Avenue, La Jolla. 459-1800.

Ceramic Art, the work of Laura Andreson will be displayed through December 3, Gallery Eight, 7464 Girard Avenue, La Jolla. 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, Bullson Park. 239-5262.

"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.

"Chicago Scene," recent small-scale paintings and drawings by Chicago artists and the work of ele-ven Chicago video artists will re-main through December 18,

Watercolors, the work of Pauline Watercolors, the work of Pauline Eaton will be on display through December 31, Friends of Jung Cen-ter, 3525 Front Street, Hillcrest, 291-JUNG.

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

"Tantra: A Cosmic Sign Lan-"Tantra: A Cosmic Sign Lan-guage," paintings, sculpture, and inual textiles representing ancient rantric art of India will be en da-play through mid-February, Mingei Museum, University Towne Centre, 4405 La Jolla Village Drive, University City, 453-5300.

Goose

his more-than-normal number of limbs, and his insatiable sexual appetite (symbolized by a spider's propensity to trap small creatures in his web and then to

on the self-esteem and gende role identification of young females, has proposed an alternative version to strengthen the little girl's ego identity: it depicts little Miss Gorsey sitting on a horsey, and using her rifle to shoot grouse, when along came a spider, who took one look at the little rider, and ran

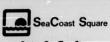
look at the little rider, and ran away in terror into the house. A final example. Historians o myth and ritual have analyzed the arcane symbolism of the enigmatic "A diller, a dollar, a ten o'clock scholar." This "scholar" is in fact the vegetation king, rising from his winter death in spring (equivalent to ten o'clock). Diller and Dollar are the names of two kinds of barley in (respectively) Rumanian and Nauwatt. The laughing dog is the hostile Egyptian god Mut, rejoicing at the dismember of his archenemy Osiris (who "rose so scion" when baked with "scholar" is in fact the "rose so soon" when baked with excess yeast). "The dish ran excess yeast). "The dish ran away with the spoon" has been shown to be a misunderstanding, hrough poor pronunciation of the original (characteristic of the folk transmission of poetry), which must have been "The fish ran away with the moon"—that is, the trickster (known as Fish throughout Australia, the Congo, and the Amazon)

Mother, as a sign of the fecundity of the earth at the time of the sowing of the wheat. Now, when you see the

Now, when you see the Mother Goose Parade this Sunday, November 20, you will look at it with knowledge rather than innocence. The parade will begin at 1:00 p.m. at the corner of Madison and Magnolia in El of Madison and Magnolia in El Cajon; it will go south on Magnolia to Main, east on Main to Second, and north on Second to Madison again. For further information on the parade (not on the secret meaning of Mother Goose), telephone 444-8712.

Old New York

first Chelsea apartment, depicts one of Sloan's typically solidly built, slightly disheveled women, her back to the artist, reading the latest fashion news in the paper, oblivious to the clutter of daily life in her single room: washboard and basin, laundry on a makeshift clothesline, and her small child



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Sanday, Nov. 20 - 2:30 PM

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Daphnis et Chloe

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November 25, 26 & 27

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PAUL CROSSLEY, Pianist

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playing with the family cat. Sloan's approach is direct and unsentimental with, as he said no "social consciousness" intended. Sloan considered himself a humanist and pacifis and for some time worked as the art director for a socialist magazine, one of many appearing in New York at the end of the first decade of the Twentieth Century. He did not however, use his art to make political statements and eventually resigned from the magazine as he received increasing pressure to politicize his art. Sloan saw his tenure at the magazine as a source of income, not an opportunity to sentimentalize his subjects.

The etchings in the San Diego Print Club's show also

include Sloan's impressions of include Stoan's impressions of some well-known places and faces such as McSorley's Ale House, a popular Village bar; Isadora Duncan; and a simple, delicate portrait of Robert Henri, Sloan's one-time mentor and lifetime friend and a fellow and lifetime friend and a fellow instructor at the Art Student's League. The several studies of nudes included in the show predict the unique end of Sloan predict the unique end of Stoans output of etchings. He had approached the technical and artistic problems of metal plate etching as a challenge, and once he felt he could fully express any he feth e could fully express any mood or form with this technique, he abandoned it and returned to painting. He often chose nudes as the subjects chose nudes as the subjects of the country of the coun

work, are from the Kraushaar Gallery in New York, whose founder exhibited Sloan as earli as 1916 and continued to back the artist for decades before there was any popular interest i its work. Sloan's pieces seem particularly comfortable in the small gallery space of the San Diego Print Club, a combination gallery and working studio, which displays working studio, which displays contemporary and historical work in the field of the graphic arts. The Sloan exhibit will continue through December 3, continue through December 3, Tuesday through 5:00 p.m. The gallery is located at 320 G Street, downtown. For more information call 232-4884. — Linda Nevin

Bach

and musicianship of his eldest on, Wilhelm Friedem Their form follows that of the Vivaldian concerto (fast-slow-fast), and the designation "Trio Sonata" means that they are written in strict three-part counterpoint, "for two keyboards and pedal" the score indicates. Far from being mere exercises, these works are of the highest inventiveness and

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inventiveness and expressiveness. As a Bach scholar has remarked, "These Sonatas are for the organist what Chopin's Etudes are for the pianist: the graduate school of his art."

One of the chief organ

One of the chief organ traditions is that of the French Romantic school, which includes such masters as Wislor, Vierne, Duruflé, Dupré—and César Franck. Writing for late nineteenth-century ins franck eschewed showy effects and emphasized the capacity of the organ for embodying the most profound states of

medical and enlarges in the medical me Prophet, it treats the instrumen Profiler, it treats the instrument sometimes as a piano, sometimes as an orchestra, but always with brilliant color and virtuosity. In addition to these major pieces by Bach, Franck, and List, Miss Weir will be offering works by Buxtehude, Dupré, Eben, and

.issi. Gillian Weir's organ recital the First Presbyterian Church. the First Presbytenan Church, 320 Date Street. The concert is free, but an offering will be received. In addition, Miss Weir will conduct a master class on Saturday, November 19, from 9:00 a.m. to 12:00 noon. For further information on the telephone 232-7513.

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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, Information is accurate according to material given us, but it is always. Swaman Science and Sej-Schain. Histornation is accurate according to material giorn as: but it is always wise to phene the theater for any last-minute changes and to inquire about ticket availability. Many theaters ofter discounts to students, serios citizens, and the military, ask at the box office.

ABSURD PERSON SINGULAR This Alan Ayckbourn comedy is "dark" because by the middle of act two it has begun to step outside the province of comedy. The angers,

fears, and desires of the play's six characters are real; they are also far more expansive than the normal range of emotions associated with the genre. The various tones of the play nake it seem as if it were a has always been how to stage it, since each act is quite different in texture and tone. At the Gaslamp Quarter Theotre, aided by a solid cast, director Will Sampson has found a satisfying answer. Simpson has emphasized

realism and districted comp, to comp premails associated with higher premails associated and effort Applications are all to the companies of Applications and the lowester Instead, they create a making ground that, they create a making ground that, they create a making ground that, and the companies of the companies of the piles languaged Applications of a making light languaged Applications of a making piles languaged Applications of the companies of competing One languages (and applications) of competing One languages (and applications) of the miscondisciplinary of the companies of the competing right actual family hadrones are to complete a making the companies of the companies of the companies of the companies of the piles of the companies of the piles of the companies of the piles of the companies of the co

by Heinar Kipphardt Brilliant physicist, American patriot. In 1945, he fathered the atomic bomb; in 1954, he was declared a traitor.

Theater Directory

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3448

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior rligh School 3146 School Lane, Lemon Grove 466-5579, 466-1445

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J. Robert

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director who never stays on the surface for very long — it becomes cornical fantasy about the sexual hopes and fears of the young men and, at the same time (the

Nector directs the production.
Members of the cast are Terry Mullery,
Deborah Brada, Lousie Hudson, Jim
Williams, Henry LeClair, and George J.
Rapp. (Sm.)
Santee Community Theatre, 10025
Los Ranchitos, Lalesside, through
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The blee right Product ceffering it the
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abaselity. With the exception of Alan
D Breath since not and laded freely.
D Breath since not and laded freely
following the second of meant to be realistic, in a titillating sort of way. But staged by Tavis Ross — a

BAREFOOT IN THE PARK
The Santee Community Theatre is
staging the Nel Simon cornecy about
an unilkely pair of newlyweds. Corie
and Paul have just moved into their
first apartment, where the attractions
of their countship may soon give way
to their fundamental differences. Herb

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 231-8025

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 298-8111

NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Santa Fe Road, Solana Beach 481-1055 NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

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

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 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 JUNIOR THEATRE Casa del Prado Theatre, Balbos Park 239-8355

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downtow 232-7378

201-8025

SAN DIEGO STATE UNIVERSITY

Main Stage and Experimental Theate
265-6884

Open-air Amphitheatev
265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fargrounds. Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 565-7300 v216

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL

Mandeville A Hall 452-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 201,4480

8:00 p.m. Matinee Sunday, Novemb 20 at 2:00 p.m. For information call 448:567.3.

448 5973.

The San Degalo Likel: Theorie is staging the Man Ackbourn face about lives and suscends. Their maning is shidoling to half. Dailing the manning is shidoling to half. Dailing to half, Dailing the half their presents alfertings on their freeds. William Dailing their freeds will be the three threeds. William Dailing defined freeds man Sterner Cohert. Through places. Debties lend, Wendy Callann, Coale Extra Links.

The Charles of the C inane, tasteless, and utterly without redeeming social value — more than a decade ago. The production, in Ross's treatment if not in the playwright's, allows us to look back and, if we dare, to lough at ourselves, (Sm.)
Marquis Public Theater, through November 19, Firlay and Saturday at 10:45 p.m.

BRONTO SAURUS and PORCH
The Adams Avenue Theatre Festival
opens its six-play series with two
one-acts. Larlord Wilson's Brusto
Saurus is the character portrail of a
middle-aged woman who sells
antiques and faces growing old alone.
A visiting rephre promises to change
all that. Cast members are Comile

THROUGH DEC. II (+1 88 E+) PERSON SINGULAR BY ALAN AYCKBOURN 13 Wednesday-Saturday at 8:00pm, Sunday afternoons at 3:00pm, Reservations 234-9583 after 1:00pm. Servations 234-9583 : Valet parking available 547 Fourth Avenue

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READER'S GUIDE TO THE THEATER

Collect, Mark Lyon, and Morgan Weis.
Purch, by Jeffley Sweet, is about a
hirty-year-old woman who returns
home after elever years to visit her
here, who about to undergo an
operation he may not live through.
Cast members are Cheri Milleron and
T.C. Davis, Carlos X. Pena directs both
productions. Sam Martin is the
technical director. (Sm.)
Progressive Sape Company, through

Wednesday at 8:00 p.m.

CACTUS FLOWER Offers the See Bear Device Theore collects the Aberbarous control, should be backeled ortified who becomes catalyte. The Festal Device Theore catalyte the See Bear See Bear

115 p.m.
THE CAINE MATTHY COURT
MARTHAI.
THE Caronado Playhouse presents the
Nay countroom diama by Hemman
Wook which he adapted from its
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son that for refevency like openin of
command on the grounds that the
captain was "psychopathic in a crisis."
Thornad J. McCony directs the
archael Marty Burnet, Jim Johnston, Der Perer Taroner, Gall Perer Taroner, Gall Perer Saroner, Gall Perers
Perers McDoughl (Rehad Gillman,
Male Sylvouts, Marty Burnett in the set

designer, and John-Bryan Davis is the costume designer. (Sm.) Coronado Playhouse, through December 17; Thunday through Sunday at 8:00 p.m.

DEATHTRAY
The Scripps Ranch Community
Theater opens to new season with the
Theater opens to new season with the
Theater opens to new season with the
Sicking Bruhl, a successful playwright
in search of new material, and Culford
Anderson, Bruhl's former student. It is
also about the invideus
with the student of the season of the
Mangarite Winclair directs the
production. Perfects of the ceal are
Jerry Mocrebroot. Pad Sorremon.
Sorrhott, Chin Debit and files
Bruhlut, (Sm). O'Debit and files
Bruhlut, (Sm). Email Lucas, Com O'Heir, and Auce Bamhart. (Sm.) Scripps Ranch Community Theater, through November 19, Friday and Saturday at 8:00 p.m.

Naturally of BOD Jam.
DON'T DRINK THE WATER
The Bonta Valley Players offer the
connect, by Wood, Plant, about a
family of American tourists misulation
communic country, Bohard T.
Guerren dieres the production.
Perfection of the case to blant J.
When Fadden, Dan's Clark, Tim.
Fowns, Tim. Cook, Carlos McGall, Plant
Jose Rame is day production
manage. (Print) Josie Kane is stage production manager. (Sm.) Drama Building, Bonita High School, 751 Otay Lakes Road, Bonita, through November 19; Thursday through Saturday at 8:00 p.m. For information call 475-7241 or 479-1289.

ANEVERING OF ONE-ACTS
The Cashing Quantur Theater and the
Daman Department of SDSU Begin
the second year of their joint project to
provide drawn students with theater
experience. Student-directed and
student-performed productions from
the experience and theater at SDSU, the
one-acts for this show are New Ly
Terrence McNally, directed by Mark

Brower, and Door to Door, an original script by SDSU student Steven R. Arnick, directed by Micaela Muro, (Sm.) Gaslamp Quarter Theatre, Monday, Murro, (Str.) Gaslamp Quarter Theatre, Monday, November 21 through Wednesday, November 23 at 8:00 p.m.

ELIXIR OF LOVE The University of San Diego Opera Workshop presents the Italian comic opera buffa, sung in English, by



Donizetti. The staging and direction of the production is by Robert Austin. Members of the cast Include Joseph Carson, Deborah Avarrendia, David Walling, Paul Hoton, and Arme Swanke. (Sm) Carnino Theatre, University of San Desp. Thursday, Powerther 17 and Satuday, November 19 at 050 p.m. Sunday, November 19 at 050 p.m.

THE GOOD PERSON OF SZECHWAN THE (USD Department of Drama presents Bertholl Berchis "parable play." It is set in mythical China, where three ancient gods appear in search one good woman. "She exists, but she must managerade as utilities man in oder to survive. Mehand Gord one pool woman." The control of the man in oder to survive. Mehand Gord of the cast include Manangela Pino.

Hector Correa, Christopher Randolph, Elke Riebeling, Bryant Bradshaw, Corey Hansen, Mona Mansour, F. J. Pratt, Mild Kim, and Phillip C. Curry. Joel Reynolds is the scenic designer. Raymond Naylor the costume Naymond Naylor the costume designer, Suzanne de Montigny and Victor P. Zupanc have composed original music for this production. (Sm.) UCSD Theatre (on Rupertus Way,



November 20: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

FOR DATE OF J. ROBERT OPPER METER OF J. ROBERT OF J. ROBERT

spite of the author's stance. Jacobas (Spenhelmer presents us with a number of conflicting views about the manula of homedisenal peace, or a "level had of traitor"), about moral expenses of the spite of massive buildings blown away like toothgicks, phallic mushroom clouds, and scarred children — appear on the rear wall throughout the anestigation. The effect of these images, when justaposed with the comparatively rational procedures in the countroom, is cumulative. As is actor John interfail pose educes in the constrainment in Malberts spechanisme in Opportunities in all opportunities, Malberts spechanisme in all Opportunities, which is shown all the Opportunities, which is shown all the Opportunities, which is shown all the opportunities of the opportunities of bettern Order to desert the Pops life of the production of desert there audiences at the edge of their three audiences of the edge of their starting, often audiopstation was forted angues in The fails of the Serbel angues in The fails of the Serbel angues in The fails of the Serbel angues in The fails of the produced in 1964, will be also proved to make important contributions to on engagine deviation. (Sm) San Depp Repetitory Theories Said November 22, Thready through Sanally at 8000 pm.

spite of the author's stance. Jacobs's

JESUS CHRIST SUPERSTAR
The Southwestern College Theatre
Department offers the rock musical
by Tim Rice and Andrew Lloyd
Webber, about the last days of Jesu

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

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

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

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

FOX THEATRE 720 B Street downtown

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

EDUCATIONAL CULTURAL COMPLEX THEATER

READER'S GUIDE TO THE THEATER

of Nazareth, culminating in his coscificion. The production is directed by William Virchis, who has set the play in the houre, rather than in ancient Israel. The primary set depicts a smoking, burned-out church, Johi Newhouse is the technical director, Gary Larsen is the lighting designer, and Tima is the costume.

JOURNEY The Lamb's Players Theatre has had The Lamb's Players Theatre has had the courage to present two world premieres this year — both written by members of the company. The undertaking of such risky enterprises is to be applauded, but the results of *Diamey, a* musical written by artistic

FRED WILLARD

BERMAN

This Sunday! PHILLIS DILLER

Sun. Nov. 20, 8pm ¹2 PRICE HOT TIX 4.30-6:30pm prior to performance (subject to availability) Call 239-2255 for info.

NOTE: Due to illness, Martin Mull (Nov. 18) is cancelled. Tickets for his show will be honored for the Fred Willard performance on Nov. 18.

