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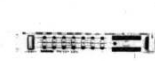
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READER

VOLUME 13, NO. 38, SEPT. 27, 1984 SAN DIEGO'S WEEKLY



Robert DeSilva

A Ring Full of Dreams

Two hours before the fights begin, the boxing ring is a clean canvas framed by loose ropes and illuminated from above by stars of blue neon. Surrounding the ring, the wooden floor at the Palisades Garden roller rink in North Park is covered in a gridlock of 1000 folding chairs, all of them empty. Distant ventilators puff weakly in their losing struggle with the fistless air. Off to one side, in a dingy alcove where skaters usually exchange their shoes for skate, two Mexican fighters doze on benches along the wall. They weighed in hours ago, but since they had to cross the border from Tijuana illegally, they cannot return home to rest before the fight. Beside them the video game "Missile Command" portrays a tired, silent sequence of blast-offs and explosions. In a small office off the alcove, fight promoter Frank Carrillo and state athletic inspector George Johnson go over last-minute paperwork. Carrillo signing checks for tonight's purses, the highest being \$600, most of them in the \$200 range. They glance up when

(continued on page 12)

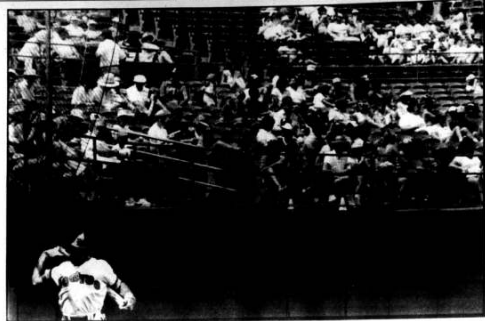
Professional
 boxing in
 San Diego
 is still on
 the ropes

By
 Neal
 Matthews
 Photographs by Robert Benning

Fans And Hot Seats

In order to anger the fewest of the ballclub's most faithful fans, the Padres worked out a privacy system. Full-season ticket holders have top priority, and the club has the option to buy another assignment seat at the same price. All the tickets are sold only in blocks of three games for the playoffs, four games for the world series. A complete package of fourteen field-level tickets costs \$363.1 Misionville ticket holders, who go forty instead of eighty home games, can choose to sit in the same people hold the same seat on alternate days, and instead of continuing to alternate during the postseason games, the Padres from first decided that they would let the fan who sat the longest should get it for the playoffs and World Series. The person who is out of luck gets "the next best available seat," based on when they purchased their ticket. The Padres' lawyers Schiller. This means that the longer a person has held missionville tickets, the better seat he'll receive, in theory.

So how did Joe Drazek end up near the top of the right field? Drazek has held



Photomicrographs by Craig Carlson

who keep calling and calling," says the Padres executive. "I don't know who got my seat," fumes Drazek. "It could be another miniseason ticket holder, but it could also be some VIP, you know. The Padres need a lot of good seats for that kind of thing. But you'd think that after ten years a season ticket holder would get a better seat than [near] the bullpen."

Meanwhile, holders of full

Meanwhile, holders of full



Let Them Eat Pizza Burritos

This past April 26, when the middle school was having a dance, staff members from the SAC asked if three of their more highly functional students could attend the affair so that they could have an opportunity to see what a school dance was like. (Part of SAC's program is



Car wash class, Sweetwater Activity/Occupational Center

Photograph by Craig Carlson

Silver claims he tried suggesting that the Castle Park cafeteria vary the food that it sent down to SAC, but was told by one cafeteria employee that there really wasn't a need to, since the handicapped students couldn't tell the difference. The SAC staff decided that something had to be done and tried to negotiate with the cafeteria and with Castle Park's principal. "At first they offered to let us come in and eat at ten in the morning, and we told them to forget it," says one teacher who declined to be named and who lobbied to get use of the cafeteria. "It became

It is Thursday. September 20. The SAC kids are finishing their lunches, and their teachers are rushing around the cafeteria urging the kids to get to their rooms. At the far end of the room a young girl with Down's syndrome pours the last drops from a can of fruit juice into the mouth of a wheelchair-bound young man with muscular dystrophy. At the other end of the room, a cleaning crew made up of SAC students is busy emptying down the tables and picking up trash from the floor. Later, a group of SAC kids on their way back to class files past a chain-link fence on Castle Park's perimeter. On the other side of the fence, a Castle Park English class is meeting.

(continued on page 37, col. 1)

Race To Be Televised

Former Ku Klux Klan leader Tom Metzger is taking his white supremacist views to television. When Cox Cable began its public access Channel 16 a year ago last May, Metzger, a Fullbrook television repairman who now heads his own 10,000-member nationwide group, the White American Political Association, saw some of his lieutenants gather some information about the public access program and the various how-to workshops sponsored by Cox. (As part of the equipment for granting cable franchises, both the city and the county of San Diego have adopted ordinances requiring franchisees to provide a channel for "public access," to be used by any member of the public for production of a noncommercial program.)

Currently the public access programming on Cox and other cable operators consists mostly of church, meeting, and ethnic broadcasts.)

In the ensuing months, Metzger says, about a dozen of his aides, all volunteers, have gone through the various Cox workshops—three-hour sessions on orientation, production, and techniques involved in studio and live broadcasting, which Metzger was formulating plans for a talk show series titled *Race*, hosted by himself. To date, six half-hour episodes have been completed. The first is a feature on the Odinis, a national "libertarian-type" group. Metzger says, whose philosophy is based on the old Nordic gods; the second is a profile of the White Student Union and its founder, Gregory Withrow of Sacramento.

Segment number three of *Race* (continued on page 37, col. 1)

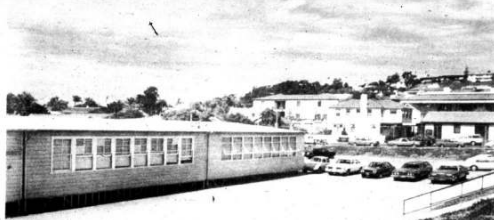


Zeynep M. El-Zoghbi

Where The Books Are

Sullivan, though, admits that neither of the two recommended downtown library locations is ideally situated to help bolster the city's bounteous investment in redevelopment. A possible site adjoining the proposed new

San Diego Public Library



Bungalows at Fremont Elementary School, Old Town

New Bungalows Get Old Town Down

The first group of 250 fourth-graders arrived at Fremont Elementary School in Old Town last Monday to participate in the San Diego Unified School District's new "Old Town Program." For the next two weeks, the students will be using six temporary hangar-like trailers last month on the school's former playing field, on Congress Street near Comde Street, as a base for a series of field trips into Old Town.