HYATT (ISLANDIA ANTEN

CHARGE-BY-PHONE

CDOORETHEATRE

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hosemen are at its core in the script however, are at its core, in the script and the music that accompanies it. The play is about the midflight "side-trip" of a 747 destined for Cincinnati, James MacKenzie, currently undergoing a midcareer; life crisis, suddenly finds himself in a THE RRAMER
The Bowery Throate's production,
starting and directed by Kirn
McCallum, is of the same high quality
as the group's senter When You
Commit Back, Rad Right?, another—
but considerably better—play better
play better production
has discovered by the production
has discovered by the considerable
has discovered by the conjugate
ladder, and at the same time peculiar
statistic in the desire to make other his efforts to me up the copposite and lack mad after some they peculiarly pe

MAGIC TIME
The Lamplighters Community
The Lamplighters Community
Theorite presents the San Depp
poemier of the "backstage corned,"
by James Shemman. At the end of their
summer season a troupe of actors
prepare to give their last performance
of Hamilet. As this play-before theplay unfolds, the backstage
relationalities begin to mirror the

onslaye ones. Auden Lee Winekur directs he production, Members of the cast include News P Millin, Film Film Simmons, Saud Snyder, Flore A. Fing. Beats Meelt Robert Fordi Chary, Deboush Ne'General, and Bet Laurighghers Community. Theatre, Thursday, Fowenther 17 through Country of the Community Country of the Country of t

MEET ME IN ST. LOUIS on the events that surrounded the 1903 World's Fair. Among the seems of the American and the file son; which was written by Andrew S. Seeming and Kerny Mah. Seeming and Ludwin Seem Cassisting, Cofference Free, Seeming and Ludwin, Seem Cassisting, Cofference Free, Seeming, Cofference Free, Seeming

MERRILY WE ROLL ALONG MERRITY WE ROLL ALONG
The Chatch States international and
University School of Performing and
Visual Arts sees by Stephen
Southern book by George Furth—
about a composer, a writer, and a
fyricist and the ways each handles
success and fallarie in his file. Mark W.
Travis directs the production.
Wentbern of the coal trickel Richard
A Wright, Susan Marakal Lumes
Choon, Challes Sudicist, Messy Goeth. Ginger Finney, Jose Herrera, Maria Ostapiej, Twana Rhodes, John Sovec, and Kathleen Stoutenborough. Kerry Duse is the music director. Roy Mote is the choral director, and Stephan Storer is the set and lighting designer. (Sm.)

designer. (Sm.) Zabie Theater, Friday, through November 22: Thursday, November 17 through Saturday November 21, and Tursday, November 22 at 8:00 p.m. Mattines Sunday, November 20 at 2:30 p.m.

THE MIKADO

Hollace Roman is the musical director. (Sm.) Casa Del Prado Theatre, Balboa Park, through November 27, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m. For information call 1692-0372.

MURDER AT THE VICARAGE The Patic Playhouse offers its version of the murder-mystery by Moie Charles and Barbara Toy, adapted from the novel by Agatha Christie. Michael Pocaro makes his directing debut with this production, Members of his cast are Don Paolucci, Linda

FINAL WEEKI **AND NOW** THERE'S JUST THE THREE OF US "excruciatingly funny . . . " -Chris Schneider La Jolla Light Friday & Saturday

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MYSTICAL UNIONS

ce only the Sushi For one performance only, the Sushi Gallery presents Los Angeles painter/ performer Carole Caroompas. In a dream ribus!. "a mystical clesse match in song, text, and irnage." Caroompas explores the mysteries of mystis, alchemy, magic, and male-female relationships as these are manifested in science, game structure, and humor.

humor. Sushi Gallery. 852 Eighth Avenue, downtown, Saturday, November 19 at 8:00 p.m. For information call 235-8466.

OUR TOWN Reviewed this issue. Mandell Weiss Center for the Performing Arts, (ICSD, through November 20, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

PERFORMANCE ART AT SUSHI

PENFORMANCE ANT AT SUSSIB

The Stadt Gallery presents a program
of three performance artists, for ore
night only half beins The
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Re-Emergence of Cetasta is an inche
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alternative selves"—in deleterated over
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Cords Septems, an Reggedy Ann.
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PS. YOUR CAT IS DEAD
The James Nirkswood play, currently
being staged at the Marquis Public.
Thester, is a gibt cornedy about an
ill-starred New Heart Eve in the iller of a
struagiling actor. Either the lates have
conspired against him or the thirtytwo year-old. Jimmy is merely having
one of Plazes days, in any event, he
clubbered by a Tsiagara of
catastrophes. He apartment has been

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robbed (twice), his novel has been stolen, his girlfriend is leaving him, and his cat has died. To bottorn all of this out, the burglar has returned. What follows is a furnry play about the evolution of a friendship — and mofele more — between the two men. The Menging Public Theater's and the Menging Menging of the Menging Menging of the Menging Menging

6:00 pm.

SON OF LIJY FORTUNE

The Bell Star Players offer the second in a triking of piase about the old wat, written and directed by Bell Campbell opposes and the control of the second of the production second of the production second of the production of the second of the second of the production of the second of the se

The SOUTHWEST CORNER

The Alpha Omega Players begin their thirty-sish season with the comedy-drama, by John Cecil Holm, based on novel by Midderd Walker. The play is set in rural Vermont, where Marcia Elder, the least of her family line. lives alone in her ancestral home. Nearing the end of her lie. Elder seven in her ancestral home. Nearing the end of her lie. Elder seven in

candidates appear. But are they right for Elder? Pat Smith directs the for Elder / Pat Smith directs the production. Cast members are Mary Egan, Gillian Halles, Bill Brinsfield. Lawe Theiss, Mike Lynch, Judy King, and Dick Gaines. The set is designed by Henry A. Swanton, and the by Henry A. Swanton, and the costumes are by Janet Nichols. (Sm.) Alpha Omega Hall, 1531 Tyler Avenue, San Diego, through November 19, Friday and Saturday at 8:00 p.m. For information call 466-1710. TEN LITTLE INDIANS

TPL LITTLE PRIDATS

The Impetal Bush Paper present
the Agatha Christic register Writter. As strange Courtly house on an island off
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share in common — all are accused
of murder. Develop by Los Typer
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A THEATRICAL POT POURRI
The North Country Community
Theodor presents three one-acts.
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Helio A THEATRICAL POT POURRI

THE THREE MUSKETEERS THE THREE MUSIC FLERS
San Diego State University's Theatre
for Young Audiences presents a
dramatic retelling of the novel by
Alexandre Durnas. D'Artagnan and the
Musicteers become embroiled in
Cardinal Richelleu's self conspiracy to
discredit the Queen of France, bottling
to seen ber broote. Michael Heaven. discredit the Queen of France, busting to see the Prince Michael Severy directs the production, Members of the Prince Michael Severy directs the production, Members of the Prince Michael Severy directs the production, Members of the Prince Michael Severy Severy

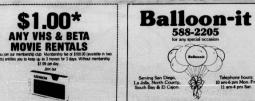
A TOUCH OF WINDSVILLE
For the that show on its 16th season,
Bob Eubanise Productions presents an
evening of music and connedly,
featuring from and Wendy Blass and
The Wingsin Planes, as all adults have
for the Wingsin Planes, as all adults have
for this winds of the state of the state
Clarke, Many Murpty, James Kiely,
Many Wingse, Gloris Smith, Mas Smith,
and Buddy Sedert. The propiams in
part of a drawer device produce, as with
Balloom of the Westgate Head (Smi)
Westgate Head, 105 Second Avenue,
downtown, Suraday, November 20 and
formally November 20, dispute of 6:50
enformation call 420-5637. A TOUCH OF VAUDEVILLE

Information call 425-5637.

MATINER OF ITE PRANCE
The subject of Carodian julyanight,
short Numer's factors, currently height
performed by the Progressive Stage
performed by the Progressive Stage
that Paradic is about five women; in
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the Paradic is about five women; in
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vignettes, bref scores and monologues arranged around themes when the sinks that in the sinks around the state that in the sinks around a some place that the sinks around the sinks are unphassing, checked given around the sinks around the sinks are unphassing, checked given around the sinks around the sinks are unphassing, checked given around the sinks around the sinks are unphassing, checked given the sinks around the sinks a vignettes, brief scenes and

VOIRE A GOOD MAY, CHARLE BROWN
The North Coast Repertory Theatre offers the "Pennats' musical for the holiday seeson in which Stoogyr converts, Lucy Intelligent Strain, and the "Pennats" musical for the holiday seeson in which Stoogyr converts, Lucy Intelligent Strain, and Theatre of the Pennats and sugarin. Regist Jusper directs the production Members of the coad are Seen Medical and Intelligent Strain, and Pennats and Artificial Strain Strain, and Strain Str



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READER'S GUIDE TO THE MUSIC SCENE

Plagostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

When one has listened, as I have over the years, to literally thousands of recordings, one learns to trust first impressions bousants or recovungs, one learns to trust first impressions becomes easier with time and listening experience to detect instincently in a musician, to trace mentally a songwriter's influences and occasionally his outright plagarisms after only when a composer is relying upon stock devices and seductive production values to hoodwink the listening public into an acceptance of his work as something original and inveterate student of music stumbles over another truth— that one cannot always trust first impressions. A case in point in my still-changing opinion of Lened Richle.

is my still-changing opinion of Llonel Richie.
Richie, for those of you who have been adrift on an ice floe for the past few years, currently one of the hottest "properties" in popular music. It would take the paper milled from a small grow of trees to list all of the swands and recognition Richies songwriting has earned him—both during a filteen-year commoders, and more. odores, and more



Even a partial roll call reads like a song publisher's dream: Crammy nominations for "Brick House" and "Easy" in 1977 and "There Times a Lady" in 1978, awards from both the American Music Association and approgram for "Three Times a Lady" in 1979, Grammy nominations in two categories for "Lady" (norded by Kenny Rogers) and American Music Association and People's Choice awards for "Still" in 1980, the association and People's Choice awards for "Still" in 1980, the association and the Notional American Music Association and People's Choice awards for "Still" in 1980, the association and the Notional American Music award from the Notional American Music as a ward from the Notional different Grammy nominati an award from the National

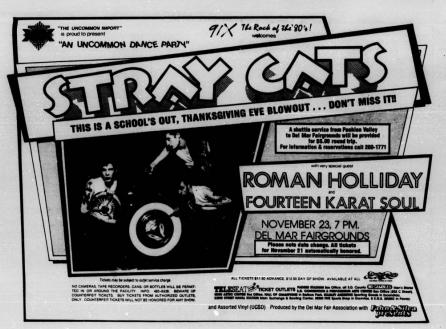
Merchandisers, and an endless list of similar awards for "Endless Low" in 1981 and 1982; and a trophy caseful of awards in 1983 for "Thuly." Obviously, Richie has been doing something right. that wornething "that initially made ne turn away from Richie's music and for years precluded my being able to take it seriously, Calculation has played a prominent role in Richie's success, most of which can be attributed to a cries of justice and the promisers for the richies of the success, most of which can be attributed to a cries of justice and the promisers of the richies of the success, most of which can be attributed to a cries of justice and the promisers of the richies of the success.

palatable, black Barry Manilow. palatable, black Barry Manilow. In recent years, the term "ballad" has been applied indiscriminately to almost any song with a slow tempo, but especially to those songs which deal with the elasted before, comfortable during, and painful after phases of romantic involvement. Virtually all of Richie's ballads — including the Richie's ballads — including the hits "Easy," "Three Times a Lady," "Still," "Lady," "Endless Love," "My Love," and "Truly" — have dealt with the middle

celebrating the status quo of a solid relationship, Richie's love songs are at variance with those of most balladeers who are either trying to get the feeling either trying to get the feeling again or woodering what to do after the love is gone. Keenly aware of the shifting demographics of the record-buying public (the settled, "over-thirty" crowd now constitutes a lange percentage thereof) and of the always reliable market of moon-eyed adolescent girls whose newly awakened romantic yearnings are at full throttle, Richie has shaped his songs of idealized shaped his songs of idealized love with such precision and forethought that they can't mis pushing millions of buttons at

pushing millions of buttons at once.

If, thematically speaking, Richie's ballads seem cut from the same bolt of fabric, they are equally alike in their musicality. Most of them open with a semiclassical. Chopinesque piano introduction of the type the control of the period of the control of the period of the





THE CHRISTMAS SOUL EXPLOSION





Atlantic Starr · Jeffrey Osborne Thursday, December 15 7:30 p.m. San Diego Sports Arena

Tickets at Arena Box Office, Mad Jack's, First World Travel, 32nd St. Naval Station, Aztec Center & all Arena ticket outlets. Select seats may not be available for sale.

Call 224-4176 for info.

MOCES CONCERTS KIFM98 PROUDLY

An Evening with

Windham Live

featuring

Alex De Grassi O Liz Story Shadowfax · Michael Hedges

Sunday, November 27 9:00 pm Mandeville Auditorium (UCSD)

Tickets on sale now at UCSD Box Office & all Ticketron outlet: Call 452-4090 for more info.

MICHAEL FRANKS

Plus
Raiph Towner/John Abercrombie

Sunday, December 18 2 shows-7:30 and 10:30

THE RODEO

8980 VIIIa La Jolla Dr. Tickets on sale now at the Rodeo and all Ticketron outlets. Call 457-5590 for more info.

MORC BOOKERTS

hearing the first chords of a new Richie love song, have been seized by an uncontrollable urge to visit the nearest record store. As for me, by the release of the third or fourth Richie of the third or fourth Riche ballad I had vowed that when next I heard the sound of a tinkly piano intro on my car radio, I would without hesitation steer headlong into hesitation steer readiong into the nearest telephone pole. That resolve was weakened not at all by hearing Richie state, in interview after interview, that

he eschewed poetics in his lyric he eschewed poetics in his lyric-writing, preferring to couch the most basic of human emotions in the simplest possible terms in order to touch the "average person" (more calculation). Pop critics have been known to critics have been known to re-enact entire scenes from *The Lost Weekend* after frequent exposure to such utterances. In 1980 little things started

me on my way to a re-evaluation of my opinion of Richie, First, I learned that he had not originally set out to become ballad writer to the

masses. As a member of the Commodores, Richie had been only one of several in the group who contributed to that band's repertoire of homegrown material. But the other songwriters in the group were producing mostly funk tunes. producing mostly funk tunes, and at some point Richie realized that one sure way to get his songs on Commodores albums was to write ballads, each of which would serve as an album's obligatory "slow tune."

I regarded this admission with musement and suddenly

noble than marketing savvy in Richie's choice of subject matter began looking more like the sincere expression of his personal contentment and

bliss.

Last, and most importantly, I noticed that when Richie strayed from the love ballad form, he showed a more sophisticated sense of harmony and chordal movement. "Heroes," a song from the 1980 Commodores album of the Commodores album of the same name, was both a

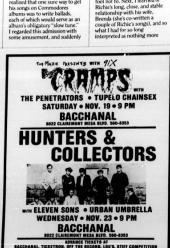




ENTERTAINMEN Mira Costa College Gym

TANTRUM LA's finest female act 1-5 to 78 to College Blvd. exit.

Tickets \$6.00 advance at Mira Costa College Student Center, \$6.50 advance at Inner World Records 211 N. Hill in Oceanside Katmandu Trading Co. 3076 Carisbad Blvd., Carisbad \$7.50 day of show—doors open at 8.00.



I saw Richie's genesis as a

less a product of cold

calculation than one of calculation fran one of pragmatism. It made sense, too, that once these tunes clicked with a number of people, Richie would capitalize on their acceptance. He'd have been a fool not to. Next, I learned of

balladeer in a more human light



Louie Louie. (Let's go to Roberto's) Think I'm a homo

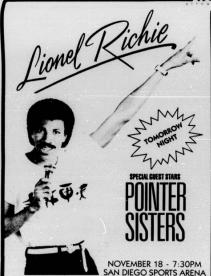
Shut up. D-E-L-O-REAN

David Bradley

MONTEREY

Every Thurs.-Sat.







SATURDAY - JANUARY 21 7:30 &10:30PM SAN DIEGO CIVIC THEATRE

TICKETS PURCHASED FOR THE SEPTEMBER 30 S.D.S.U. MUST BE EXCHANGED AT THE CIVIC THEATER BOX OFFICE BEFORE JANUARY 7

sympathetic and a chilling tribute not only to those who excel in crises but to the latent heroism in the Everyman. The song exhibited Richie's most imaginative use of tempo. texture, and dynamics to that point in his career, but it was only the beginning of a new direction for him. Since the Heroes album, Richie has concentrated more on the type of up-tempo tunes that he had written before emerging as the Commodores' designated crooner. With the two solo

albums he's produced, 1982's Lionel Richie and the new Can't Slow Down, Richie has moved into the elite company of Luthe Vandross, Al Jarreau, Michael yandross, Al Jarreau, Michael Jackson, and Stevie Wonder by applying a now well-developed feel for structure and melody to the basic elements of danceable the basic elements of danceable pop/soul, exemplified on such cuts as "You Are" and "All Night Long (All Night)." And while I still can't warm to his ballads, I no longer question Richie's talents or artistic integrity. As proven by the material Richie

has produced over the last couple of years, the man is couple of years, the man is, indeed, genuinely gifted and deserving of acclaim. He'll be in concert Friday night at the Sports Arena on a bill with the up-and-down Pointer Sisters.

up-and-down Pointer Sisters.
In other concerts this week, fiddler Richard Greene returns with his band to the Old Time Cafe, tonight, Thursday; while the tandern of Al Stewart and Dave Mason are spotlighted at the Bacchanal; and Joey Harris and the Societars Comments of the Comments of and the Speedsters, Four Eyes and John Scott share the stage

of the Belly Up Tavern. Pianist George Winston will perform at the California Theatre on Friday; while former Weather Report bassist Jaco Pastorius and his hand Word of Mouth and his band, word of Mouth, are at the Bac chanal for two shows, Burning Sensations and the Trowsers are at SDSU's Backdoor; and the New Presidents, the Penetrators, and the Kamikaze Klones are at

Saturday's shows include
Third World and Hiroshima at
the Fox Theatre; the Cramps at

the Bacchanal; and Red Zone and Joey Harris and the Speedsters at the Spirit. Tania Maria, a fine Brazilian jazz pianist who has been highly praised by none other than Leonard Feather, will perform at the Rodeo on Tuesday; and an unusually crowded Wednesday unusually crowded Wednesday schedule brings the Stray Cats, Roman Holliday, and Fourteen Karat Soul to the Del Mar Fairgrounds; Blue Oyster Cult, Rainbow, and Dolden to the Sports Arena; and Hunters and Collectors to the Bacchanal.



Ricky & the Jets

4287 Mission Blvd. Pacific Beach, California 270-7522







LOVERBOY



RESERVED BEAT TICKETS GO ON SALE THIS SATURDAY NOV 19 AT ALL MAD JACKS SOUND CENTERS SALE FIRST WORLD TRAVEL CENTERS STHE ARENA TICKET OFFICE & ALL USUAL DUTLETS

FROM THE BEAVER & 101 KGB-FM

CONCERTS

Al Stewart and Dave Mason: Bacchanal, torught, Thursday, 7:30 and 10:30 p.m., 8022 Clairemont

Joey Harris and the Speedster

Lionel Richie and the Pointer

Jaco Pastorius and Word of Mouth: Bacchanal, Friday, November 18, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022 or 560-8353.

Burning Sensations and Trowsers: SDSU's Backdoor, Friday, November 18, 9 p.m. 265-6947 or 254-6562

The Cramps: Bacchanal, Saturday, November 19, 9 p.m., 8022 Chiremont Mesa Boulevard.

Red Zone and Joey Harris and the

Tania Maria: Rodeo Tuesday November 22, call for time, La Jolia Village Drive and Villa La Jolia Drive, La Jolia, 457-5590.

Stray Cata, 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 fine, 8022 Clairemont Mesa Boulevard, 560-8022 or 560-8353.

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

Alphonso Johnson: Bacchanal, Saturday, November 26, 9 p.m., 8022 Clairemont Mesa Boulevard.

Stanley Turrentine: Bacchanal, Monday, November 28, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8022 or 560-8053.

Nazareth: Rodeo, Tuesday, November 29, 9 p.m., La Jolla Village Drive and Villa La Jolla

Joey Harris and the Speedsters, Four Eyes, and John Scott: Helly Up Tavern, Wednesday, Novembe 30, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Gregg Allman Band: Rodeo.

Tonight, Thursday, 9:00 pm

CHARLES

McPHERSON

QUARTET

Vinner of the Down Beat critics' poll Admission \$5.00

Tickets available at Ticketron or call The Distillery.

755-6733

Wednesday, November 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457,5590 or 483,6339.

Roy Buchanan: Bacchanal, Thursday, December 1, 9 p.m., 8022 Claremont Mesa Boulevard, Kearm Mesa, 560-8022 or 560-8353.

Sex Gang Children: Baychanal, Friday, December 2, 9 p.m., 8022 Claremont Mesa Boulevard, Kearny Mesa, 560-8022 or 560-8353,

Leon Russell: Bacchanal, Sunday, December 4, 9 p.m., 8022

Lords of the New Church:

CLUBS

North County

Barr-X Ranch House, 119 Fast

Belly Up Tavern, 143 South Cedro Average Sidara Reach 483 Seeps

140 S. Sierra Avenue, Solana Beach, 755-6733





KGB-FM



NOVEMBER 23 - 8PM SAN DIEGO SPORTS ARENA

TICKETS \$1175 & 10.75

AVAILABLE AT THE ARENA BOX OFFICE MAD JACKS, FRST WORLD TRAVEL, SECOND SOLE, 39rd ST NAVAL STATION, SODU ATTO, CENTER BOX OFFICE AND ALL ARENA TICKET OUTLETS, SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE CALL 324-417-6 FOR INFORMATION.

Freeform Productions

Charles McPherson Quartet

With an L.A. all star group featuring: Tom Ranier—Keyboards John Heard—Bass



Charles McPherson has toured and recorded with Jazz Greats such as: Dizzie Gillespie, Art Farmer, Charlie Mingus, and Lionel Hampton.

Tonight Thursday, Nov. 17, 1983 9:00 pm

The Distillery

Tickets available at Ticketron or call The Distillery at 755-6733



Saturday Two Band Weekend

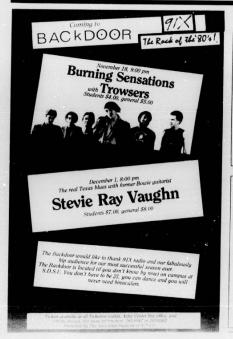
Two-hour Happy Hour Friday & Saturday, 7:00 pm-9:00 pm

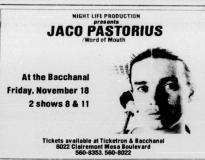
NETWORK

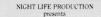
Monday Night Football Jets vs Saints 25€ beer

Tuesday Spectra Thanksglving Eve Special REFLECTORS

50° well drinks until 9 pm every night



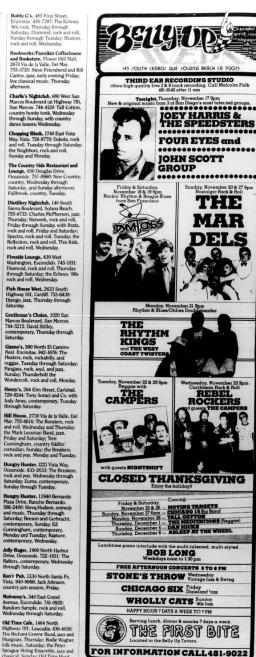






Tickets available at Ticketron & Bacchanal 8022 Clairemont Mesa Boulevard 560-8353, 560-8022





Bookworks/Pannikin Coffeeh

Fish House West, 2633 South Highway 101, Cardiff. 753-6438; Django, jazz, Thursday through Saturday

Gentleman's Choice, 1020 San

Marcos Boulevard, San Marcos. 744-5215: David Stilley, contemporary, Thursday through Saturday.

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

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Steve Hudson, comedy and music, Thursday through Saturday; Beeson and Gerbracht, contemporary, Sunday; Ed Cunningham, contenses and

Cunningham, contemporary, Monday and Tuesday; Rapture contemporary, Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: The Rafters, contemporary, Wednesday through Saturday.

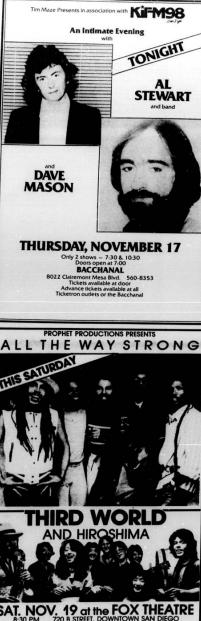
Ken'r Pub, 1330 North Santa Fe, Vista. 940-9068: Jack Johnson, country jam session, Friday.

Mulvaney's, 340 East Grand Nenue, Escondido. 741-0935: Random Sample, rock and roll.

ednesday through Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: The Richard Greene Band, jazz and bluegrass. Thursday: Bodie Wagner, folk music. Saturday: the Peter Sprague String Ensemble, jazz and classical. Sunday: Old Time Hoot









M's Club

276-4653 945 Carnet P.B.

Tonight, Thursday through Saturday, November 19



Thursday—Ladies' Night

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

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

Sunday, November 20 through Tuesday, November 22



Giant 13 oz. drafts - 75¢ Tequila Monday Wednesday

\$1.25

\$1.25 Wednesday, November 23 through

\$1.25



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

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

Pancho's, 1309 Camino Del Mar Pancho's, 1309 Camino Del Mar. 481-0414: The Rhythm Kings, rock and rhythm and blues, Thursday through Saturday; the James Harman Band with the Five Careless Lovers, blues jam, Sunday afternoon; dance to recorded music, Sunday through Wednesday.

Pea Soun Andersen's, 890 Paloma ort Road, Carlsbad, 438-0880 Flyte, contemporary, Wednesday through Saturday.

Pegasus, 1108 First Street, Encinitas. 753-1770: Tambu Latin Jazz Ensemble, Latin jazz, Tuesday

Pizza Chalet, 918 South Santa Fe.

Pomerada Club, 12237 Pomerado Road, Poway, 748-1135; Telegraph Canyon, country, Wednesday through Saturday, country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: Third Degree, contemporary, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues.

Ralph and Eddie's, 390 Grand 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 contemporary, Tuesday through Saturday, Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611, 277-2146: Downstairs Lounge: Debi Pace, Marino, and York, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday, Dining Room: Peter Robberecht, contemporary, Monday through Saturday.

Red Eye Saloon, 1448 South Mission Road, Fallbrook, 728-9956: Stagecoach, country, Friday and Saturday.

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

Roxy, 517 East First Street, Encinitas. 436-5001: The Pete Encinitas. 4.36-3001: The Peter Sprague Trio, jazz, Friday and Saturday; Dance of the Universe Orchestra with Peter Sprague, jazz, Sunday brunch.

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

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Contemporary music with Kent Horner, Thursday, Jonathan Lee, Friday, David Boelke, Saturday; Sue Jo Mitchell, Sunday, Michael Clark, Tuesday Cine Seni, Westbeache Luesday: Gina Serio, Wednesda Live classical and contemporar music, lunch time, seven days.

The Skipper's Club, 125 West Grand Avenue, Escondido, The Balzi Band, rock and roll, Thursday through Saturday.

Stage Coach Inn. 1865 Vista Way, Vista. 724-9090: Stampede, country, Wednesday through Saturday.

Tequila Flats, 3296 Mission Avenue Oceanside. 757-7757: The Illegals, rock and roll, Thursday through Sunday; Dakota, rock and roll. Monday; Free Will, rock and roll.

6205 El Cajon Blvd. 1 1/2 Bl. East of College 287-7332

21 YEARS & UP. MUST HAVE PROPER I.D.

\$2 OFF ICED TEAS **ALL NIGHT**



ICED TEA WEEKEND

FROM 6:00-7:00 PM

FROM 7:00-8:00 PM \$2.00 FROM 8:00-9:00 PM \$2.75 FROM 9:00 PM-1:30 AM



17 & UP HARD ROCK **SHOWCASE**

MUST BE 21 YEARS

& UP

THE ENTERTAINERS

e-screen TVs for Monday Night Football NO COVER CHARGE

Tuesday, November 22

KGB-FM 101 SHOW FREE ADMISSION HURRICANES

THANKSGIVING PARTY

WHEELS



Tuesday and Wednesday

The Turkey Inn., 716 Main Street.

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

The Western Frontier, 422 West Mission, San Marcos. Red Shark, rock and roll, Friday and Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640 Parkway, Escondido. 43-8840: Destiny, rock and roll, Thursday through Saturday; Illusion, rock and roll, Sunday and Monday; Planet, rock and roll, Tuesday and

Winners Circle Resort, 550 Via de la Valle, Del Mar. 755-6666. Rick Michel, contemporary variety and vocal impersonations, Tuesday through Saturday

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Paul and athy, contemporary dance music uesday 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: 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, Plano Bar: Bob Duquesne, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: The Rebecca Drake Revue with Robb Huff, Tuesday.

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

The Coaster Saloon, 744 Ventura Place, Mission Beach, 488-4438: The Beat Brothers, contemporary, country, and Beatles music, Friday

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Jesse Davis, pop and jazz, Thursday through Sunday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Taxi, rock and roll, Thursday through Saturday, Serjn, rock and roll, Friday happy hour; Four Eyes, rock and roll, Sunday and Monday; Automatics, rock and roll, Tuesday and Wednesday.

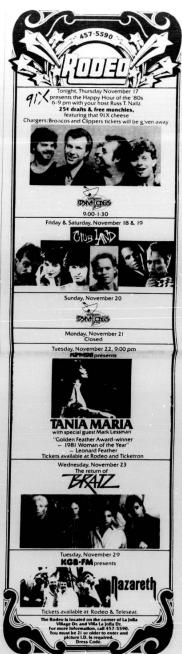
Hilton Hotel, Cargo Bar, 1775 East Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through

Avenue, Coronado, 133-6611: Elements, contemporary, Tuesday through Saturday, Mr. Lucky, contemporary and standards. Thursday through Monday.

Hotel La Jolla, Aimee's, 812 Fay Avenue, La Jolla. Jon Sandoval, urban contemporary and oldies, Tuesday.

Islandia Hotel, 1441 Quivira Road. Mission Bay, 224-3541: The Art

Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock and Beatles music, Tuesday through



La Avenida, 1301 Change Avenue, Coronado, 435-6262. The Cheatham Quartet, sare, Friday and Saturdio.

Le Chalet, 5040 Nonport Avenue, Ocean Beach, 222 Stor. The Hurricanes, rock and blues, Thursday and Friday Smoothes Wilson and the Hurricanes, blues and rhythm and blues. Saturday, Victim, rock and roll, Sunday and Monday, Yikes, rock and roll, Tuesday and Wednesday.

M's Club, 945 Garnet Avenue. Pacific Beach, 483-7737

McPs, 1107 Orange Avenue, Coronado, 435-5280; Lurry Rathburn, contemporary, Frussky; L.A., contemporary, Friday and Saturday, the Beat Brothers, country, contemporary, and Beatles music, Sunday, George

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

Muhaney's, 4230 Mission Boulevard, Pacific Beach, 483-73836 Men That Don't Work, rockin country blues, Wednesday, Tommy Rocker, rock and roll, Thursday through Saturday.

Mustang Club/Rocking Horse Salous, 5595 Sports Arena Boulevard, Loma Portal; 223-5596: Mustang Club-Jerry Baze and a Touch of Country, country, Tucsday through Staturday Rocking Horse Saloon: Dance to recorded rock and noll with DJ Billy St. John, Wednesday through Saturday.

Old Pacific Beach Cafe, 4287

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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: Light classical music, Sunday beach, 272-8990:

Wednesday

Avenue, Clairemont, 279-2300: Byrd and McDonald, comedy and music, Tuesday through Saturday, Double Dose, music and fun from the 60s to the 80s, Sunday and Monday. Vacation Village Hotel, Bay Lounge. Vacation Isle, Mission Bay, 274-4630; Shine It On, contemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635; The London Brothers, rock and roll, Thursday through Saturday Gold Coast Lounge, Town and

Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Piano Bar: Jack Poliack, Tuesday through Saturday; Sharon Skidgi Sunday and Monday.

Hajji Baba, 104 Mission Valley

Center West, Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and enterfainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek musi Sunday.

Holiday Inn/Mission Valley Cricket 5 5 Hotel Circle South, Mission Vaitey, 291-5720: Fortune contemporary, Thursday through Saturday, Chain Reaction, contemporary, Tuesday and Wednesday.

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

Kearny Mesa Bowl, 7585

Lehr's Greenhouse, 2828 Camino del Ro South, Mission Valley, 299-2828: Ipso Facto, rock and roll, Tuesday through Saturday, with Dirk Debonaire, rock and roll, Friday and Saturday, Toys, rock and roll, Sunday and Monday.

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,

The Moonglow, 4615 Clairement The Moonglow, 4415 Clairement Drive, Clairemont, 273-1022; Justice, top 40, Tuesday through Saturday, five country music, Sunday and Monday, call club for information.

Mulvaney's Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277.7937; Cowjazz, jazz and country, Friday and Saturday.

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

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

Pal Joey's, 5147 Waring Boad, Allied Gardens, 286-7873, Fro Brigham's Preservation Bond, 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: Jimmy Nixon and Downhome,



Carl Simmons & Southern Comfort Tuesday - Saturday beginning at 9 p.m.

Weeknight Happy Hour 4 - 9 p.m. Munchies 4 - 7 p.m. Ladies' Nite Wednesday \$1 Margaritas Free Dance Lessons Tues - Thurs.. 7 - 9 p.m.

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





Tuesday THE HEATERS



DANCING 380 N. El Camino Real • 942-1676



Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Ron Bolton Band, rock and roll, Wednesday through

Saturday: Clubland, rock and roll Sunday through Tuesday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Flyweil, rock and roll. Tuesday through Saturday

Bunhury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday.