The program is supervised by Ed McFadd, an expansion of the school district's Integration Support Service, which for years has been sending fifth-graders to Balboa Park, where they are supervised by park rangers for similar week-long excursions. The district plans to send all its 8,000 fourth-graders to Old Town by the end of the school year.

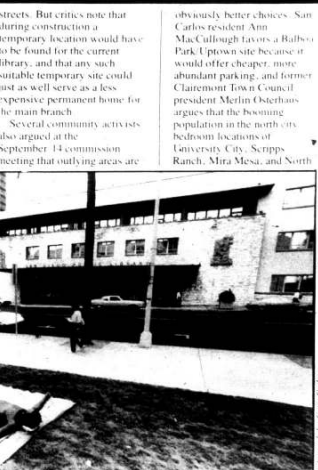
McFadd says the program will continue for the following

McLadd couldn't be more pleased with the program's realization, nor could Fremont principal Carolyn Morris, who says she welcomes the fact that the bungalows are located on the lower Fremont playground, which because of its location has traditionally been difficult for school personnel to supervise adequately. But for residents and merchants in the surrounding area, the Old

Town Program presents a problem, so much so that the Old Town Planning Committee is now on collision course with the school district.

For one thing, says planning committee chairman Jeff Mogieler, the school district neglected to consider design guidelines for the bungalows to the Old Town District Planned District Review Board, set up in 1968 to enforce the Old Town District's historic preservation ordinance. Charged with making sure any new buildings or remodeling conform to one of five historic styles—Mexican, Spanish, Italian, French, or American/Western—Old Town says it's a large, six-acre tree in the school's school yard that would not allow for transport of the bungalows is another violation of the community plan, and in provision of the ordinance. Additional parking needs created by the coming and going of the buses and the school's staff members.

"Property owners have told us that historically, these buildings [the six bungalows], are clearly visible from the street,"



City West makes Mission Valley a logical geographic location for a new library. That's where the city's geographic center is. Over time, it just doesn't make sense to drive thirty-eight miles round trip from the northeast neighborhood to use the library. It's not even a bus route. I don't like to hear such reasoning, but it appears inadequate when compared with the needs of the neighbors who argue the new library should be located even farther north, in locations such as the open spaces near General Sherman and the Mesa plant.

And at least one commissioner maintains that possible sites shouldn't be evaluated on a "case-by-case" basis. "The fact that a new library is actually necessary, both Magnus notes that circulation at the downtown library has dropped continually over the past seven years, while branch circulation continues to increase. "You're talking about a new building under construction," so a really strong case has to be made," Magnus says. "I haven't heard it yet."



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VERIFIED

China Syndrome

I read with much interest and much frustration your story about the loss of a Chinese structure south of Market Street ("City Lights," September 20). It was not so much what Paul Krueger said in the article as what he didn't say. For a period of four years we have fought to save two 1887 Victorian hotels and find a site on which to reconstruct them. The Chinese structure referred to is not historic. The people living in these units will be given relocation funds and services and the owners of the property will be paid fair market value for the land.

Since early 1980, historic preservationists, the Center City Development Corporation, the city council, the planning department, and numerous concerned citizens have worked to save two of the three remaining 1887 Victorian hotels in downtown San Diego. The two hotels—the Horton Grand, named after the city's founder, Alonzo Horton, and the Kahle Suddery—faced demolition to make way for new development. In a first-of-its-kind effort, these three-story hotels were documented, dismantled piece by piece, and stored for reconstruction.

One essential guideline was established in searching for a new site: no historic buildings would be torn down. We researched twenty-three different sites in the historic Gaslamp Quarter district. None of these potential sites could be utilized because each would have involved the demolition of historic buildings. The current site, which is adjacent to the Gaslamp Quarter, was chosen because the Chinese building, which is 4000 square feet in size and one story in height, is not historic. CCDC, the planning commission, the planning department, the San Diego

Historic Sites Board, and the city council had to weigh the saving of two historic 1887 Victorian hotels, with a total of eight stories and 45,000 square feet, or a one-story 4000-square-foot replacement Chinese structure built in 1916. All of these organizations voted unanimously to save the historic

Letters

For the past six years I have specialized in the restoration of historic buildings in and near the Gaslamp Quarter. I, too, share your concern about retaining the old Chinatown. I wish such an area could be created and become a part of the new downtown. Even the loss of this replacement Chinese structure was a cause for personal concern to me. We examined the Chinese structure to see if it could be dismantled and moved. However, since it is constructed of hollow clay bricks, this alternative was impossible. We have agreed to save parts of the building and plan to create a museum within the hotel to display these artifacts. We will also tell the story of the property and its part of the history of Chinatown. The city has allocated funds to do an archeological study of the site once the building is removed. I informed Mr. Krueger of these facts. I am sorry that he chose to tell the story of what will be lost to the history of San Diego without balancing his article with what will be saved of the history of San Diego.

Dan W. Pearson
San Diego

More To Lesser God

I was quite disappointed in your "City Lights" article "On Deaf Eyes" (September 20). In the script for *Children of a Lesser God*, Mark Medoff stipulates, and I quote, "In any professional production of this play, the roles of Sarah, Orin, and Lydia be performed by deaf or hearing-impaired actors." The North Coast Repertory Theatre is a community theater which could only pay its actors a small honorarium, less than one-half an equity actor's weekly wages, so it could hardly be called a professional production. In fact, Medoff wrote to director Olive Bhakistone saying that he was pleased when nonprofessional productions had at least one deaf actor in the cast.

In reality, five different people tried for the part of Orin—three deaf, two hearing. Of the deaf actors, one had a schedule conflict, another decided to withdraw as a mutual decision between himself and Olive, and the last one quit just one week before opening night. After an exhaustive search, which included calling Dean Sheridan, who played the part of Orin last year for the San Diego Rep, Olive had no choice but to select a hearing actor for the part.