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

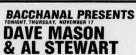
Crystal's Frat House, 5404 Balboa











JACO PASTORIUS/WORD OF MOUTH

SATURDAY, NOVEMBER 19

EXMINES

WITH THE PENETRATORS AND TUPELO CHAIN SEX

SUNDAY, NOVEMBER 20

NO COVER - ALTERNATIVE DANCE MUSIC FROM PUNK TO FUNK

WEDNESDAY, NOVEMBER 23
HUNTERS AND
COLLECTORS ONE SHOW 9 PM UPCOMING SHOWS

NOVEMBER 26-TIERRA W/SPECIAL GUEST BYRON BLUE · NOVEMBER 28-STANLEY TURRENTINE

. NOVEMBER 30-SEX GANG CHILDREN - DECEMBER 1-ROY BUCHANAN

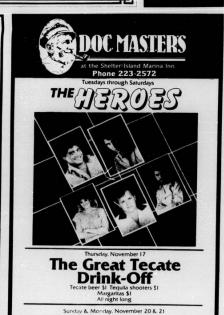
. DECEMBER 4-LEON RUSSELL

DECEMBER 8—JOHN KAY AND STEPPENWOLF
DECEMBER 9—LORDS OF THE NEW CHURCH . DECEMBER 14-KENNY RANKIN

· DECEMBER 23-SPECIMEN-CHRISTMAS PARTY ADVANCE TICKETS AVAILABLE AT BACCHANAL & ALL TICKETRON OUTLETS

8022 Clairement Mesa Blvd.

Information-560-8022, 560-8353 Closed Monday



Barker & Orr



Moving Targets

LADIES' NIGHT— All well & selected beer & wine \$1.25 NO COVER CHARGE

KAMIKAZES & ORANGE CRUSHES \$1.25 NO COVER CHARGE

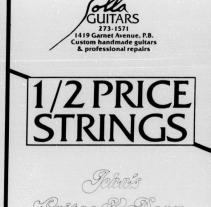
Friday & Saturday HAPPY HOURS 7-9 pm

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

Tuesday-Sunday NIGHTLY SPECIALS \$7.95 (complete dinner)

MAGNOLIA MULVANEY'S

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



226-3297

1800 Rosecrans St., Pt. Loma

country. Thursday through

Smuggier's Inn. 402 Fashion Valley, Fashion Valley East, 291-7170: Charlie Morse, stemporary. Thursday through the '80s. Friday and

Spirit, 1130 Buenos Avenue, Bay Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Heavy Metal night with Snakebite, Prowler, and Conquest, Thursday; the Penetrators, rock and roll, the New Presidents, rock and roll, Luna, rock and roll, Priday; Red Zone, rock and roll, Josey Harris and the Speedsters, rock and roll, Army of Love, rock and roll, Army of Love, rock and roll, Startayay; Love, rock and roll, Saturday; "Peanut Butter and Blues Jam" Night, Tuesday; Laws of Motion rock and roll. Shelf Life, rock and roll, plus guests. Wednesday

Sports Inn, 5520 Kearny Villa Road, Kearny Mesa. 278-5332: The Garry D Pop and Oldies Show, pop and oldies, early evening Wednesday

Springfield Wagon Works, 5255 Kearrny Villa Road, Kearrny Mesa. 565-2272: Jo Treanor, piano bar.

The Stadium Club, 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286; Billy Thomas and the Ambush Gang,

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

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

Crossroads, 345 Market Stree Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263; Steer Crazy, country, Tuesday through Saturday, live downtown, 233-7856: The Big City Jazz and Blues Band, jazz and blues, Wednesday through country music, Sunday and Monday, call club for information.

Drive, Harbor Island. 297-1673: Eddie Preston, contemporary. Wednesday through Saturday.

Boat House, 2040 Harbor Island

Drive, Harbor Island, 291-8010; Oh!

Ridge, cornedy and music, Tuesday through Saturday; Robb Huff,

ontemporary, Sunday and Monday

Cafe del Rey Moro, 1549 El Prado,

Vernon, piano and guitar variety. Tuesday through Saturday evenings

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Full Circle, contemporary variety, Friday and Saturday.

Balboa Park. 234-8511: Dale

and Sunday afternoon.

Drive, Shelter Island. 233-2572: Heroes, rock and roll, Tuesday San Diego South through Saturday; live Monday, call club for information. Barnacle Bill's, 1880 Harbor Island

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

Drowsy Muggie's, 31st and University, North Park. 298-8584: Rocket to Stardom Talent Night. Thursday; the Dancing Bears, folk music, Friday; Tom and Judy Carlstrom, folk music, Saturday Caristrom, folk music, Saturday, Peggy Watson and Rick Erlien, folk and blues, Sunday, Old Time Hoot Night, Monday, Siamsa Gael Ceili Band, traditional Celtic music, Tuesday, bluegrass jamboree, Wednesday, Early Evening Shows: Dancing Bears, folk, Tuesday; Lynn Hall, Latin American harp, Saturday.

The Escape Cocktail Lounge, 421 University Avenue, Hillcrest. 295-8282: Marcia Griffith, pop music, Wednesday and Thursday; Barbara Casler, pop and standards, Friday and Saturday; Ann Denning,

piano bar, Sunday through Tuesday.

Fat City/China Camp, 2137 Pacific Sandoval, urban contemporary and Saturday with the Jon Sandoval Ensemble, Friday and Saturday

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

Hotel San Diego, 339 West Hotel San Diego, 339 West 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

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

"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066: The Invaders,



REGGAE DANCE Lovers Dubbers Rockers

SCRATCH DANCE Music of the '80s

Crossroads International Club Corner 4th & Market Gaslamp Quarter • 233-7856



Village West **Open Jam Again!**

Friday & Saturday November 18 & 19 6:30 pm to closing Musicians welcome Free admission

536 Fifth Ave.





LIVE ENTERTAINMENT

MAR DELS AT **CRYSTAL T'S**

Dance to the great sounds of the Oldies

The MAR DELS' 50's revival appearing exclusively November 22, 23, 29, 30 and December 1, 6, 7, 8, 13, 14 and 15.

Mondays: Large Screen Mon-day Night Football - Comedian Rick Rockwell

Tuesdays: Looking For Mr. Good Bod - Gals choose guys from the audience based upon personality, dancing ability and appearance. Cash Prices. Emporium

> In front of the Town and Country Hotel 500 Hotel Circle North. Mission Valley 294-9010



contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-43 Drive, Seaport Village. 233-4300: Barker and Orr, comedy and music, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Michael Rhodes, contemporary, Tuesday Llama, classical guitar, Wednesday David Randell, classical guitar Thursday: Doug Hewett, folk and originals, Friday; Lex and Rachei

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: The

DM2 Analog Delay

CE3 Stereo Chorus

CS2 Compressor

BF2 Flanger SD1 Super Overdrive

DS1 Distortion

GE7 Equalizer

PHR1 Phaser

OC2 Octaver

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

5055

EFFECTS SALE!

AES

578-6660

ESCONDIDOS

EAST Ages 17 and up **Bill Coviello Presents**

> Thursday, November 17 MCA recording artists The Weirz

with Michael Damian

Video Madness

Prockin Stavie W.

Fall Shootout Video Showdown Admission 52.99. Bring a student I.D. & get \$1.00 off

Wednesday 7:00 pm

by Sue with Rockin' Stevie W. &. Ty Alexand Keep your Stray Cats ticket stub and get to off admission at the door.

All concerts minimum age 16 Mission & Metcalf, Escondido, 741-9393 8:30 pm until 1:35 am every night.

Rockin' Aerobics

DISTILLERY

Hurricanes, rock and blues, Wednesday, King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

Morgan Restaurant, 515 Fifth Avenue, downtown. 232-3352: The Joel Krebs Trio, jazz, Friday and

\$199 \$99

140

109 55

130

120

150

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

Thursday through Saturday; live rock and roll, Sunday and Tuesday, call club for information; Ella Ruth Piggee, jazz and blues, Monday Ricky and the Jets, vintage rock,

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest 299-1911: The Sam and John Show, show tunes and comedy, Friday and Saturday.

Our Place, 2424 Fifth Avenue. Hillcrest, 232-1773: Bobby Gordon Dixieland Band, Dixieland, Friday and Saturday

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz, early evening Thursday through Saturday (downstairs).

Patrick's II, 428 F Street, downtown. 233-3077: The Sy Rainey Trio, jozz, Wednesday, Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, '50s and '60s light rock for dynain, such as such process. for dancing, early evening Friday

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday. Lon Bell and Friends, jazz, early evening Thursday, Lori Bell and Shep Meyers, jazz, early evening Sunday. evening Sunday

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

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

Salerno's, 3102 University Avenue, East San Diego, 280-6163: Anna Bjarnson, Charles Curtis, Herman Salerno, and Michiko Bishop, opera highlights, Neapolitan songs, pop and show tunes, early evening Friday and Saturday.

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 hours.

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

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

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest. 295-2181: David Heikkila. piano bar, Thursday through Saturday.

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

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Crash Kaliber, rock and roll, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Men That Don't Work, rockin' country blues, Friday; Ira Cobb, Dixieland,

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

East County

Danny Lopez, contemporary, Thursday through Saturday.

Cajon. 442-9271: Lix, rock and roll, Tuesday through Saturday. Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Risqué, contemporary, Tuesday through Saturday.

The Roondocks Restaurant, 8320

Parkway Drive, La Mesa. 465-3660 Live entertainment, call club for information. Brannen's Place, 7973 Mission Gorge Road, Santee. 562-1934: Lonestar, country, Friday and Baxter's, 1025 Fletcher Parkwi

Rull and Rear, 690 North Second

Bull and Bear, 990 North Second Street, El Cajon. 440-5757: Delene, contemporary, Monday; Steve Mouzas and Finest Action, contemporary and oldies, Tuesday



DANCING

Nine nightly!
LE HAPPY HOUR 5-7 PM MON.-SAT.



Thursday, Friday & Saturday, November 17, 18 & 19

Back by popular demand Saturday, November 19 L.A. blues recording artist



1 -

AND THE HURRICANES \$3 at the door



Sunday & Monday, November 20 & 21

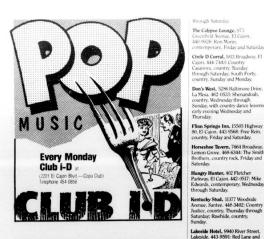


yikes

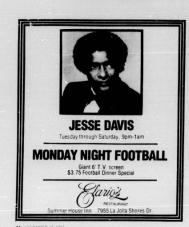
Tuesday & Wednesday, November 22 & 23

7-FOOT WIDE-SCREEN T.V. SUNDAY BRUNCH 10:30 AM-2:00 PM Omelettes & bloody marys-\$2.50 MONDAY FOOTBALL SPECIAL Spaghetti 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









inday, with country dance lessons

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288: Ronnie Lee and the Trademarks, country, Friday and Saturday.

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. 448-8550: Moving Targets, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Wednesday.

Dynasoar, vintage and contemporary rock, Tuesday

Nite Owl East, 667 North Mollison 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. Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove, 463-6977; Tommy Stark, family musical ment, sing-alongs, seven

Retha, Friday and Saturday

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

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

Park Place, 1280 Fletcher Parkway El Cajon, 448-4111: Circles, rock and roll, Thursday through

Sunday and Monday: Prophet, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464; True

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

Silver Spur, 7941 Mission Gorge

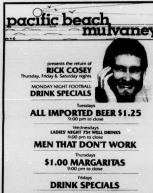
Thursdays

Friday

Saturdays

Spirit, contemporary, Tuesday through Saturday.

through Saturday.

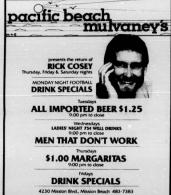




ALL DRINKS \$1.00 900-10:00



SHOCK





country music, call club for information.

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

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

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

South Bay

Baloots at the Beach, 717 Seacoast Orive, Imperial Beach, 575-0889: Ginger and the Sharks, Friday and

Bull 'N Stick, 608 Palm Avenue imperial Beach. 429-5330: Franzaction, rock and roll, Thursday through Saturday; the Bitz Brothers, rock and roll,

OUR PLAC

Friday & Saturday, 9 pm-1 am

BOBBY GORDON

DIXIELAND QUARTET

Thursday, November 17, 9 pm-1 am
DONNIE FINNELL

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1151: The Savery Brothers, country Tuesday through Saturday: Ducktail Revue, '50s rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue. Imperial Beach, 429-1161: Bandit, rock and roll, Thursday through Saturday: live rock and roll, Sunday and Monday, call club for information; Bogart, rock and roll, Tuesday and Wednesday.

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

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953: Double Dose, music and fun from the '50s to the '80s, Thursday; Delene, contemporary, 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 Pina. 420-4628: Louie and Frita, 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 Saturday.

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

Oasis Bar, 1121 Third Street Chula Vista, 426-2977; Whisker River, country, Thursday through

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony Irvine, 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 Royal Vista Inn, 632 E Street. Chuia vista, 426-2500; Nick Montana, contemporary variety, Friday and Saturday, Mike Sanders, contemporary variety, Sunday through Thursday.

Silver Sand, 995 Palm Avenue. Imperial Beach. 424-8414: The Rebels, country rock and Latin, Friday and Saturday.

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

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

Wild Turkey, 5080 Bonita Road. wild lurkey, 5080 Bonita Road, Bonita, 267-2550: The Reflectors, rock and roll, Friday and Saturday: U.S. Male, rock and roll, Sunday and Monday; Bandit, rock and roll, Tuesday and Wednesday. **PERFORMERS**

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

Rock & Roll

The Johnny Almond Rhythm Revue: Poway Mine Co. Army of Love: Spirit Automatics: Haleyon The Balzi Band: Skipper's Club Bandit: Dance Machine, Wild

The Beat Brothers: McP's, Coaster

The Blitz Brothers: Beach Club. Bogart: Donce Machine
The Ron Bolton Band: Windrose
Bratz: Distillery Nightclub
The Breakers: Hungry

ROCKS

MULVANEY'S





Hanter Oceanside, Hill House Circles: Park Place Clubland: Windresc Conquest: Spirit Crash Kaliber: Trojan Horse

Diamond: Park Place, Fireside

Dirk Debonaire: Lebrs
Greenhouse, Ms Club
Ducktail Resue: Shevaton Harbor
Island, Country Burnykin
Dynasoar: Manus Mink
The Echoes: Bobby Gs, Fireside
Lournee

Luna: Spirit The Mar Dels: Belly Up Tavern Men That Don't Work: Mulvaney's/Pacific Beach, Tuba

Four Eyes: Belly Up Tavern, Haleyon, Wild Turkey Free Will: Toyada Flats Ginger and the Sharks: Baloots at the Beach Man's Moving Targets: Magnolia Mulvaney's Network: Distillery Nightclub The New Presidents: Spirit Nightfire: Arthony's Harborside Nightflight: M's Club Joey Harris and the Speedsters: Oozo: Old Pacific Beach Cafe Belly Up Tarem, Spirit The Heaters: Gizmo's

Planet: Whiskey Flats Prophet: Park Place The Hurricanes: La Chalet. The Illegals: Tournia Flats Random Sample Incognito Rockers: Ralph and

Ipso Facto: Lefte's Greenhouse

The London Brothers: Flamigan's, Magnolia Mulvaney's

Relaters

DESTROYER · STREET LIEGEL

B.F. DEAL · VOYAGER

HIDDEN DANGER · SUSPISION · EMERALD

Wednesday, November 23, New Music Night

10053 Maine Avenue, Lakeside No drugs • weapons • alcohol — Box office opens 6.45 week-days, 7.45 weekends Call 561-2723 for information

是但因於比

Laws of Motion: Spirit

The Rebel Rockers: //c/llu Un The Rebels: Josep's Silver Sand

Red Shark: The Western Frontie Red Shark: The Western From Red Zone: Spirit The Reflectors: Wild Turkey, Distillery Nightclub The Rhythm Kings: thelly Up Turem, Pancho's

Tavern. Pamehos
Ricky and the Jets: My Rich Uncle's
Ricky and the Jets: My Rich Uncle's
RPM: Black Angus/Mission Valley
John Scott Belly Ly Tavern
Serjin: Haleyon
Shake: Jose Murphy's
Shelf Life: Spirit
Shock Wangio Inn Shock: Navajo Inn The Siers Brothers: Jose Murphy's Snakebite: Spirit Spectra: Distillery Nightclub

The Spud Brothers: Islands

Status: Turquoise Lounge Taxi: Haleyon This Kids: Distillery Nightelub Thunderbolt the Wondercolt: y's, Gizmo's

Tommy Rocker: Toys: Lehr's Greenhouse Tranzaction: Bull N' Stick The Twisters: Belly Un Tayon U.S. Male: Wild Turkey Victim: Le Chalet
Wheels: My Rich Uncle's
YaBoo: Rulph and Eddie's
Yikes: Le Chalet

Contemporary/ **Top 40**

Allen and Thomas: The Tioga Judy Ames: Henry's Baja Strings (formerly Trixx): El

The Kirk Bates Trio: Sandtran

Elements: Hotel del Coronado Elements: Hotel del Coronado Espressor: Die Lovi Mira Mesa Fantasy: Reuben E. Lee Flyte: Par Song Anderser's Fortune: Holding Irm/Missien Valley Forward Motion: Monk's Full Circle: Chateou Lournge Skip Garcia: Hotel Sam Diego ' The Garry D Pop and Oldies Show: Sports Irm David Boelke: The Shepherd Cafe Brown Sugar: Sexton's barbara Casler: The Escape Chain Reaction: Holiday

Mike Edwards: Hungry Hunter/El

Charlie Hewitt: Rouben's/La Mesa Kent Homer: Shepherd Cale Robb Huff: Carlos Murphy's, Bout House, Moby's Broiler John Ingram: Multicrity McCoronado The Invaders: 'The Invader' Jinnah: 'Moby's Broiler Justice: The Monaflew David Kendall: McPs David Kendall: McPs Jonathan Lees: Shewherd Cole

Jonathan Lee: Shepherd Cale London After Dark: Catamaran

Danny Lopes: Antonio's Hacienda. Tio Leo's/Mira Mesa

JAZZ AT

MORGAN

RESTAURANT

Nov. 18 & 19 Joel Krebs Trio

Dining till midnight Friday & Saturday

515 Fifth Avenue

Gaslamp Quarter 232-3352

Irm/Mission Valley
Change of Heart: Nite Owl East Joey Chess: Sheraton Inn Airport Michael Clark: Shepherd Cafe Commotion: Reuben's/Carlsbad Donna Cote: Tom Ham's Sports Inn Wayne Gire and Tony Irvine: Old

Bonita Store Restaurant Marcia Griffith: The Escape Ed Cunningham: Hungry Hunter/Rancho Bernardo Lee Henning: Mulvaney's/Coronado Charlie Hewitt: Reuben's/La Mesa

lesse Davies Planta

Jeses Dudis Elimin's
Delene: Smaggler's hm. Tio
Levis/Mission Gorge, Bull and
Bour. Hungry Hunter/Imperial
Bouch
Double Dose: Hungry
Hunter/Mission Valley,
Crystal's Part House
Dudy and Melissa: Tom Hum's
Lighthouse

Louie and Prina: Away's
Main Street: 'Rishio Belle'
Main's Pearts', Monterey Whaling
Co., Hungry Hunter/Rancho
Bernardo
Mardi Milligan: Raphae's
Sue Jo Mitchell: Shepherd Cale
Moment's Notice: Islands Lounge
Nick Montans: Royal Vist to Inn
Ron Morin: Coligiso Lounge

Charlie Morse: Smuggler's Irm Steve Mouzas and Finest Action: Bull and Bear Nitetrain: Patricks II
Debi Pace, Marino, and York:
Rancho Bernardo Irm
Rex Paris: Ramada Inn/Escondido

Eddie Preston: Barnacle Bill's Pyramid: Vista Eintertainment Center The Rafters: July Boger/Occanside Rapture: thongs: Hanter/Rancho Bernardo Larry Rathburn: McP's Jarrett Renshaw:

Mulvaney's/Coronado Michael Rhodes: Shepherd Cafe

Risqué: Black Angus/El Cajor Peter Robberecht: Ranche

Mike Sanders: Royal Vista Inn Jon Sandoval: Fat City/China Camp, Hotel La Jolla Gina Serio: Shepherd Cafe Shine It On: Vacation Village

Signed, Sealed, and Delivered:

Sneak Preview: Jolly Roger/Oceanside
Tony Soraci and Co.: Henry's
Bob Sortillon and Key Large: Our

Favorite Place Sound Investment: Rancho

Southwind: Pavillon Loange Stephen and Tonya: Black Angus/ Kearny Mesa Brian Stevens: Mulvaney's/Coronado Joe Stewart: Tio Leo's/Mira Mesa

and Mission Gorge David Stilley: Gentleman's Choice Switchcraft (formerly the Billy and Annette Duet): Smuggler's Inn Ted and Dave: Ramada

Travelers '83: Bahia Hotel Triple Play: Hilton Hotel True Spirit: Reuben's/Carlsbad





The Atlantis

now appearing

on Mission Bay next to Sea World

MUSIC MART AND YOU CAN



HELP SAVE THE CHILDREN!