Your article also referred to "translators" from the Deaf Community Services Center (DCSC). The term is "interpreters," and as interpreter coordinator for the production, I want to make it very clear that none of the

(continued on page 38)

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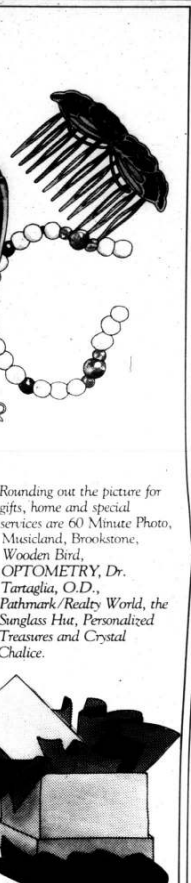
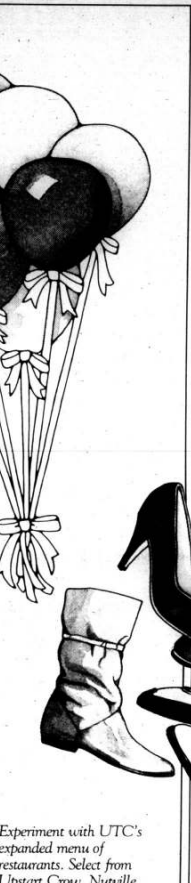


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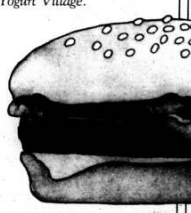


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Straight from the Hip

Dear Matthew Alice:
Why do all the newspaper articles get printed on one page, then you gotta leaf through a mess of other pages to finish the article, when it could have all been written on the first page? That bugs the blunkety-blunk out of me. What's the reason for not completing the whole story on one page?
C.E.M.

Chula Vista
It's said that exercise reduces tension, and I can see that you'll have to flip through a lot more newspapers, a lot more vigorously, in order to soothe your ruffled sensibilities. Of course such exercise would also expose you to more of the tension-inducing pages, and the cycle could go on until something—or someone—snapped. May I suggest the news on television? Unfortunately (from your point of view) the trend toward "jumping" articles to inside pages is bound to continue.

As you might suspect, money is the root of this irksome development. And development it is, as a glance at old papers will show. I was just looking at an issue of the *San Diego Union* from 1934, and on the front page I counted thirty-seven articles, only four of which were continued elsewhere. Most of the "stories" were no more than a paragraph long. Newspapers have now come to rely more and more on the advertising dollar, though, and as more ads are printed, more pages are needed. Nineteenth-century newspapers are only three or four pages long; the *New York Times* of today is measured in pounds. The increased advertising space gives the writer more of a chance to write at length—what he would say is "in depth." Something has to fill the space between the ads, and it might as well be news.

Studies have shown that the most thoroughly read page in any section of a paper is the first one; newspapers think of this page as a "display" page that will attract readers. The thought is, show the reader a few of your best pieces and he'll



stay with you, hooked by at least one of the stories. Your system, C.E.M., would present fewer choices, and therefore an increased likelihood that the reader might lay aside the paper for more rewarding activities. And whatever those activities, they no doubt would not be rewarding to the newspaper's coffers.

Dear Matthew Alice:
In a recent Reader article mention was made of the once independent incorporated city of East San Diego. Could you give details as to when it existed, when it was founded, what the boundaries lines were, et cetera?
Jim Connor
East San Diego

This question reveals the chauvinism so natural, it seems, to all East San Diegans, dating back to that community's beginnings in the Nineteenth Century. Yes, East

San Diego is more than a collection of dwellings and businesses within boundary lines; East San Diego is a state of mind. Whether or not that state is a vibrant, healthy one is not for me to say, but even today, seventy-two years after East San Diego began its brief existence as a city, its official motto as the Golden Rule City seems to hold true: Do unto others as you would that they do unto you. There certainly is a lot of doing in that part of town.

To settle what is no doubt Jim's first worry: his address on Pennock Street does fall within the ancient confines of East San Diego. The frontiers don't seem to have been firmly defined, but the area was roughly two miles by three miles. Ten years ago the East San Diego Chamber of Commerce enthusiastically embraced as its domain the area encompassed by I-8 and Highway 94 north and south, and by Boundary and Seventeenth streets east and west. Historically the city was less sprawling: Thirty-fifth Street, El Cajon

Boulevard, Euclid or Fifty-fourth, and Home Avenue defined its perimeter.

If it hadn't been for the rulers of our geographical destiny, the real estate brokers, East San Diego never would have been born. The marketing approach they took back in the 1880s and 1890s to sell this area of San Diego was predicated upon its physical amenities. "Absolutely no raw ocean winds (so irritating to invalids) at this distance and elevation from the ocean," read an early advertisement. This plateau east of the city did have a nice view of San Diego and environs—it in fact was called City Heights before it acquired its present designation—and it attracted a lot of buyers. By 1912 it had about 4000 residents and was ready to strike out on its own as an independent city. Incorporation papers were filed and East San Diego became the second largest city in the county. That its future was based on land speculation is shown by the city directory of 1912, which listed one billiard hall, two cafes, and one bank, but nine real estate brokers. Those brokers relied on the town's reputation as a law-abiding, respectable burg. There were no paupers or public-charity cases in East San Diego, its boosters bragged; "no jail. No arrests. No hoboes. No idle rich." The sale of liquor was outlawed, as were dance halls, guns, gambling, and hitching horses along University Avenue.

I guess the Golden Rule wasn't strong enough, though, because by 1923 the city of East San Diego decided its independence was too costly. There was a shortage of water; for one thing, and the city needed services only San Diego could provide. And of course there were the usual political deals being made. The result was the merger of East San Diego into San Diego proper, ending eleven years of lively independence.

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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Straight from the Hip

Dear Matthew Alice:
Why do all the newspaper articles get printed on one page, then you gotta leaf through a mess of other pages to finish the article, when it could have all been written on the first page? That bugs the blankety-blank out of me. What's the reason for not completing the whole story on one page?
C.E.M.

Chula Vista

It's said that exercise reduces tension, and I can see that you'll have to flip through a lot more newspapers, a lot more vigorously, in order to soothe your ruffled sensibilities. Of course such exercise would also expose you to more of the tension-inducing pages, and the cycle could go on until something—or somebody—snapped. May I suggest the news on television? Unfortunately (from your point of view) the trend toward "jumping" articles to inside pages is bound to continue.

As you might suspect, money is the root of this irksome development. And development it is, as a glance at old papers will show. I was just looking at an issue of the *San Diego Union* from 1934, and on the front page I counted thirty-seven articles, only four of which were continued elsewhere. Most of the "stories" were no more than a paragraph long. Newspapers have now come to rely more and more on the advertising dollar, though, and as more ads are printed, more pages are needed.

Nineteenth-century papers were only three or four pages long; the *New York Times* of today is measured in pounds. The increased advertising space gives the writer more of a chance to write at length—what he would say is "in depth." Something has to fill the space between the ads, and it might as well be news.