A HOMEGROWN

SUNDAY • NOV. 27 • 3PM



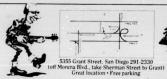
LUDWIG OR TAMA **5-PIECE DRUM SET \$499**



with case. Buy one now and get a free Moog Liberation Keyboard (a \$1500 value free)



YAMAHA GUITAR \$625 Buy Yamaha SSC500 electric guitar and get a free Yamaha 650 112 Guitar Amplifier (a \$500 value free)



***Attention bass players!!! Get a Hondo Bass with case, Roland Sprit Amp, cord, strap, Mel Bay book, and one free introductory lesson

"We have the largest selection of Fender guitars in San Diego including the new Squires, standards, Elites and Bullets! Over 60 Fenders to choose from! All Fender Bullets now at 50% off list!!!

50% of list!! "Mini electric guitars for kids and immature adults!! These are not tops but fully functional guitars (just like dad's)! And the prices are miniature too! "Surburst (lean Cadilac Filte now \$699!! (List \$1469)!!! "Surburst (lean Cadilac Filte now \$699!! (List \$1469)!!! "All Tokal bases 45% off Iss!!!"
"All Tokal bases 45% off Iss!!!

Raphael's **HAPPY HOUR** ALL WELL DRINKS 88¢ frave/cdge

TOP CASH

WE WANT REGGAE & NEW WAVE

books, posters & buttons. 10% off purchase with this ad.

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How about a Christmas oift that won't just sit in the closet? Our musical instrument oift packages come complete with lessons and beginning instruction books to keep the excitement of playing music alive long after Christmas Dayl! And in addition to the lowest prices, we offer free layaways, easy financing, and rent to own plans! AMPS. KEYBOARDS

ELECTRIC GUITAR & BASS SPECIALS!

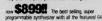




& EXTRA SPECIALS



"Poly 61s! The price you've been waiting for-



programmable synthesizer with all the features! 64 programs, twin oscillators, and iots more!!! ***Come hear the new sidekick amps from Fendert For example

"Spirit bass 50 amp! List \$350 now \$209!!!

"Spirit bass or lead 30 amp! List \$295 now \$179!!! "Used amplifiers!!! Make us any offer on our incredible selection of bass, guitar heads and cabs!!!
"Over 50% off all MXR effects!!!

Sale limited to stock on hand. All discounts are off of manufacturers list price. Sale ends 11/23/83.



565-8814

Open Mon.-Sat. 10-7, Sun. 12-5:30 5035 Shawline St., San Diego preveniently located one block east of Hwy. 805 on Clairemont Mesa Blvd. (behind Arby's).

DRUM WORLD SPECIALS

***Drummers!!! Get a CB 700 5-piece practice pad, one pair of sticks, a James Morton of stocks, a James Morton drum book, and a free introductory drum lesson from James Morton "The Man Who Wrote The Book" all for one low price—

\$1192



***Complete set of Paiste cymbals, 14" hi-hats, 16" crash, 20" nde! All for just \$199!!!
***A large selection of Tama kirts and hardware now in stock

"A large selection of Tama kits and tartware now in stock and at great form word prices?"
"Domplete 5-piece CB-700 drumset including all hardware and Pasite opmash All for just SST91"
"Bass drum pedids starting at \$1591"
"Free drum throne coverf! With purchase of any drum throne! A \$15 value! White supply lasts!

ACOUSTIC GUITAR SPECIALS

***Beginner's luck!!! If you've always wanted to play guitar here's your chance!! You can have a La Primera acoustic with the case plus strap, Mel Bay book 1, one free

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Llama: Classical guitar, Kung Food Bob MacLeed: piano bar, Bahia Hotal

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impersonalisms, Winners Circle Resort
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Onl Ridgic consoly and music,
Floot House
The Orien Duo: classical guitar,
Prophet Restaurant
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Duck Randell: classical guitar,
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Dwold Bandell: classical quilar, Kang Food Robecca Roberta: classical quitar, Lipstart Covar and Co. Collechouse Dwe Rodgers: piano bar, Gold Coust Lusage The Sam and John Show: cornelly and music, No. 1 Fifth Acenus Tomny Start: lambly criterianment. Organ Facer Tomny Start: lambly criterianment. Organ Facer of Treation pains. Springfield Higgor Hirks

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CURRENT MOVIES

Actas de Marusia (Letters from Marusia) — A Third World groin-kicker eye gouger, and gorge-riser about an escalatingly bloody rebellion of sait miners. Strong stuff, sheets of dust blowing reteinbessly across the screen. Spanish epiblets like puerco. cobarre, and they de put a popping up cobarre. scholarie, and thysic de parta papping up throughout the science. Ensemblemen specials with throughout the science. Ensemblemen specials in cobb poses. Prochingability special effects gover a passionate socior by Greins, edit Miss Throughout Science, edit Miss Throughout Science, edit Miss Throughout Science, edit Miss Science, and Gun Miss Science. 1977.

1870: (BYOOLOWA) Physiologists. 11:20.

thing yade for hom feey fictivations. In adaptation of TOM, JONES, low-born, crass, rowdy, Kutzick is after something high broad, and he pads up a consenting high broad, and he pads up a call some type of the pads of the p Only parameter as one beautiful, no more re-rective is as one beautiful, no more re-erace, in this stiff, that, substitute for harging move, brings an occasional emiscale close to eath, although the officient less dialect lends to wall us-ther the stiff of the stiff of the Kinger 1975 and Beresson. Harty Kinger 1975 (Ren. 1120 through 26)

The Big Chill — Much the same premise as Mary McCarthy's (or Set new Loan Head Set 1). The GRUUP a carde of the Loan Head Set 1) the CRUUP a carde of the First Junear within the carde Green of the First Junear within the carde Green in the form of THE RE-TURN OF THE SECAUCUS SEVEN, a long shapeless weekend of the long shapeless weekend of re-acquaintance and revetation, without the scope provided in THE GROUP via Bashback. The premise still need not have seemed borrowed, however,

y and Staying Alive, from 11/18

(440 0306)
Theader 1: A Aught in Heaven, from 11/18
Theader 2: A Christmas Stury, from 11/18
Theader 3: All the Right Moves

SOUTH BAY

they are commoded in general much they are commoded in general much they are a similar of the challed mean commission of the process "Survice Designation of the process" Surviced Designation of what the characters of do if brought on the state the characters of do if brought on the state the characters of do if brought on the state they are considered to one of the state of the s screen fish-eye shots used for the machine, in spring contrast to the narrower, flatter ones used for the humans Christopher Walken, Natalie Wood, Louise Fletcher, Citif Roberton, written and directed by Douglas Trumbull. 1983.

**Clinema Plaza 5. Cinerama; Vineyard Twin)

Class — The director, Lewis John Car-lino, rather than the title, ratises hopes that this implif be or aim, a of above the average youth movie Perhaps in so of does, but he could be a service of the country of the country of the south of the country of the country studient, of a prep schooler involved, studient, of a prep schooler involved in a temanic with his roommater, mother, has little of the following the director's SALION WHO FELL FROM director's SALION WHO FELL FROM of this GREAT SANTINIA As for the latter, the two communities each; get lot op.

to live as short, cath, and upharmed as button moves. But there again, May McCathly deals in a better brand of human deals with the state of human deals wit • (Mar Mena Cinomas)

Dawn of the Dead George A Remero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) an authorized the largely (and inspirationally) an authorized the largely (and inspirationally) and under the large sa expected efficiency and guarder special efficiency and largely (and largely and la

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The Dead Zone — Currously cold oc-cult thrifer — and not because of its withy setting, which is an actual as-set. Currously, because the event with setting, which is an actual as-set. Currously, because the event into burdens of clarwoyance, begin-ning with the pain of its acquisition and the accompanying loss of a fian-cee and gain of a large, determine has constructed to the control of the Currously. Too, because Stephen King, on whose roved this is based, doesn't hatter away the powers of clarwoyance on anything less than characteristic (tie, war, success,

48 Pts. — After the pastoral interfudes of 1°C LONG PILLERS and SOUTH48 Pts. — After the pastoral interfudes of 1°C LONG PILLERS and SOUTHthe orbital properties of the pastoral interfudes of 1°C LONG PILLERS and SOUTHthe orbital properties of the pastoral professional orbital professional orbital professional professional

something larger, a pair of something longer, and it is hard to see what else. Claudia Cardinale, although sparingly used and unflatteringly photo-

graphed, serves to remind us what sort of career a European startet might hope for. With Pierre Mondy, directed by Michel Lang, 1982 • (Ken, 11/7)

to see what's happening in the im-nodiate present, what has happened in the past, what will happen in the uture, or would, anyway, if the hero lidn't intervene to change if — cannot justain a mood. And those catas-Harold and Maude — The fake-nucide pixes are predictable and the zamy-old-lady pixes are typical, but his unmagnable consance between adolescent Bud Cort and septua-genarian Rath Gordon has a suck-sweet lobrance for private pervensity had is quite beguing. And the intervals give the properties of the properties of the supervision of the properties of the pro-tings a lift. Directed by Hal Arbby, 1971. "(Ken, 11/18) Harold and Maude - The take sustain a mood. And those catas-trophes affeady mentioned, far from heightening our interest, actually di-minish it. With Christopher Walken, Brooke Adams, Tom Skerritt, and Mar-tin Sheen. 1983. "Occanside B, Plaza Bonita, Rancho Bermardo 6; South Bay, Drive In;

rape-murder, drowning, nuclear holocaust). And the reduction in gore, from the usual amounts in films by David Cronenberg, is no loss. But the disjointed episodes which explore, one by one, the hero's various powers

Deal of the Century — Caper com-edy starring Chevy Chase, Sigourney Weaver, and Gregory Hines, directed by William Friedkin, (New Valley Drive In, from 11/18, Occanside 8, Patiway, Plaza Bonita, Rancho Bernardo 6, South Bay Drive In, Sports Arena 6, University Towne Centre)

Heat and Dust — A bit of a plodder. A young Englishwoman (Julie Christie) follows in the footsteps in India, two generations previously, of a family friend (Greta Scacchi), all the way to getting herself impregnated by a na-

but The larger amounts of time and interest are apportioned to the flash-backs to the colonial era. It takes some time for even these to become under the flash of the flash o

CURRENT MOVIES

Nativeve — Community opposition to an orban renewal project in Sydney receives a setback when its spearhead, the editor of a radical newsrap, disappears without race the closest associate times to fit her shoes and at the same time to pick up her that. The socio-political concerns never derial the movie from the thriller track, nor

nons. Good almosphere fool just the heat or the Christmas session, but the pervasive air of paranoia), and well-sustained tension throughout, al-though never really tenfically tense until very near the end. With Judy Davis and Richard Moir, directed by Philip Noyce, 1982.

"" (Broadway, Payhouse, 11/18 through 20 and 22 through 24).

The Island — Thoroughly preposter-cous, and almost as thoroughly appeal-ing, story sites about an investigative reporter who drags along the Newley year old son on a proter of helming year old son on a proter of helming hard of leight outcomes of the house hard of leight outcasts carrying on news, or as the reporter partnerspairly playing Long John Fucking Siter —

soo much of the murder and mayhem, and ned enough of the intercharacter relationships. In the corne vein is a woodenfully waitly portate, early on, of thousand Hawks used to glamorize, and better yet, a full-scale principal tack on an American pleasure at tack on an American pleasure principal control of the proposition of the proposi way down to the hair raising vocal ac companiencer. 'Ooch 'Othh' Eesel' With Michael Caine, David Warner, and Dudley Sutton. 1980. "(Casino, from 11/18)

Mad Max — An assured and ener-getic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves, makes this

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Balboo, 4th and E (233-3326) Amitywile 3-D, Mad Max, and Reyord the Doo-from 11/18 Rigna, 13 and G (230-6064) Co. or Country, Tracking Places, and Night Garries, from 11.18

Brownway Paythouse, 815 Growway, 239-3242) Remains Hodgetal, 11-17 Heinbester, 11-18 through 20 and 22 through 24 Letture thost Material, 11-20 materies only

Gullo, 1927 Sth. Hillorest (295-2000) Herot and Dust

Cove, 1730 Girard, La Jolia (459-5454) The Alismon, from 11/18

Asser Cry Well
sehion Valley 4, 110 Fashion Volkry (291-4404)
Threater 1. Nate and Hayes, from 11:18
Threater 2. Educating Rea
Threater 3. A Christmas Story, from 11:18
Threater 4. A Night in Heaven, from 11:18 Fine Arts, 1818 Garrett Pacific Beach (274-4000) Frontier Drive In, 3601 Micheay D. (223-5636) The ater 1: Amityville 3-D and Mad Max. from

Theater 2 Goss Country and Fracing Places, from 1118 Theater 2 A Right in Heaven and The Sectuation from 11.18

Lores, 3150 Rosecrans (224 3344) Star 40

22-5333)
Trainer 1 Dear of the Century and Pichard-Prys Here and Nov.
Trainer 2 Note and Haves, 2on 11/16
Prodect 2 Nove Say News Apain
Trainer 4 The Dear Zove
Trainer 4 The Owner Zove
Trainer 5 Anti-yell 5-D, from 11/10
Trainer 6 A Origination Shop, from 11/18

Private & A Christman Biory, Non-1918

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Theater 1 Avere Say Nover Again
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Theater 3 Avere Say Nover Again
Theater 3 Avere Say Nover A Line Village Theorems, 8879 Villa La Judia Drive 1873 - 1873 Charles Southly and Village Right Advers, from 1118 - 1874 Charles Southly American Charles Southly South

Santee Drive In, 10900 Woodside Avn., Sontee (446-7447). Theore I Cross Country and Road Garnes, from 10.18. Theorem and The Seduction, from 10.18. Spring Velley, 1057 Electon Blvd., Spring Valley (486-6633)

Mira Mesa Cinemas, 81th Mira Mesa Blvd (565-912) Threater 1 Trading Places and Uniter Fire Treater 2 Stoying Alice and Romantic Combing Health 2 Roys Business and Class Treater 4 Space Raction and Octopussy, 6 11:10

Cinerama, 5889 University Ave. (583-6201) Branatom

State, 4712 El Cajon Boulevard (563-8000) Churrie moses EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (466-5038) Pairwings of the Ninja and Space Raiders, from 1018

Aero Drive In, 3rd and Broadway, El Cagon (444-8900) Amywille 3-D and Mad Max, from 11-18

MISSION VALLEY Center 3 Canamas, 2120 Camino del Flo North (291-1888) Theater 1 Never Siry Never Again Theater 2 The Osterman Wooking Theater 3 Analysille 3-D, from 11-18

Cinema 21, 1140 Hotel Circle North (291-2121) Nover Cry Wolf

China Charry and Food Carron. Non 11-18
Paga Bollan, 60: Thorson of the Gold Buy
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Frenewa Velley Circle, Mission Valley Center West (297-3931) The Big Chill STATE UNIVERSITY

Seduction from 1118
Studio 3 Cinemas, 827 Paim Avenue, imperial Beach (429-1082)
Theater 1 Treating Places, from 11/18
Theater 2 Call theater for program informats
Theater 3. Call theater for program informats

College, 6303 El Capin Blvd. (286-1450) Theater 1: Orașe County, Ironi 11/18 Theater 2: Richard Physic Here and Now Theater 3: New and Heyes, from 11-18 Theater 4: Space Raiders and Octopussy Ken, 40 Space Paeders and Octopossy Ken, 40 St Asams Ave. (285-5009) The Gift and Paedon Mon Affaire, 1117 Harobi and Musels and Where & Poppa F, 1118 Heelth Machiness, Son Asterioss, and Cocurre Faints, 1119 Earn Lyndon, 1120 Brough 26

Thesite 3. Call threate for program elementaries Seventuate 8 Thesites, 1902 Seventuater Road. National City (474-7946) ... Thesite 1-4 Anglein Hausen, from 11/8 Thosate 1-4 Anglein Hausen, from 11/8 Thosate 1-2 The Chienman Westernia and Chica-fors. Thesite 1-4 National Chiese, from 11/8 Thosate 4. National Physiol., from 11/18 Thosate 1-4 National Physiol.