Studies have shown that the most thoroughly read page in any section of a paper is the first one; newspapers think of this page as a "display" page that will attract readers. The thought is, show the reader a few of your best pieces and he'll



Illustration by Rick Gery

Dear Matthew Alice:
In a recent Reader article mention was made of the once-independent, incorporated city of East San Diego. Could you give details such as when it existed, when it was founded, what the boundary lines were, et cetera?
Jim Connor
East San Diego

This question reveals the chauvinism so natural, it seems, to all East San Diegans, dating back to that community's beginnings in the Nineteenth Century. Yes, East

San Diego is more than a collection of dwellings and businesses within boundary lines; East San Diego is a state of mind. Whether or not that state is a vibrant, healthy one is not for me to say, but even today, seventy-two years after East San Diego began its brief existence as a city, its official motto as the Golden Rule City seems to hold true: Do unto others as you would that they do unto you. There certainly is a lot of doing in that part of town.

To settle what is no doubt Jim's first worry: his address on Pentucket Street does fall within the ancient confines of East San Diego. The frontiers don't seem to have been firmly defined, but the area was roughly two miles by three miles. Ten years ago the East San Diego Chamber of Commerce enthusiastically embraced as its domain the area encompassed by I-8 and Highway 94 north and south, and by Boundary and Seventieth streets east and west. Historically the city was less sprawling: Thirty-fifth Street, El Cajon

Boulevard, Euclid or Fifty-fourth, and Home Avenue defined its perimeter.

If it hadn't been for the rulers of our geographical destiny, the real estate brokers, East San Diego never would have been born. The marketing approach they took back in the 1880s and 1890s to sell this area of San Diego was predicated upon its physical amenities. "Absolutely no raw ocean winds (so irritating to invalids) at this distance and elevation from the ocean," read an early advertisement. This plateau east of the city did have a nice view of San Diego and environs—it in fact was called City Heights before it acquired its present designation—and it attracted a lot of buyers. By 1912 it had about 4000 residents and was ready to strike out on its own as an independent city. Incorporation papers were filed and East San Diego became the second largest city in the county. That its future was based on land speculation is shown by the city directory of 1912, which listed one billiard hall, two cafes, and one bank, but nine real estate brokers. Those brokers relied on the town's reputation as a law-abiding, respectable burg. There were no paupers or public-charity cases in East San Diego, its boosters bragged; "no jail. No arrests. No hoboes. No idle rich." The sale of liquor was outlawed, as were dance halls, guns, gambling, and hitching horses along University Avenue.

I guess the Golden Rule wasn't strong enough, though, because by 1923 the city of East San Diego decided its independence was too costly. There was a shortage of water, for one thing, and the city needed services only San Diego could provide. And of course there were the usual political deals being made. The result was the merger of East San Diego into San Diego proper, ending eleven years of lively independence.

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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THE INSIDE STORY

BY PAUL KRUEGER

IT'S BEEN A STORMY YEAR FOR JUDGE Ronald Mayo and the local press. The turbulence began last November when local newspapers headlined Mayo's courtroom comments about how a group of antimuclear protesters were, according to the *Los Angeles Times*, "lousy rats who lie in the street and foster disobedience." The *Times*, *Tribune*, and weekly *Newsline* then ran editorials chastising the municipal court judge for his comments. No sooner had that issue quieted down than the *Los Angeles Daily Journal* retold the story—and more—for its readership of lawyers and judges in a front-page profile of Mayo. *California* magazine joined the tempest in its January issue, which named Mayo one of the state's "worst judges."

Mayo, of course, isn't the first or only local person to be slammed by the press, but no judge has fought back as zealously. His counterattacks usually take the form of lengthy, detailed letters to a newspaper's editor, with a volley of retraction demands to the publisher. *Union* editor Jerry Warren, for example, got a nine-page, single-spaced

letter outlining Mayo's views on responsible journalism and criticizing that paper's coverage of the judge. His time-consuming crusade to "make these newspapers accountable" has yielded some successes. The *Times*, for instance, twice clarified that Mayo did not make his controversial statements about the antiwar protesters in front of prospective jurors and amended in his favor a recent story on judicial challenges. The *Daily Journal*, at Mayo's insistence, printed a correction of its inaccurate statement that the judge had intentionally received a traffic ticket and failed to appear in court so he could challenge what he felt was an unfair court policy.

While no newspaper has designed to publish Mayo's version of the controversial quote that started all the trouble, that he was "fed up with people who lie in the streets like rats as an act of civil disobedience and then attempt to use the courts to publicize their political beliefs"—the negative press has subsided recently. Mayo, though, hasn't toned down his attacks at all. Due to various disputes, he's not talking to courthouse reporters Rivan Taylor of the *Union*, Mike Kohn of the *Tribune*, or H.G. Reza of the



Ronald Mayo and the *Times* are currently special targets of Mayo's campaign for editorial responsibility. On June 14 the judge wrote *Times* San Diego editor Dale Fetherling a five-page letter criticizing Reza's reporting on a court story that made no mention of Mayo but which the judge felt confirmed his opinion that Reza's reporting has been "irresponsible, unethical, and untruthful on occasion."

Fetherling showed that letter to Reza, who promptly phoned Mayo. The two had a lively 10-minute chat, which then became the subject of another Mayo letter to editor Fetherling. In that July 18 note, Mayo told of Reza's phone remarks that the judge "better be careful" and that Mayo "will be hearing from me again," statements which Mayo says "were stated in a very threatening and angry fashion." Fetherling's response defended Reza's reporting of the disputed stories and assured the judge that he should "not

attach any significance to [Reza's phone call] beyond that of a person angered and feeling unjustly maligned."

While applauding the *Times* editor for taking the time to write back (*Union* editor Warren passed along Mayo's letters to a subordinate) Mayo still feels that editor Fetherling has been keeping up his end of the correspondence "only because I'm a judge" and disavows the editor's responses as "cursory, naive, and basically lacking in substance." "As a contrast," protests Fetherling, who says he's "spent a great deal of time" studying Mayo's criticisms and has asked reporter Reza not to use the phone again to express his displeasure with Mayo's letters. Fetherling characterizes the Reza-Mayo rift as "two inflated egos doing battle with each other."

Reza has no apologies for his coverage. "I do believe that most of [Mayo's] criticisms are overreactions on his part," the

reporter says, noting that two of the clarifications arose from editing errors, not misreporting on his part. Reza denies that he spoke to Mayo in "a harassing tone," but says he meant it when he told the judge "you'll be hearing from me again. I was seriously thinking of talking to the *Times*'s counsel and my editor [about Mayo's letters], but I'm not going to sue a judge, at least certainly not over this," Reza says. However, the two may talk again, as Reza says. According to Mayo, Municipal Court Judges Herb Fishman and Joe Littlejohn have agreed to join Mayo for a meeting with Fetherling in which aspects of Reza's courthouse coverage will be discussed.