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A Movine 6, 200 and Ave. Chula Visita (425-7600)
Theater 1 Afr. More man Rumang Brave
Theater 2 Newer Say Never Pagain
Theater 3 A Consistence Story, from 1918
Theater 4 Annipole 2-D, 5001 1918
Theater 5 Annipole 2-D, 5001 1918
Theater 5 Space Placeter and Rumble Fish Village, 820 Orange Ave., Curonado (435-6981) Cross Country and Richard Pryor Here and Now, from 11/18

Vogue, 226 3rd. Chula Vista (425-1436) Call theater for program information

Avo, Vista Way (726-3040) Call theater for program information

Bijou, 509 East Grand Ave., Escondido (743-908 Spanish movies

Camino Cinema 4, 2935 El Camino Real. Oceanido (433-914) Theater 1 Unider Pre-seal Space Raiders Theater 2 Running Brave -Theater 3 A Right or Heaven, from 11/18 Theater 4 Cross Country, from 11/18

Escondido Drive In, 635 West Mission Ave (745-2331) Cross Country and Night Games, from 11/18

Flower Hill Cinemas, 263 Val de la Valle, Del Mar (755-5511). Theater 1: Educating Filds. Theater 2: Richard Pryor rare and Nov and Trading Places. Theater 3: A Christmas Story, from 11/16.

La Paloma, 471 First St., Enciritas (436-7469) Adventures in Paradise. Drough 11/22

Adventures in Paudise, Drough 1132
New Yelley Drive In, 3804 Misson Ave. Oceanside
(757-5569).
Theater I: Cross Country and Road Games.
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from 1118

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Theater 5, Chapter Say Never Home 11/18

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Theater 5, Deal of the Century and Trading

Places

Vineyed Twin Cliemae, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1: Brainstorn Theater 2: All the Right Moves and Risky Business

Cinema Plaze Theatre 5, 2565 E7 Comeo Read. Cartisbad (729-7147). Tecates 1: Related of the west. Tecates 2: Re-discress visionlend Thouse 3: Revisional Story, from 11/18. Thouse 5: All the Right Moves and Tecking Places.

The Rocky Honor Picture Show and Pink Floyd, mir Wall, 11/18 and 19 midnight

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Star. 402 N. Hill, Oceanside (722-2895) Call theater for program information Towns, 217 N. Hill. Oceanside (722-2155)
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and the state o Flashdance — What a feeling! Something between amused exasperation and outright derision. A graphic document, in any case, of what life is not like for a female weder in a Pittsburgh steel mill who works nights as a been-flatt dancer and who would really rather be a ballering. With Jenniler Beals, directed by Adrian Lyne. 1983.

• (Century Twin)

The Gift — Lowbrow French sex comedy (the jokes derive from such lings as a slepped disc, a bupper, and a chicken bone caught in the throat), which not even subtites can elevate in class. The only apparent sean of a American importation is to introduce Clio Gottsmith. Who has a pair of dimples, a pair of

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Starring Judy Davis from "My Brilliant Caroer"
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Besshwat, the lest laster by Australa destr Phillip Noyce of "Newstront"

Besshwat, the lest laster by Australa destr Phillip Syca, sea in a foreign name man of the rest part of the lest not linke (and was creation laster) as the lesting of the laster by Australa destr Phillip Syca, the same discussions of the an investment place. Best given a the Phillip Syca, the same appears of an an investment below, the way for some the tongs and consense all assert the same appears of an an investment below, the way for some the tongs and consense all assert the same appears of an an investment below. The same appears are all assert the same appears and an analysis of the same appears and a same appears and an analysis of the same analysis of the same and an analysis of the same and an analysis of the same and an analysis of the same analysis of the same and an analysis of the same analysis of the same and an analysis of the same analysis of the same and an analysis of the same analysis of the same and an

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C streets (less than 19-block from the theater).



CURRENT MOVIES

the breakdown of confication as we know it. Made in Australia and Jubbed into American. Directed by Secreg Miller 1979.

* (Aero Drive In Balboa, Frontier Drive In; South Bay Drive In; from 1/18)

The Mission - Political thriller di-

A VINTAGE YEAR

DO-GOODERS,

PG 40,

- Starts Friday -

In class, he's just another face in the crowd.

In "Heaven," the hottest & dance club in town, he's the main attraction.

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world of Robert Ludium spy lichan things are so far from what they seem that when they are revealed for what they are, the entire plot collapses. Plot exposition prior to collapse is, in any case, tresome in the ottreme. And Sam Peckinpah, back in the director's Sam Peckinjah, back in he director's seel after a five-yoar absence, wakes seel after a five-yoar absence, wakes seel after a five-yoar absence, wakes company action seems. The profuse but indiscriminate sex sciences, on the indiscriminate sex sciences, on the rinn with Rulger Hauer, John Hurt, Craig T. Neison, Meg Foster, Heien Fran With Rulger Hauer, John Hurt, Craig T. Neison, Meg Foster, Heien Shaver, Chris Sarandon, Cassie Lancaster 1983. (Center 3 Ginancia; Center 3 Ginancia; C



able to reverse discotors and meet the read Still for a short and pleasurable fine at the outset, with the introduction and he mad scheme to call the American nuclear bluff and take over Lucque by affecting the still representation of the properties of the still representation of engine for the still representation of Roger Moore, Maud Adams, Louis still representation of the still

CURRENT MOVIES

state, recycled from a 1973 record al-bum reject a dissonal musical role, bum reject a dissonal musical role, incl. and more suffocating, more and more like their rock-opera TOMMY as the move draws closer to to comball conclusion. Directed by "(UA Glasarouse 6, 11/18 and 19 midnight)

far from reality, and yet he secures some very good ones (for instance, in the scene of the feron sattemped in the scene of the feron sattemped able station). Anny Duperey, as the Other Woman, is indisputably it emits compation — very classy, possed, graceful (a big scene her gazelleible opposed, procedular to the processing of the pr microjiti)

Return of the Jedi — Another pre-salogical revelation, very much in pre-salogical revelation, very much in the pre-salogical revelation in THE EMPIRE STRIKES BACK Numerous other pursuats and skirmathes and creatures and contains those that came before The third and final chapter in the adventures of Luke Sywaliher and his pale tes up all skywaliher and his pale tes up all the three that can stand on as own Mark Hamili, Harrison Ford, Carrier Farter, Billy Des Williams, convitein control of the salogical state of the salo Plink Floyd, the Wall — A sort of "Video Juketox" selection, but on a very large and very lavish scale, even allowing for the vast amount of foot age run through more than once pg faced masks, more blood, vami-us animation sequences, frenzied cameratwork and cutting, more blood, which was to be selected and cutting, more blood, animation sequences, frenzied cameratwork and cutting, more blood, which was to be selected and cutting and produced and cutting and rock star and son of a Second World Van Bobb Geldolf, directed by Alan (Cinnema Plass J. U.A. Glasshouse 6, 11/18 and 19 midnight)

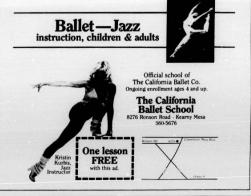
Date of the middle of the second of the seco Richard Pryor Here and Now— Here 'is New Orleans, "Now" is Au-just 83 Subjects include drugs, drunkenness, marriage, Africa, and public toilets. Laugha are not signif-icantly fewer than in prior Pryor con-cert films, Autolibe audience backtalk is irritatingly up. Directed by Pryor, 1983.

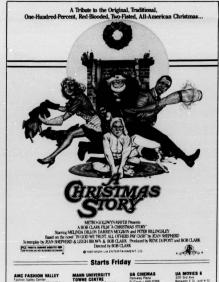
The Right Stuff — Adapted from the Tom Wolfe book about the first Amer-ican astronauts, with Scott Glenn, Ed Harris, Dennis Quald, and Sam Shepard, written and directed by Philip Kaufman.

Risky Business — A when the-cat's away youth comedy, boy meets

propped-up record sleeve there, and an appearance on the telly another place is not too bothersome. But their

his planets' absence, into a brothet for his schoolmates. Less waigst min man sacet camera placements, coats and more youth cornedes, but valgat is flateboots, at contribute to the humon flateboots, at contribute to the series of the humon flateboots, at the contribute to the humon flateboots, and the humon flateboots and the script with floor claves and fleeboots and the script with floor claves and fleeboots and the script with floor claves and fleeboots. The script with floor claves and fleeboots are contributed to the humon flateboots and contribute to the humon flateboots, at contribute to the humon flateboots, at contribute to the humon flateboots, and the humon f





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\$100 Mondays through Thursdays are dollar nights at La Paloma. All \$250 Barguin Hourt On Fri. Sat & Sun. all between 6.30 and 7.30 pm. all seats are only 12002.

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WARGAMES 2.15, 6.05, 10.00 (PG)

AMITYVILLE 3-D

CROSS COUNTRY

SPACE RAIDERS

Rock 'n' Roll High School — The ZEPO FOR CONDUCT of rock musics in one dot overy about fattering case in one ed to every about fattering overconfidence). The Ramones, aposition of the Ramones appearing as themselves, are branded by the abult world as corrupters of menically out, and the defense of achieres to a strategy of pure assa and carciam. Neither good nor clean fun, but fun nonelinelies, and a communication of the conduction of the control of the conduction of the cond

Rumble Fish — Francis Ford Coppo-is's second adaptation of an S. E. Hin-ton novel has embraced the legacy of German Expressionism all the way to the black-and-white photography, a bit further, in a sense, than he went in he first, THE UTSIDERS Ostensibly the black-and-white takes its cue from the character of The Motorcycle Boy.

CROSS COUNTRY

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who is color-blind. He is also, owing to the ravages of countless street fights, who is color-blind. He is also, owing to the ravages of countless street fights, half deaf, and this accounts for another stylistic oddity: the 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

immontal. SIOHY had been in charge of dubbing. And the self-consciously literary symbols, of a 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 titular fish which are river, and the fitual risk which are pictured in phosphorescent color— the only such daubs in the whole movie, 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 ibberation: But the action of the movie is not perceived pricially import the eyes (and ears) of The Motorcycle Boy ha is not on the scene often less than the scene often sime. He main diotzer, and the fegitime, He main diotzer, and the fegitime he main diotzer, and the fegitime he main diotzer, and the fegitime he move are the halters. Whatever floor rationale however, the stylistic effects in this move come at you had end to the control of the halters. Whatever floor rationale however, the stylistic but under the control of the halters. Whatever floor is and understanding had to but ultimit understanding that Dalon Mickey Flourite. Danne Lane. 1983. "(Uh Bolowse I)

Running Brave — True story, with Robby Benson as an American Indian in the 1964 Olympics, directed by D. S. Everett. (Camino Cinema 4; UA Glasshouse 6; UA Movies 6)

The Seduction — Newwoman in distress. Morgan Farchid card discourage the unwaited attentions of Anage the unwaited that Greek and Roman coatmer pictures are out of style. The whole thing is standed to create a situation in which beginness give vice and in which beginness give vice as the standard of the standard o

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exhaust their reasonableness very quickly. Cinematographer Mac Ahbeeg, who used to direct sex films in Seedom in the boom period of I AM provided to the sex films of the sex films are sex films of the sex films

Star 80 — Bob Fosse's version of the Dorothy Stratten story, with Mariel Hemingway as the ex-Playmate, Carroll Baker as her mother, Eric Roberts as her husband, and Cliff Robertson as Hugh Hefner. (Loma)

Staying Alive — More embarrassment than an innocent onlocker should here almost ement of the standard here almost emergent of the standard here almost emergent emergen emerg and a silf Mareno media optivative character traits as products of an al-most imbedic innocence. The finale and a silf mareno media of the first products of an al-most imbedic innocence. The finale and a silf mareno media of the first provided on — is bornach to stand, but there are plenty of other torruse before them: the unremittinely ugly pop scopy (many of them within a work of them and the silf first policy of the fir

Testament Reviewed this issue With Jane Alexander and William Devane; directed by Lynne Littman. " (Fine Arts)

Trading Places — THE PRINCE AND THE PAILPER set Im modernday Philadelphia and without the gimmick of the two social opposites being physical duplicates the princely figure, to the contrary, is a WASP financial was ward and the pauperin one is a ward to the pauperin one is a brough no choice of their own, but through the mischewous intervention of the Duke brothers, of Duke & Duke commodities brokerage, in order to them has been reading up on it SCIENTIFIC AMERICAN. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or move often than not reaches

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CURRENT MOVIES

short of the intended mark. Both legs, however, have gone larne by the time the revenige-scheme is faunched must go the fine and the revenige-scheme is faunched must go the final third or fourth on its dutil Then again the Dan Ayferby dutil Then again the Dan Ayferby dutil Then again the Dan Ayferby dutil the properties sympathetic, less well acted that the movie is only fall all movie even in the Eddie Murph character, so that the movie is only fall all movie even the the Dan Both of the Control of the Control

Under Fire - "I don't take sides; I take pictures." So says the self-

interested photojournalist on assignment 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 lace of countless black beauty. condigency todays. Another, in the last of counters black marks against Somoza (and gold stars for the San-chestash, he agrees to stage an El-itation of the star of the san-chestash and the star of the san-testel leader from the dead. The shot seen round the world. Haip probes turn out to have important uses for the somoza aide, fifth environmental portion of a wer Companied to its report of the sand of the wagnin of a wer Companied to its wagnin of a wer Companied to the sand of the sand of the wagnin of a wer Companied to the sand of the wagnin of a wer Companied to the wagnin of a were Companied to wagnin of the wagnin of the wagnin of the wagnin of wagni

Sweetwater 6)

War Games — Doomsday thriller
neatly adapted to fit the homecomputer and video game craze a
high-school low-achiever (the highlyfrom his betrom keyboard, to lapinto the intelligence center of a
wideo-game company, but unwittingly
tages and the messib defines eystem
incharmed "Whopper: "offers him a
choice of games from Disckess to
folioal Thermonicer War, and once
fesign. Are subsequent develop-

oral is or distrigui. The action never stagnates, as it easily might have in front of computer terminals and print-out sciences, and there are some ince, small human moments stewn incipied, or incipied, or incipied, or instance, that fisses Dad in memory for all time). There is also, of courtes, some sure-firer (not to say sure-holicoaust), countdown-type courtes, some sure-firer (not to say sure-holicoaust), countdown-type message, agreeable to all devolopies, which equates nuclear war with tica-toe. Despite everything in its favor, director John Bacham seems determined to the country of the countr

gray space, and with a fundamental belief that anything, to have any impact, must be pushed right up into our faces 1983.

"(Century Twin; Clairemont, from 11/18, Crest, from 11/18, New Valley Drive In, from 11/18, Sweetwater 6, UA Glasshouse 6)

his dependent mother (Ruth Gordon), who, among her lesser faults, pours Coca-Cola over her breakfast cereal Impressive debut performances by Ron Leibman and Trish Van Devere, and the direction by Carl Reiner turns up gags of all sizes with an alarmingly higher consistency than in his other faue. 1922.



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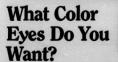
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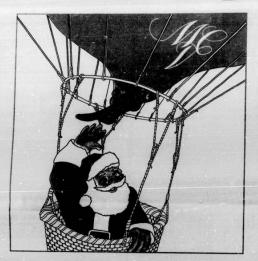
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HAPPY THANKSGIVING FROM TOM SANFILIPPO 50% OFF LARGE VEGETARIAN PIZZA OR LARGE "SPECIAL" PIZZA VALID ANYTIME Food to go—Open daily With this ad only through December 1, 1983. TWO DINNERS FOR THE PRICE OF ONE \$7.95 Your choice of Eggplant Parmigiana, Veal Parmigiana, Veal Scaloppine or Chicken Cacclatore, Includes soup or salad & garlic bread. With this ad only through December I, 1983. Sanfilippo's



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ALL YOU CAN EAT SEAFOOD BUFFET

A bountiful harvest from the seas. Mahi mahi, shrimp, smelt, swordfish, scallops, calamari, plus one whole large

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A must for all true seafood lovers. Includes our garden fresh salad bar and homemade Boston clam chowder.

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Choice of 1/2 carafe house wine or pitcher of beer with either choice

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Continental Italian dishes every weekend. Thursday-Sunday New Zealand mussels a la fettuccine with tarragon cheese sauce, veal scaloppini con fungi or veel parmigliana, suffeed shels with cheese, seafood plus gnocchi salsa pomodoro, pollo picatta or polo parmigliana.