Mayo is meanwhile busy on another letter writing front, this one aimed at persuading District Attorney Ed Miller to help to ferret out the deputy district attorney Mayo believes is supplying reporters with derogatory quotes about

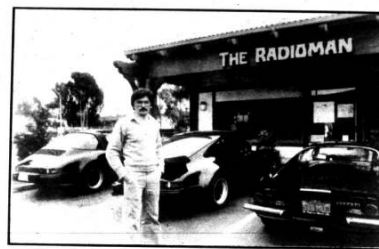
(continued on page 10)



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THE INSIDE STORY

(continued from page 8)
Mayo's judicial abilities. Miller, while sympathetic to Mayo's concerns, has indicated that such a search would be "a futile exercise."

God and former Mayor Pete Wilson received equal credit this month in Bill Bright's rousing and successful plea for city council approval of the controversial La Jolla Valley

project. Bright, who is president of the San Bernardino-based Campus Crusade for Christ, told the council how "in 1977 God impressed us to build a great university" on the 5500 acres of land northwest of Rancho Penasquitos that was until this month off limits to developers. Bright then testified about his discussions with Mayor Wilson, who "assured me that we would have no problem with the zoning and encouraged [me] to believe that

we could probably start our building program within eighteen months to two years after we had purchased the property." Bright told the wavering council members before they cast the fateful, September 11 vote, "It was on the basis of [Wilson's] encouragement that we purchased the La Jolla Valley property."

What God told Bright is difficult to verify, but Wilson staffers say Bright has distorted both the mayor's statements

and the tenor of those 1978-79 meetings with Wilson. "We never told him we approved of his plans," says Otto Bos, Wilson's spokesman. "Obviously when a guy like Bright comes in, you say nice things about his project, but we made it amply clear that we'd never discuss a specific plan. Pete never makes promises on these land use issues." Paul Robinson, who advised Wilson on land-use matters in the late 1970s, was present at the Bright-Wilson meeting and

confirms Bos's recollection. "Wilson said only that the plan [for Bright's Christian university] was meritorious and that Bright would have to pursue the normal planning course," Robinson recalls. Wilson "at no time gave any indication" the plan would be approved, says Robinson, who recalls warning Bright that the task of persuading the planning department to free up the open space land before 1995 "would be a rather difficult thing to accomplish."

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Ring

(continued from page 1)
fight organizer and matchmaker Eric Bonilla strides in, looking sharp in his red silk shirt, black slacks, black cummerbund, and black, pointy-toed shoes. His jet-black hair rises stiffly above his head. Puerto Rican face, accented by thirty-seven professional fights. His nose is a tangle of flesh spreading in several directions, his eyebrows are creased by old cuts, his eyes look like two overripe olives, and his chin is shaded by a stiletto goatee. He stops long enough to say he's here, then is out the door and working on dozens of final details in preparation for the fight.

It is early September, and Bonilla has been working steadily on this fight since July. Carillo, the promoter, wants to hold regular professional bouts every month, and he left it up to Bonilla to organize this first one, from matchmaking to selling tickets to arranging publicity to posting fliers, hundreds of small tasks that the twenty-seven-year-old ex-fighter boasts are his way of "taking over boxing in San Diego." You get used to hearing such bluster in the fight game, particularly in San Diego, where boxing has been struggling since long before its ancestral home, the downtown Coliseum, became a furniture warehouse in December of 1979. But behind Bonilla's bombast is the premise that there's a vacuum in local boxing that is waiting to be filled, and a place in the local sporting scene for regular boxing matches. "And I'll be the promoter, trainer, everything," says Bonilla in his chuckling, street-wise, serious way. "The only thing I don't love is the most important thing—the money." Bonilla's brash confidence has an ingratiating quality to it, but while many local fight men express affection and respect for him, he hasn't fooled anybody. "Eric has three strikes against him," explains Bill "Murf" Murphy, a local trainer and gym owner. "He doesn't have any money, and that represents all three strikes in this game." Two days before fight night, which Bonilla has billed as "San Diego versus Tijuana" because each of the six bouts matches fighters living in the U.S. against those living below the



Frank Carillo with Eric Bonilla

border. Frank Carillo asked Bonilla to meet him for early-morning coffee at a Bob's Big Boy in Chula Vista. Bonilla has arrived early and is nervous. Since approaching him to assemble the fight, the forty-year-old Carillo has stayed out of it, tending to his business affairs, which include a string of dental offices in Salinas, Santa Maria, and Calexico. (Carillo lives in Alpine.) "I'm smart, see," Bonilla is saying as he sips orange juice and glances nervously at the front door of the restaurant, looking for Carillo, "but I'm playing chess with people. I shouldn't be playing chess with him. In boxing I can do it. I can do it in the ring. I'm good at it, but in business I'm still learning."

Bonilla leaps to his feet when Carillo arrives, and escorts the nattily dressed promoter to the booth. Carillo wears a gold necklace and bracelet under his open-necked shirt. His trim mustache frames a patient, intelligent mouth. He's come to inquire about certain details, especially advance ticket sales. Bonilla does not have good news, but he slides around the issue like a boxer slipping a boomer to the belly. "I haven't checked with Joe Lopez [owner of the Fifth Avenue Boxing Club], or Mike Randle [one of the boxers on the card who is selling tickets], or Carmen," Bonilla says, referring to some of his ticket outlets, "but it'll be okay, man, we'll do okay, we got a good card." Carillo impresses on Bonilla how important it is to get a full accounting of all outstanding tickets before the day of the fight. "Any outstanding tickets are considered sold by the athletic commission," Carillo says, "and we gotta pay taxes on

them." (The state charges a five percent sales tax on boxing tickets.) The subject shifts to the state licenses that all the boxers are required to have, and Bonilla shows him a packet of licenses he's taking up to the athletic commission in Los Angeles the next day for renewal. Carillo's face flushes with anger. "Next time, no license, no fight," he says, holding his voice down. "That takes a lot of your time, you know; you can't be worrying about those things. That's a manager's responsibility, that's why they get one-third of the purse." Bonilla nods his head, mumbling something about how much he likes Joe Lopez, in whose gym most of the American fighters are training. "The thing about Eric," Carillo comments to a reporter sitting at the table, "is that he doesn't think like a promoter, he thinks like a fighter. He's very considerate of fighters, he identifies with them, but maybe that's just what San Diego needs right now."

Carillo is a businessman who used to be an amateur fighter. He has recently promoted six fights up north, three in Watsonville and three in Santa Maria, and he has come to San Diego to put on some local fights in an effort to develop good fighters whom he would support with promotion contracts. He has fronted about \$7000 for this fight, and he doesn't expect to make money on it, but he would like to break even. "It stops being a hobby when you lose money, I guess," he laughs. Carillo has promotion contracts, the rights to organize fights, with several fighters, including Mexican featherweight Rocky Alonzo,

super flyweight Gilberto Roman, and lightweight Gerald "Dracula" Dervez (who enters the ring in a black cape). He also has a contractual piece of Reuben Castillo, his nephew, who is considered a contender for the world junior lightweight title. Carillo says candidly that no promoter can earn enough money organizing small fights to make it worth the trouble; what he's doing is providing a way for fighters to develop and to prove themselves, so that he might take them on and promote them up through the higher rankings. "The only guys who are really making money as promoters are Don King, Bob Arum, and Lou Doya," says Carillo. "Until you hit the big time like them, you're gonna be in the red." And what makes Carillo think he can eventually compete with them?

"Ninety percent of the guys in boxing aren't very smart," he says. "I've met King and Arum, and those guys are dumber than I am. If I can make it in my business—I'm not a dentist, I didn't graduate from high school, and I'm a minority—then I can make it in theirs." Carillo, like others in the local fight game, sees a lot of potential in San Diego if fights are mounted consistently. The biggest problem here is an arena. Promoters have held fights in several local roller rinks and at the Lakeside Rodeo Grounds, but they say the optimum place would be the Sports Arena. However, they all claim the Sports Arena is impossible to deal with because manager Peter Graham asks for \$3500 in rent, and also wants all the parking and concession revenues. This means that at least 3000 fans, a relatively enormous number, would have to attend in order for the promoter to break even. "The Sports Arena would be perfect, but nobody can work with Graham," says state boxing inspector George Johnson. "One night his ushers almost threw me out." Cabrillo says local fans can still get back into the habit of attending boxing matches if the bouts are held regularly at the same place. He's planning another fight at Palms Garden on October 11, with some better-known fighters. Rocky Alonzo will be fighting then, and over coffee at the Bob's Big Boy, Carillo and Bonilla discuss the possibility of luring some other reputable fighters from Mexico. Felipe Urquiza would be one. He was rated number four in Mexico at one time, had a 33-0

(continued on page 14)

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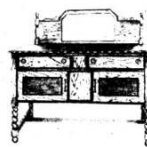
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Ring

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"Frank's nice," says Bomilla as he starts the eight-cylinder engine, "but a businessman to the teeth." The car's hood floats about three inches above the body it's wired to, threatening to flip backward over the windshield as Bomilla heads down the freeway toward the National Steel and Ship Building Company (NASSCO). "A

After the quit fighting, Bonilla entered City College and faced two avenues for making a living: selling drugs or staying in boxing. He chose drugs. "But it got to the point where I started having to hurt people, and I got a good head. I couldn't do it. I couldn't make it, man. I in gonna make it legal. But while boxing may be legal, it's not exactly sanitary. It's the most cutthroat business in the world, man," Bonilla says as he parks his car on the street near NASSCO.

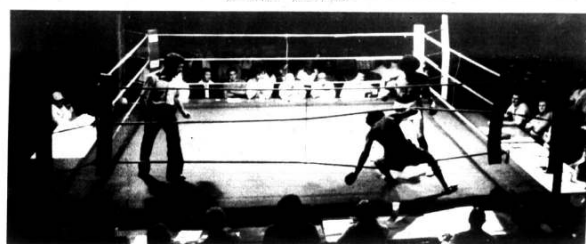
Figure it out: who in their right mind would want to get hit in the head? It's convicts, ghetto kids, trash, you know. They kill motherfuckers in this business," He laughs unapologetically.

"But I love it. It's my life."



Their first business day. After about ten minutes of shipping 12th Street under watchful supervision, Bouffla is stopped by two NASCO security guards and told he doesn't have company permission and must remove each tire. Chalmers, he picks up most of the announcements, and after yiving with the guards and getting their tentative assurances that this is all and his light, he turns to step across the San Diego Freeway tracks. Bouffla does so with a look of glooming melody, and with a little more glooming melody, he sits in a half step before the pecking red bull, its horn honking, and takes a few breathers. *San Marcos* says, he has this. Bouffla howls, watches as the *San Marcos* day

At the Technical Department plant on Avenida Federico Bonilla, a director asks permission before he distributes the tight shoes on particular areas in the company lot, and the reply is swift: no. Frustrated, he grabs the five Bonitas, south toward Tijuana, where he needs to make arrangements for picking up the Mexican boxers in San Ysidro the morning of the fight (all but two of the Mexicans have passports; the other two sneaked across the border four days before the fight) and has been given the address of the fifth Avenue Boxing Club, and he has to talk to Gledys Torres, owner of a popular Tijuana bar/bovina and manager for one of the Mexican fighters on the card in the upcoming bout.





Eric Bonilla



Palmdale Garden roller rink



Rogelio Juárez, Rafael Espinoza

Ring

(continued from page 12)
record, but has lost a few fights recently. Still, he'd be a draw for the Tijuana fight fan. Another would be Marcus Geraldo, a middleweight who has fought Thomas Hearns, Marvin Hagler, and Roberto Duran. Carillo says Geraldo would be asking for a \$15,000 purse. "But if he knows he's going to win, he'll take a couple, three thousand dollars," Carillo comments, "but then what are we giving the fans?"

Bonilla and Carillo agree to talk late Wednesday night (the fight is on Thursday), and on the way out of the restaurant Carillo mentions a television interview about the fight that was conducted the night before in Tijuana. Bonilla is surprised to learn of it. "I didn't want you to do it because of your Puerto Rican accent," Carillo says, a little embarrassed, and Bonilla graciously agrees. "Sometimes they laugh at me down there," he chuckles as he opens the trunk of his dilapidated Pontiac Grand Ville and pulls \$500 cash out of a box filled with fight tickets. He counts out the money for Carillo, representing about twenty-five tickets Bonilla has sold, and after telling the promoter he's off to distribute fliers, the two part ways. Carillo to his charcoal Mercedes, Bonilla to his rattletrap.