Open for dinner 5:00 pm dally except Monday, Marina Village • Mission Bay • 1845 Quivira Way (South of Hyatt Islandia Hotel off W. Mission Bay Dr.) Reservations 222-1189

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Veal, Shrimp or Chicken

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\$2.00 off any large pizza

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THANKSGIVING DINNER

Roast Turkey and Baked Ham Adults \$7.95, Children \$3.95 Includes soup, salad, hot breads, dressing, yarns, vegetab Seating from 1:00 pm - 5:00 pm. Reservations accepted.



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Choose from .

Sweet 'n' Sour Pork, Almond Chicken, Beef Green Pepper, Chicken Chow Mein, Egg Foo Young, Mongolan Chicken, Got Let Chicken, Beef Chop Suey, All above entrees come with soup, rice, and appetizers









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NICE DINETTE SET, wood-grain table, cate-tayle-chain. DOUBLE BED. 135: Se2-3666 for informationer, will set for \$100 or fair price. 272-4799

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Cafe in the Valley



The Pasta Coffé Coupon Club

You have received the first in the
Pasta Coffé will give you another coupon
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RESTAURANTS



SPECIALS

Lobster Tail 1/2 Charbroiled \$9.95 **Giant Shrimp** Charbroiled

\$8.95 Dinners include parsley potatoes or rice and colesiaw, cottage cheese or cherry tomatoes

Parking is provided. Sorry no reservations. Served nightly with our regular menu.

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"If you are searching for a truly hefty snack or nosh, one that's gargantuan in size but which nourishes the relative state of the stat

Calzone/Salad plus wine All for \$3.50 per person

Vegetarian style also. Not valid on orders to-go.

Free delivery Now open daily till 2 a.m.



Come have a harmless Thanksgiving with a vegetarian feast at

The Prophet

4461 University Avenue San Diego 283-7448 Special hours 3 pm-9 pm

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ing monitor 52,400 Corona portable, 1288, 12,350 Columbia portable, 1288, 8008, \$2,300. All IBM PC software, cost pile, 109, 00 dears.

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PORTABLE MICROCOMPUTER Escort 280A, 64k with CP/M software Two 32% Sony disk drives, two serial ports Upgradate through five empty slots, \$1600 Dan 291,7790 after Born.

APPLE WORD processor "Bank Street Wilter" Neve used, 150: 453-4496.

Notices

JEWISH INTERACTIONS does it again. Jewish singles, 25-38, not affiliated with any firmal religious organiza-tion, having another superior party Saturday evening. Nov. 19th, at the Holiday Inn Mission Valley, See dis-play and in Ententanment Section. Details 457-4227. WORD PROCESSOR — FLAL capability. Kaypro computer with letter-quality business printer. \$2,500 279-9745. COMPUTER WANTED — Small office or home computer. Need not be working 222-1038, 236-9500 ROYAL FAMILY CONTEST. Let your smile win you the 1984 title of france, frances, King, Queen, Emperor, or Emperos, plus a 1900 swining bond and round trip arti-tace and accommodations for 3 days and 2 right in Lis-Vegas. Phone 579-5997 for entry form and detain. COMPUTER TABLE AND SHELF, Vx. 20 Commostre Computer 1250. Will only sell as package. 459-1644. STARTER SYSTEM: TRS 80, model: 1:48K w/new DMP-100 line printer and altmanuals, \$735. Gene 264-0123.

SINCLES BIG FRIDAY DANCE, November 18, 8 30pm Kon Tao Room, Catamioni Hosel, 1999, Mission Bird Norsenshang women and men, ager 25-55, Large dance floor, delicitude had docusters, great maist, cetan as and tots of otto conservations from any significant prescrutions in precisary. The Hoselfty Set 29-2-74bb.

APPLE /// COMPLITER 256K. Must sell, make offer. Accessories available. Bill 578-9692 or after 4pm 270-9133

TRS-80 MODEL 2 Less thun a year old, perfect condi-tion. \$2500 or best serious offer. A great home con-ners. Gal 475, 5609

WANTED DISC DRIVE and controller cartridge, and ponter for TRS-80 color. Can pay \$170, drive and cartridge, \$200 for dasywheel. \$135 dot matrix. Henry

FREE INFWSLETTER FOR RAILFANS and hopbinsts Send No. 10, SASE to Rail 80 N. P.O. Box 0124, San Dego: CA 92115.

WOMEN'S GROUP FORMING. Mutual support growth. Explore identity, reutionships, sessably. Me direction, charging sides independence/dependence. Dony Beaties, LCSW no. 7311. Licensed experienced, caring professional. 279-4108.

IN A CELEBRATION of local art. The Big Closet invites artisms and the community to participate, for fun and polit, in a noisby showcase of local arts and crafts. Call 214-5189 and ask for The Big Closet for details. Show Opening Finday 11/25 at 7-80pm.

Champus, insurance, 583-5062-436-6798

RATIONAL MONDAY. A support group for learning and using rational self-counteling. Based on works of Albert Ells. 7-9pm. Mondays. Info 226-2341

RESPONDING COURTE Works to rest hours, cottage concepts from the property of t

PSYCHOLOGICAL, sprinar, social system in process of confrontion. Welcomes emotional support, involve-ment. Working groups MAV. Information meetings, Fridays, 7-9. Center for Psychological Revolution, 273-4673.

SINGLES AND COUPLES are invited to parties with quest speakers, hosted by San Diego Progressive Democrats Mel 287-7039.

STUDY EVOLUTION OF Man, ULT. 3766 ET Calon Blvd. Sundays 10.45. Wednesdays 7pm, Fire. 283-3555.

ARMAGEDDON MAY 2nd, Sundown, 1994 is for your nations: leaders to make peace. SASE to Angel of the Tabernacle, PO Box 15500, San Dieso, CA 92115.

PSYCHIC READINGS — by renowned paraphytrologist Fiberrice Bassers — every Triursday at 7 30pm. Call for more information, 427-6225. Non-markatory

IF YOU ARE INTERESTED in meeting new friends to about town with or just to talk to, join National Association of Fun Seekers, Box 3285, La Mesa, CA 92041

HEALING MEDITATIONS for young people. Topic for rest meeting. "Psychic, Judith Elaine Field." 789-1961

ENJOY THE TRANSCENCENTAL Meditation and TM-Sides program. Free introductory lecture every Wednesday noon and 8pm. 1527 W. Levin Street, Mo-sion Hills, 20-1606.

ATTENTION 1974 PATRICK Henry graduates, Help us to ute you and your classifiers for my 10 year musion. Call #995 for more information, 286-7700. DOES SOMEONE YOU care about use drugs? Join our group. Partners of Drug Livers, Nov. 16. Pathways Pacific Beach. 274-0626 for information.

IF YOU HAVE GAMBLING problems call for free beig-Gamblers Anonymous 239-2911 or 722-8083

Music

A FRELIGHT CHEN poetry making, the insila Street
Poet's Thoute November 20: 7gm, 3654 95th Street
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HOMESCHOOLERS PLAYGROUP forming for per-schoolers if you are interested, please call 279-2072.

HANDS FORHIBE All types of make, no referral change schoolers. If you are interested, please call 279-2072.

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LISED P.A. EGUIRMENT Power amps, crossover home, bins bins, cobines, monitors, micros, used main subject to availability. Jim's Guitars 200:9024

SUITAR AND BASS SPEAKINS and cabriets. Super-time cut sale. New and used. \$50 and up. 460-4172.

DRUMMER NETDED FOR wave/dance band doing covers and originals. Work soon: Call Dan 6/92-1262

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RENT TO ORNH. — Wort to play guilar, bargo, ficide, mundoin, harmonica, basis? Take essums from one of our professions staff of teachers and erent one of our instruments with the option to apply 3 months lens towards the parchase price. Colorate and bargo strings. 2-50-1. The New Expression, 3411 Ray Street, North Park. 250-9032.

RESTAURANTS

Moroccan Authentic Feasts for a truly unique San Diego dining experience. Hearty, filling Moroccan cuisine amidst the splendors of

8 or 9-course feasts 5-course express dinners Catering available

Large & smail parties welcome. Open 7 nights a week-reservations, please, A la carte dishes and chef's specials Monday-Friday.

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Turkey Leftovers!

That's what you miss when you eat Thanksgiving dinner at a restaurant ... but not at Cafe in the Valley. When you order turkey

for two or more, you'll get a whole turkey to carve at your table ... and you take home the leftovers. Just like at Grandma'sl \$9.95 per person for 2. Add 2 or 3

more for \$5.95 per person. Potatoes, gravy, vegetables, and pie included.

Mission Valley 295-0111 Reservations Accepted.

Thanksgiving Day only-Cafe in the Valley's menu will be limited to turkey steak, prime rib, or lobster.

SOUP \$3.50 SALAD \$4.50 SOUP & SALAD . . \$5.25 Muffins, breads, & dessert included **WE ALSO HAVE** SANDWICHES, QUICHE, BROILED CHICKEN PLATTER, STEAK SANDWICHES AND BURGERS. 737 Pearl St., La Jolla 454-3453 Hours: Open daily 11:00 am-9:30 p

RESTAURANTS

Kelly's STEAK HOUSE

Dining Early?

Enjoy One Of Our Complete Dinners at \$4.95 4:00 to 6:30

Pleasurable Dining until 11:45 p.m. at Affordable Prices (Steaks, Lobster, Fish, or Chicken)

Champagne Special - \$14.50 4:00 - 6:30 p.m. - 7 days a week

248 Hotel Circle North * 296-2131 Town and Country Hotel

ATTENTION

FOOD LOVERS!!

Banquet: 2 for \$13.95 CHICKEN CORDON BLEU Pot of homemade soup Fresh-baked garlic bread Mixed salad Pasta with meat sauce Cheese pizza Homemade ricotta cake

ANNA'S ITALIAN RESTAURANT

 $6808\ University\ Avenue\\ 265-9996$ Offer expires 12/5/83. (Not valid on orders to go.)

Pitch that July & Whit that

Join us and 30 influen Frenchmen

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RHODES MARK 1 Stage, 5550 Pro One synthesian 5399, Jenry 223-5838.

WANTED BASS PLAYER by professional rock band. Originals, some covers, Era S89-8414 after Spm. BASS GUITAR HOLLOW BODY Hoether Paul McCartney copy Excellent condition \$150 226-1833

YAMAHA PS-20 PORTABLE Reyboards Like DOL SACIRCE, \$450, 265-1601. MAGNAPAN MG-IIB loudspeakers. Gorgeo besealtst constition: 5725, 481-7478.

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PEAVEY PA 210 withhead with 2 inputs per channel. Plus 2 speakers with 4 byenves in each Excellent. 1525. 273-1073

TALENTED HARP and guitar player with some vocal ability looking for blues-oriented band. Experienced and reliable. No flakes please. 295-2547. VICLIN FLALSIZE with hard shell care and bow. Excel-lent condition. Furthmed new at 1375. Will sell for 1250, 452-0215.

EQUALIZER VANCO ME-110.5 inputs 6 volume con-trols, crossover. 5 band equation. VU meters, new 1470, used once \$250/best offer 234-7580 evenings

1980 PEARL EXCURLE BASS ten drum kit, with cases, 11150, negotuble. Mark 745-4225 evenings.

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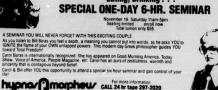
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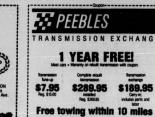
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PRETTY (ADY, 31, RED HAIR, seeks lasting relationship with romantix, affectionate, handsome gentleman, 30-45. Non-smoker piezae: Proto — returned Box 231176, San Diego 92123.

MAN OF QUALITY 35, doctor's degree, tuned to spor-art & travel looking for an attractive professions wirman 25-35, P.O. Box 261596 San Diego CA 92126.

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LIBERTY MANOR

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PEN-PIALS WANTED for friendly exchange of thoughts, seas, etc. Serious letter-writers only, please. Bosholder on the E7244-921 is

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CAPROCORN — I TOO have been hurt, but still believe love can last. It's worth the pain if the dream comes true. Scoress

THANK YOU. St. Jude: for answering my prayer. Sandra

GENTLEMAN, 29. M.B.A. student, emphatic, well-rounded, agrate-arted, young-at-heart, Skes traveling deep conversation, draing, tranquistry, Seebs. Tady, David, 3503. Ethan Allen 92117.

Roommates

OFFICE SUITE WITH SECRETARIAL SERVICE AVAILABLE NOW

1-5 at Old Town Avenue 291-4499

CLAREMONT: TWO EASTGOING professional m seek third person for 3 Dedroom house. Male or plattor female. No smoking or pers. Muser bedroom with bar optional. Nice safe neighborhood. Next and respon-ble only. \$250 plus utilities. Don \$71-1773 after 6.

FEMALE NON-SMOKER share townhouse. Scrippi Ranch Bedroom with waterbed, private bath, garage pool. sauna. Javuzzi, tennis. Available January. 1 453-3774 or 578-9975.

RODAMATE NEEDED For two bedroom condo. Share with mate/female of human species. Usual condo goodes: \$180/month, \$100 depose. \$05U students \$84-2768. MATURE MALE/FEMALE Room plus full house an laundry privileges. Quet Serra Mesa private home. Convenient to freeways. 3190 plus 1/3 utilities. Fin and last. 278-9629.

HOUSEMATE WANTED Share multi-roomed house or 1/4 acre. Quet rural setting, happy content people Own bedroom, share 1/4 utalities, \$175 plus depose 449-1877 until 10pm LOCKING FOR SOMEONE to share my 2 bedroom townhouse. Quet non-smoker: \$250/month plus 1/2 utilities. Ken 297-4337.

EMALE ROOMMATE WANTED for 2 bedroom apart-mere in Pacific Beach, \$197.50 per month plus \$100

WANTED: FEMALE TO SHARE large 2 bedroom apartment/North Park. Kind Christian working girl. Pri-vate balty/walk-in closet. \$250 month plus 150 deposit

MIRA MESA HOME to share \$225, 1/3 utilities, 5100 deposit, quiet Parkidole area, 695-8164 after 5pm. APARTMENT TO SHARE. Own room and birth in La Jolla, M/F, 1325, Bill 450-3002.

ROCHMATE — MALE/FEMALE. Norsmoker. North Park house. \$190 month, 1/3 utilities, \$75 deposit, no pets. 282-7930.

FEMALE ROCHMATE WANTED Lurge 3 bi-from 2 bith townhouse. National City, tenns courts, dishwarter Small dog O.K. 5225, no cleaning deposit required, 267-5490 evenings & weekmob.

ACOMMATE WANTED — MISSION HIRL Gay female only. Dancer. artist preferred. \$195 or service/exchange. Angle 294-4424.

BRAND



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European-style cabinetry Porcelain/steel bathtubs with ceramic tile

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8 foot high mirrore
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PRIVATE SUNNY ROOM with view for rent, SDs 5 blooks), kitchen privileges, furnished, quiet nei hood, private entrance. Male, non-shoker month, 173 utilities, 286-463-80.

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MIRA MISA, norsmoker to share 4 bedroom home. \$375 month plus 1/2 utilities and deposit. Prefer single parent/1 .net Chris 450-9333 x217 days; or 566-5544

FRENDLY, NONSMOKING female commiste wanted to shisre furredned 2 bedroom apartment in University City, with young professional female. \$230 month. Tammy 452-0947. UNIVERSITY CITY: Seeking friendly, quiet, clean room-mates. Share 4 bedroom house. Professionals, graduite students, preferred. Partly furnished, more welcome. Available: December 15, 1220 cash, 566-4796.

AVAILABLE DECEMBER 1st. 1275 pain 1/2 utilities & depost. No siggers, person person and the post in Available Computer Computer Computer Computer Committee Computer Committee C

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HOUSEMATE TO SHARE a large house in Golden Hills.

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MALE 24, POOFESSONAL SIGNAL SHEEK, SH FRANCE ROOMBATE WANTED to sturr my 2 ted-room, 1-1/2 best-spatreers in 15 Mes. 1550 plus hall affects. Cobe or 16 of 46-7045.

NONSMOKING, CONSIDERATE roommate wanted to share 3 bedroom, 2 bath house in La Mesa. 4 miles east of \$050.1 Excellent neighborhood. \$200, 1/3 utilities. 46.1-7,949.

WANTED ROOMMATE to share Forest Park Plaza condominum Miture, responsible adult, 1260 plus 1/2 utilities, Frank 275-2029 after Spril, or 560-8883.

BLSY FEMALE TO share 2 bedroom Pacific Beach apartment. I have furniture, need your own bed only \$200, 274-9343. ROOM FOR REINT in 3 bedroom house. Must be clean trustworthy, kind and considerate. \$175 per month and share utilities. Grace 229-9154. minutes to SCSUL large yard and galage, 5150 and 1/3 utilities. Available immediately, 465-9716. CHOOSE FROM OVER 100 homes, \$150 up. Most available for single women, nonsmokers. Apply to East County Countil on Aging, 442-3281 or 442-3856. FEMALE TO 94A'E my rice Escondido apartment, pool 2 bedroom, 3725 monthly, 1/2 utilities & deposit, 409-8730 or 409-1629.

FEMALE ROOMMATE worked. 2 bedroom condo, washer/dryer, near Mess College/Sharp Hospital. 5250 per month plus utilities. Nonsmoker. Mary 277-2689 EL CAJON AREA Male or female to share a 2 bedroom condo, poor faundly, \$220, utilities included. Next, re-sponsible, and nonunciker preferred. \$75. deposit. \$61,4125.

HOLKESHARING IN Mt. Helix. Professional nominol-ing. Garage, yard, private bath, laundry. \$300 pkin utation & deposit. 678-0745, leave message.