"Frank's nice," says Bonilla as he starts the eight-cylinder engine, "but a businessman to the teeth." The car's hood floats about three inches above the body it's wired to, threatening to flip backward over the windshield as Bonilla heads down the freeway toward the National Steel and Ship Building Company (NASSCO). "A

lotta Chicanos work there and they're revolutionary, man, they've built on violence," Bonilla explains. "Just like this country, it was built on violence." He gives a staccato laugh at his mock profundity. Bonilla's own life has been built around violence. A Puerto Rican raised in the Bronx, he was a young punk who eventually became vice president of a street gang known as the Savage Skulls. "I challenged to fight the president of the Black Spades when I was fifteen," boasts Bonilla, "and I got real famous. He wouldn't do it." His family sent him back to Puerto Rico when he was in the eleventh grade, but his trouble-making continued, and he ended up joining the Navy to avoid a jail term. He was assigned to the USS *Ogden* in San Diego, and was recruited for the ship's boxing team. After he was discharged in 1976, he started boxing professionally almost immediately. When he quit in the spring of 1982 (because of a detached retina), his record was 19-12-5, "and I was just starting to get into the big money." He got \$5000 once for fighting in Caracas, Venezuela. He's still paying for the operation on his eye.

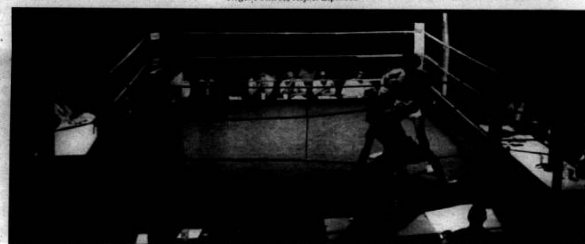
After he quit fighting, Bonilla entered City College and faced two avenues for making a living: selling drugs or staying in boxing. He chose drugs. "But it got to the point where I started having to hurt people, and I've got a good heart. I couldn't do it. If I'm gonna make it, man, I'm gonna make it legal." But while boxing may be legal, it's not exactly sanitary. "It's the most cutthroat business in the world, man," Bonilla says as he parks his car on the street near NASSCO. "Figure it out — who in their right mind would want to get hit in the head? It's convicts, ghetto kids — trash, you know. They kill motherfuckers in this business." He laughs unapologetically. "But I love it. It's my life."

This is not his day. After about ten minutes of slipping fight fliers under windshield wipers, Bonilla is stopped by two NASSCO security guards and told he doesn't have company permission and must remove each flier. Chagrined, he picks up most of the announcements, and after jiving with the guards and getting their tentative assurances that they'll attend his fight, he turns to step across the San Diego Trolley tracks. Bonilla doesn't see the fast-closing trolley, and only a yell from the guards freezes him in a half step before the speeding red hulk, its horn honking, obliterates the ex-boxer. "I'm serious man," he chuckles, climbing back into his car, "this ain't my day."

At the General Dynamics plant on Pacific Highway, Bonilla decides to ask permission before he distributes fight fliers on parked cars in the company lot, and the reply is swift: no. Frustrated, he guides the big Pontiac south, toward Tijuana, where he needs to make arrangements for picking up the Mexican boxers in San Ysidro the morning of the fight (all but two of the Mexicans have passports; the other two sneaked across the border four days before the fight, and have been sleeping at the Fifth Avenue Boxing Club), and he has to talk to Cheto Torres, owner of a popular Tijuana boxing gym and manager for one of the Mexican fighters on the card in the upcoming bouts.

Bonilla has worked primarily as a matchmaker for local fights, and he's proud of his skills in pitting fighters against each other. At this level, matchmaking is a delicate art. Most young fighters who show promise are snapped up by managers or advisers who know what their fighter needs in order for the two of them to hit the big money: a string of undefeated fights, preferably with a lot of knockouts. The

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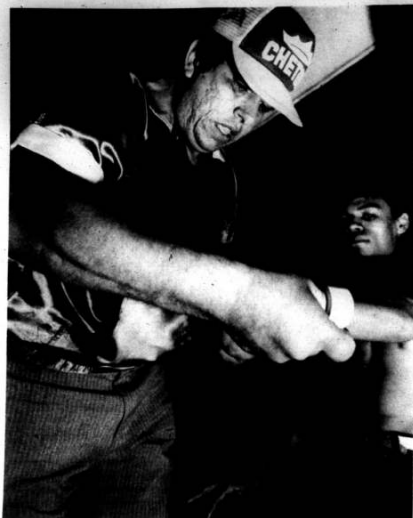


Ring

(continued from page 15)
small-time matchmaker's job is where the interests of the boxing entrepreneur and the fight fan diverge, and this is one of the reasons boxing has declined here. So many local fights, including those of the world-ranked James "the Heat" Kinchen (33-0-1) and "Sweet" Irving Mitchell (26-1), have been such obvious one-sided setups that the fight fan has begun to wonder if he can justify paying ten or fifteen dollars to endure them. In this "San Diego versus Tijuana" card, Bonilla says he thinks each fight is turned about "60-40" toward the American boxers. He admits to wanting to help build up Martin Morado, who is fighting Pedro Magana in the main event (Frank Carillo is interested in eventually backing Morado), and though it isn't exactly stated openly, everyone around Joe Lopez's Fifth Avenue Boxing Club, where the Americans are training, knows that most of the other Mexican opponents are "fish," destined to have their bones picked clean.

Bonilla's luck remains sour. Five minutes after crossing the border, his car's left front tire blows out, and the Pontiac limps to a stop on the road along the river. An inspection of the tire reveals it to be a treadless patchwork, smooth between sections where the rubber has given way to the nylon belts. "Man, I don't let nothing get me down," Bonilla sighs as he pulls his spare out of the trunk.

After lunch at Carnitas Uruapan, Bonilla buys a used tire for seven dollars at a shop on Agua Calientes Boulevard, across from the two new skyscrapers, and moments after he pulls back out onto the street a policeman signals with his flashing lights in Bonilla's rearview mirror. The car's California registration has expired, according to the sticker on the license plate, and the cop wants to cart Bonilla to the jailhouse. "This is all I need, man," he says as he reaches into the back seat to grab a fight flier. He shows the cop the handout and explains what he's doing in Tijuana, and he invites the officer to the fight. The terse reply in Spanish is, "I'm not a boxing fan. This is a fifty-dollar fine." After fifteen minutes of haggling, Bonilla extracts five dollars from his wallet and hands it over, and then he's



Cheto Torres

on his way. "And I could use that money, too, man," he says, driving toward the Zona Norte. "If you ask me, I think we just oughta get outta here!" Luckily, the cop didn't look at the envelope on the dashboard from the DMV, the one that says Bonilla's driving privileges have been suspended because of too many traffic tickets. Cheto's Boxing Club is on the fringe of the Zona Norte, in Plaza Santa Cecilia at Avenida Revolucion and First Street. At the far end of the gym, away from the open doorway on the plaza, is the boxing ring. In front of the ring are three "heavy bags," the big punching bags on which fighters practice body punches. There are also a couple of speed bags, and two "double-ends," small punching bags connected by taut cables to the floor and ceiling, used to develop balance. Large mirrors on either side of the room reflect an eternity of boxers in

the middle — young contenders, adde-brained palookas, eager children, hopeless fat boys. A hall of dreams.