LEMON GROVE. Responsible nonsmoker, to share 3 bedroom, 2 both house with female & male. Fireplace, distaurable: 10 minutes from \$252.1 \$200 697-1956.

CHRISTIAN ROCIMMATE wanted to share home in Claremore, New Baltoca/Genesee, \$170 per month plus \$10 utilities, 268-4968.

SHARE 2 REDROCM were 2 males, 1 female. Own bedroom, SDSL iss at door, All Birstyles accepted 1200 month, 755 decisiol 402-237, december 2017, developing, 1400 month, 755 decisiol 402-237, developing, 1400 month, 755 decisiol 402-237, december 2017, 2016 evenings.

room and bith condo with 2 males in Pixific fleach 1250/month, 1/3 usities, 270-3829 evenings.

RODAMATE WANTED to stare house in Normal Heights 2 bedroom, freplace. Responsible student/ working person. \$225 plus utilities, \$225 deposit. Cathy 283-1548.

wite pool, HBC), etc. Near UTC and La Jolla, Prefer non-snoking male, 453-2022.

CAN YOU AFFORD \$170/month, \$170 deposit and 1/4 utilities?Do you enjoy music? Share our 3 bedroom house in Spring Valley, Female preferred, 698-3795.

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MOD BEACH COTTAGE, secluded finned yord, pets OK. Available now!! Homefinders 6810 El Cajon Bivd.

\$260 NIORTH PARK HOME, private ferced yard, low deposits Homefinders, 6810 El Cajon Blvd, 583-4225.

5490 EL CAJON 3 BEDROOM home plus 2 births. Must see55 Haundreds more!! Homefinders, 6810 El Cajon and 503-4755.

For Rent

2 BEDROOM 1 BATH Pacific Brach. 1550, first, last required. 273-4060 Est. 2

NORTH FMIX apprecies to their — Mole / Render CX, social CX — Male / Render CX, social CX — Male / Render CX — Mole / Render CX

ONE & TWO BEDROOM longe apartments in beautiful beaching built building. 3373 and 1480 Handwood froot. Longes, dispars, vives, tokes retinguoris, launary back coppes, dispars, vives, tokes retinguoris, launary back lain 5042, San Dego 92105. 234,1748.

Students/ singles w iid.1-9237, 9am-fipm PACHTC BEACH, Lutury ocean view studio condo, Dai-cony, breakfast bar, dishwaher, cleaning over, frozi-less religerator, Security, garage, poot, sauria, storage, saunds, recreation, 5425 (snae, 565-2413.

USEREPPING cabins, furnished, fire-from sking, village, lake Seeps 2-10. end, 5160 week. Pat Oncorato Rea Es-baths. Seeps 10 combinably 748-5051, 748-0376.

MAMMOTH LAKES CONDO for rens, savers rent early Jacuzzi, sauna, perfect location, 753-2707.

EAST SAN DIEGO two bedroom unfurnished apart-ment with water only paid. No pets. 1415 per month with 1400 decost. 295-8263.

CONDO FOR RENT, GREAT location, pool, saura, ten-rin, spa. etc. Available 12/1/83 or sooner. Nancy 574-4403

CONDO. 2 BEDROOM 2 BATH, 1-car garage, 1510. Central location, nicely decorated. First, last, 1200 de-pints, 282-4566.

NewEr 2 SECROOM, 2 bath North Pirk upper condo, 1 car garage, fireplace and many upgrades. Mint condi-tion. Assume large loan. Owner motivated 283-2873. 2 BEDROOM, 1-1/2 BATH APARTMENT, North Park. No pets, kids okay, 4011 Florida St., 5395, Phil. 292,5100

moker prefered & military CIK 150 lepost. Al 223-9401.

BEACHERONT, NICE ONE BEDROOM apartment, survives, pacciny, certain Frack Beach, 72 Reed Ave., swalable now, 460 per mores, 724-388.

NORTH-PARK — 28EDROOM Zouth apartners Super Committee location — dose to all Large, spacious. apartners. ISSA Proc. coventione 234-5490 730 to guert uns. 1475/month. Available now. 3987 Blnos. 930am or 500 to 7 00pm, or 673-0786 anytime.

1550/MONTH 4 BDBOOM, 2-1/2 samswindow flox terms South Bay Available December 7: Call M. mores. Sed 23237. Page at 455-227.

CARAGE FOR RENT in North Park. 145. Jell 452-4843. STUDIO, UNIFURNISHED, walk to Balboa Park days.

224-1748 Average Vision Services Ave.

APARTMENT FOR BRIT — Feederson. 1-172 born.

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PACIFIC BEACH 2 bedroom: 1 bath duplex. Beauthá hardwood floors, beamed ceiling, large picture van-dows, stundy facilities, nice area. Responsible adults, no pets. 1475, 273-0521

CONDO, NORTH PARK, Quiet 3 bedroom, 2:1/2 bath, 1140 sq. ft. Air conditioned, dishwasher, microwave, refrigerator, freplace, faundry room, garage, intercon-secu. by windows. Adults, no pers. 5650, 488-7425. mus grunninis Admin on garagi precion.
NCL ONE ISDBOOM HOUSE in History House Many. Individual framework Jandenius framework f ESCAPE TO PARADISE — The Havasian Islands, Com-pletely furnished beautiful condor. Golf and terms nearby Beachfront, perfect for swimming and societ-ing. Very secladed Very resonable: 291–4297.

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INF. CAN BIRM your Golden Hill studio, your hotel or business. Call 225-694

MISSION BEACH: Large 1 bedroom in North Mission feer round. Available immediately. Crean. No pertu parsing 3395-689-2006. VACATION IMPUTE Listury furnished 1 or 2 bedition ocean view conds. Beaufail writer and swirrings posts. Ploot gas Levers, prolifer yealthr (Week) parts posts. Ploot gas Levers, prolifer year posts. Ploot gas L Nomer 681-6946. MRCD STUDIO COTTAGE or well known at January.

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HOUSE FOR RENT: 3 bedrooms, 2 bathrooms, 2-car garage, new carpeting, covered patio, large yard near Claimmont Square Shopping Center, No pets. 1670/ month; 274-2727.

PALM SPRINGS, July equipped 2 bedroom, 2 bath condo, Pools, tennis, Jacuzzi, sauna 1375 weekly 275-0175 after for-

son Avenue: Available 12/1 550 Nancy 574-6403.

18FOROOM/APATMENT: 1290 a month plus depose.
East San Diego area. 3422 454 St. South of Lawrensty
Ave. 677-1452 2281-2296.

MoS DELING UNFURNISHED APARTMENT: 2 brid-room: 1-1/2 bath Full security building 4254 Fetion Spring Valley, 463-0156 after Spring MISSION BEACH SMALL two bedroon one buth un-furnished partners with one paragit for round file at Means One story. From large use plus father, surage and gatage feeteness. 284-8222

STUDIO aparament 3310 Quiet, clean.
Adult only, no pets. Available soon
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NORTH PACIFIC BEACH, new La Joile & orken Studio to ore query person No pets. \$290 — lease 459-1352 poss (619) 342-1202 poss (619) 342-1202.

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GARAGE FOR RENT. \$50, available Dec. 1. Month to month. Nancy 574-6403.

NICE 2 BEDROOM HOUSE in City Heights Carpet. fenced yard, garage, 1500, 294-2533. TED TO RENT: Owel studio or I bedroom His Mission Hiss, kenington, 1250-1300 for protes woman with cat, by January I, References Landa 1984–1495 per month: Scripps Ranch: Scio-2536 TWO BEDROOM BACK HOUSE calgeting, appliances, water, furnished. Nice quiet neighborhood. Prefer single adult or couple: No trisdren, pets. 1425 — depost, references requied. 298-901.

NATIONAL CITY, storage space, very large and dry, security 160 per month serve 262-7766.

and counters, redwood, colar paneling vegetable garsecurity 160 per month serve 262-7766.

KALIAL 2 BEDROOM 2 BATH-oreafront view condo all Flogs. Tends, pool Long or short term seemed. 250,4A13 A44 Tends. MALI: HAWAIL DELLIKE I bedroom fully equipped. brach, poor terms, \$25-\$35 per day 294-2076.

Real Estate

PROPERTY FOR SALE (4 on 1) Four very rice, well maintained units. Good rental area real University Ave. Must sell Asking \$120,000. Dave 283-9575.

PACIFIC BEACH TOWNH-DUSE. I bedroom and den 1-1/2 baths. 2 car gange American. 1361 Pacific Beach DR: No. 3, (213) 460-3245.

PENASQUITOS 2-REDROOM condo has spectacular golf course view ilminiscular, because interior, family non and gavage — frem size a nouse! Only 193,0001 Onls, broker, 578 0755

\$18,000 CASH CUTITate over large VA hars Sparsius
4 bedroom with hage family room, country littlens,
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NATA VALLEY, 8-1/2 acres. Prime vineyard land. Per-fect for homeste and ranch with grapes, 755-1095. GREAT INVESTMENT 2 bedroom, den, yard, garage, Buringame/North Park area. Good financing and low down '942-3548 evenings.

BY OWNER, 3 bedroom, 2 bath condomnium detached house 2 car garage, family room, fireplace, patio, ferroed ward. Good location, 194,500, 475-0315.

MISSON VALLEY — Northym townhouse 2 bedroom. 1 bath, sundeck, balcony, garage, refrigerator, washer, dryer, terms, pool, clubhouse. Assumable: 10-3/4%, mortsage, 589,000. Owner 459-1920.

AVAILED CONT. 1 440-1440 LANS TA-MOST. Bully regulged of bedroom 2 bate condo. REAL ESTATE REAL ESTATE

TAKE A PEER AT SOMETHING NEW Construction is just getting started, and we don't have model homes:...but. NOW is the time to see Credelines but but fill the work of the time to see Credelines will tall you that Credelines in the companion of the control of the c



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ONE BEDROOM PLANS FROM \$59,960 TWO BEDROOMS FROM \$73,900. 9%% (First Year), 10%% Annual Percentage Rate

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Mission Valley for good sports. Under \$50,000.

When you buy a Park Villas condominium for \$49,990, your monthly payment will be \$390, graduating up to a maximum of \$554, plus taxes and homeowner's fees. Plus, you'll have all the advantages of a Mission Valley location, right outside your door.

Studios from \$49,990. One bedroom with den from \$64,990. Two bedrooms from \$77,990. You can't buy any home in Mission Valley at a

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estate with plenty of recreation. All the facilities of the Atlas Health Club are yours free for 6 months, including membership fee. And all the shops, services, sports and entertainment of sports and entertainment Mission Valley are closeby

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At Park Villas, you'll live on a beautifully landscaped, park-like

FIVE ACRES WITH cauer, 14 miles from Clear Lake, California, 524,000, Tracy 942-0927

EL CAXON OPEN house this weekend. Pool, spa. 3 bedroom, 2 bath, 8-3/4% VA mortgage. 749 Ballantyne, 440-7/20.

TIME SHARE CONDO at Indian Hills Country Club. near Paint Springs. Let's make a deal. 274-0836. LAS VECIAS CONDO, 190,000, FHA assumable, 9.5%. 2 bedroom, 2 bath, fireplace, security bars, 702,670-3520 Linda, evenings.

FOR SALE OR TRADE, R-1 lot with view, new area, 51st Street & Bevner Court, 120,000, Owner 262-6136. NORTH PACIFIC BEACH: 3 bedroom: 2 bath; 2 story with view; enclosed pation; can repaind Large R1 loc. sature: 10-3/4%, O'4C. Reduced: 10-3/4%; 270-300; assure: 10-3/4%, O'4C. Reduced: 10-3/4%; 270-300;

LARGE 1 BEDROOM condo. 4444 West Point Loma. furnished (14000 of furniture), 725 sq ft., patio, sauna. pool security busines, 10 5% loan, 564,000, 223-5835. SANTEE CONDOMNNEMA will sucrifice: Large 2 bed-froom 2 birth. Cis-ves from assumable: 571-5612.

TRADE LATE FISERCLASS sallboars, five abooint/oruse with 60K value, FBC, for house, condo, units, or 7 Write. Box 6653, San Deep 972106. POINT LOMA CONDO, reduced for quick sale, pend-ing foreclosure, 2 bedroom, 2 buth freplace, pool-jacuzst, good focation, 185,000, 13% assumable. Owner 224-2005 after Sprit.

HOME FOR SALE by owner. Birdland. 3 bedrooms, 2 baths. pool. Privacy. Excellent condition. Assumable 190,000 fixed loan at 12%. Call after Spm. \$119,000.

location 1 bedroom 1 bath pool jacuas suuna great tax w/o. Serve 231-8833 x295; Lance 566-1885.

ONE BEDROOM BRICK HOUSE, single garage, Golden Hills area, newly painted inside and out, new carpets, 565,000. To see, call 465-6177 or 465-2786. STATE COLLEGE BEAUTY — 3 bedroom, 2 bith on 1/3 acre. Private park like rear yard. Assume 11% loan with only 110,000 down 1112,000 low payments! Owner/acre 286-5604 PROVATE INVESTOR SEERS property with positive cash flow, or established business as active or stient owner that ness 53,000 month minimum if you have a good deal, contact 850, keep trying 466-7116.

BEDROOM CONDO for sale by owner, Scripps Ranch area. Asking 566,000, 566-2536.

CONDC FOR SALE — 572,000 or offer. Rancho San Diego near Sweetwater Springs Blvd. and Austin. 2 sediroom. 2 bith patto home. Single level with separate C or garage Assumable toon. Fireglace and certopal air.

553,900 BY CNIPAER Principal & Interest approx 5500 month with 10% down. Luxury 1 bedro Carlos condo. Adult. Capour, amerities, servato dry. appliances. 583-1002 for appointment.

LA MESA — DAYBREAK — lovely townhouse with view, drapes, air conditioning, carpets, microwave, din-ing room, 2 bestroom, 1-3,14 buths, garage with opener, pool, etc. Assumable, 9-3,14% mortgage, 5115,000, Owner 459-9600.

LAKE SHASTINA lot, utilities, good hunting/fishing, 58500. Assume 1st balance 53900 at 8-1/2% consider trade car/boat, etc. 421-3807.

CITY HEIGHTS, SPANISH Style, two bedrooms, one bath, hardwood floors, fenced yard, in good condition, Corner Jot, Asiang, \$68,500, Make offer, 3446, 41st Street, 281-6515.

ASSUME 9-1/2% VA LCAN. Great terms on this 3 bedroom Spring Valley house. \$75,900. Owner 461-5078.

RANCHO PENASOLITOS 2br. 1 BA condo. Priced to set at 567,000 by owner. Frank 578-9715 or 693-6393. FOR SALE/TRADE. Leucadia 7 year old custom 4 bed-room, 2 bath home rear schools, 436-2640 after 4pm, all day Saturday and Sunday.

12 X 60 PLUS EXPANDO, adult park, stealine, 517,500 Fruit trees, ferced yard. South San Diego. 423-7027; 239-8003. HALF ACRE CORNER tot, flat land, San Diego Country Estates, Paved roads, hookups, recreational facilities. No agents, 123,000, 486-4831.

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5 ACRES IN Colorado, near Alamosa. 53800. 51200 assumable at 0% interest. 520 a month. Greg 942,3574.

ADBIEL HOMM — reveny state Must scribe, good very present or increase 195,000 91/76 assumate assumation processing port abut park for ungle or couple. Other will carry second Leave messages about Second or Second or Sec

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REAL PROPERTY VENTURES, INC

THE READER PUZZLE

By Don Rubin

Blissymbolics is a unique nonverbal communication system developed back in the 1940s by Charles K. Bliss, a World War II refugee from

Eastern Europe. Modeled after Chinese, Blissymbolics uses pictographs, ideographs, and sometimes-arbitrary symbols as building blocks to express everything from simple, concrete messages to complex concepts and abstractions, all nonverbally.

But then, why talk about it? Each of the numbered symbols at the right corresponds to a word at the bottom. See if you can match them up.

Rules of the Game

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 Puzzle contest must be received by the Reader addressed to Reader Puzzle. P.O. Box 80803, San Diego. 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

and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. Free passes to the Broadway Playhouse will be awarded to one hundred correct entries per week. Five of these correct five correct entries, we'll have a lottery for the T-shirts: if

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

office.
7. One entry per person

No. 283, You Don't Say!

1 12 ×1 11 A3 13 11 1 ' L' 1 10 " L3" L" 10 +)" O" D2" Ο191" Ο301" Ω1" Ω^{\dagger} Ω° Ω° Ω° $\Omega_{2}\langle \rangle$ $\Omega_{0}\langle \rangle$ O" Q4 Q4 Q0 00 00 04 10 04 10 __" oo()" oo __" o__" 00 1 00 0

she, her	sky	ghost	today
brown	we, us	black	winter
spring	day	time	hour
visitor	February	tomorrow	orange
grass	blue	group	birthday
snow	month	I, me	autumn
red	they, them	36 color	mouth
yesterday	summer	purple	yellow
neif	pink	you	woman
earth	ove	men	green
year	he, him	Christmas	Wednesda
	white	person	3 United Feature Syndicate II

Arcus Aurei (The Golden Arches), 5) Mercedes-Benz, 3) Atari Logo, 2) Malum Magnum (The Big Apple), 1) Proctor-Silex, 7) Olympus (OM-2), and 4) Gr-r-reat Tony

(The Tiger).

About half of the 97 entrants were Sirius enough to be

The T-shirt winners are John Strauch, San Diego
 Marsha Grove, Lemon

Grove
3. Dennis Reddish, Del Mar

Marie Ayers, San Diego
 Ben Linton, City Heights