Cheto Torres greets his old friend Bonilla, and the two discuss details of the upcoming fight. Cheto has just one fighter going up, Rogelio Juarez, who was scheduled in the standby bout but who is definitely fighting, since one of the Americans on the card has withdrawn because of a hernia. Juarez's opponent will be Rafael Espinoza who, like Juarez, is a young, charismatic, talented boxer from Mexico. Torres tries to talk Bonilla out of the matchup with Espinoza. "Cheto wants a fish," Bonilla explains on the way back to his car. "I told him, 'Yeah, yeah, yeah, yeah,' but I want a good fight." Some of the American boxers have also pressured Bonilla for easy opponents. "They all want to hear, 'Yeah, yeah, yeah, yeah,' but you have

to have some good fights." The pull of opposing forces shows on his contorted face.

Racing toward the border, Bonilla is saying, "Man, I gotta get outta here before something else happens." The wait at customs looks short as the Pontiac rattles past the border vendors, and Bonilla lets out a short victory whoop. But it's premature. Before he's even up to the border gate, the ride gets choppy; incredibly, he has another flat, this one in the rear. "The struggle continues," he says dejectedly as he pulls up beside the secondary search area, trying to laugh at his plight. "I'm serious, man, I'm serious. This is not my day."

Since the mid-1970s, boxing has not enjoyed many good days in San Diego. Old-timers say this used to be one of the best fight towns in the country, featuring regular Friday-night bouts in the Coliseum at Fifteenth and E streets downtown. They say that in those days, the Forties, Fifties, and Sixties, it was local boxers who brought in the fans, partly because of the elaborate system whereby a talented novice could move up the ladder toward fighting in the main event. Through a series of preliminary fights, each one a little more prestigious than the one below it, local boxers would develop a following, and fight fans would come to watch their favorites progress toward shots at the world titles. Local boxing legend is peppered with such heroes, men like Lee Ramage, who lost a close one to Joe Louis for the heavyweight championship; Johnnie "the Bandit" Romero, who was the state champion welterweight for a time; Dick Ramies; Mike Payan; Chick Musgrove; the Hogue twins; and of course Archie Moore. "These kids were hungrier then," contends Jimmy Torrescano, who worked as a corner man at the Coliseum and remains an insatiable fight fan. Torrescano was sitting in the alcove of Palisades Garden, waiting for the San Diego versus Tijuana fights to begin. "The fans used to be lined up around the block for some of them, like Dick Ramies, who had eight fights in nine weeks, and none of them went past three rounds. He hit a guy and you headed for the door — the guy wasn't going to get up." Torrescano worked the corner for men named Gorilla Jones and Turkey Thompson, and he was there for the Coliseum's last fight

(continued on page 18)



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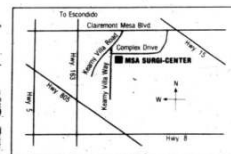
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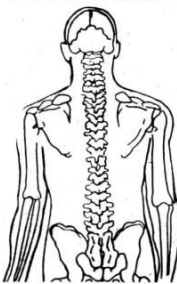
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Ring

(continued from page 16)
In December, 1979, between Spud Murphy and Dave Madrid. Since then he's seen fights at the Fox Theatre, the California Theatre, the Community Concourse, and various other unsuitable venues. "The problem now is there's no place to fight, and the training facilities are bad. They used to train right there at the Coliseum, guys had their own lockers and everything. And now, just when it looks like boxing's gonna take off again, the bottom falls out. Every time."

The last promoter to book a fight in North Park's Palisades Garden was a cab driver who had little money. It was in November 1983, and it rained the night of the fight and only about one hundred people attended. But now there are some serious promoters who have some money, men like Mike Altinger of Golden Star Promotions, who is trying to establish city boxing championships, and Frank Carrillo, the boy in town. Joe Bradley of Chula Vista is also fairly new here and he's in the process of reacquiring his promoter's license from the state. He's promoted and managed in northern California, but fell on hard times when one of his top boxers was sent to jail and another turned up dead in the Sacramento River. "The talent's here," says Bradley, who works in the family real estate business. "You've got world-rated [James] Kinchen and [Irving] Mitchell, and the best thing going now is this kid David Gutierrez, who went to the Olympic boxing trials. Altinger, Wambold, us, Carrillo, we'll all be going after him to set up fights." Gutierrez, who lost to Mark Beland in the final rounds of the Olympic "box-offs," lives in Chula Vista and attends UCSD. He has decided to turn pro, and is looking for his first bout. "Gutierrez would be a big draw to the Hispanics here in Chula Vista," says Bradley.

This question of "draw" is central to the plight of local boxing. The blood sport has suffered image problems in recent years, due to a combination of ring deaths, serious injuries, and other major blows. Certainly, Howard Cosell's much-publicized renunciation of the professional version of the sport was a major setback; and Muhammad Ali's metamorphosis



Joe Bradley

from a quick-witted polemicist to a slurry dullard is a sad reminder of the debt that all boxers, even great champions, must pay. But boxing's decline here is due to more than just this perception of its brutality.

Though no one likes to state it openly, it is widely understood that the drop in attendance at the Coliseum coincided with the passing of good boxers and the dominance of excellent black boxers. Promoters say privately that white fans don't attach themselves to local black boxing heroes, and that blacks as a group would rather watch fights on television than attend them in person. The recent ascendancy of Hispanic boxers has been good news for the promoters, who point out that the Olympic Auditorium in Los Angeles consistently sells out its boxing matches because they most often feature young Mexicans pitted against each other and against South Koreans and Europeans. Boxing is the closest thing Mexico has to a national pastime. Promoters who see San Diego as a potentially good fight town have one eye cast below the border.

Promoters also want to expand their market into the ranks of middle-class families. "We want our fights to be a place where a man is willing to bring his wife or girlfriend, or his kids," says Frank Carrillo. He and others in the business sense that the makeup of the fight crowd is swelling to include people other than bloodthirsty riffraff, blue-collar brutes, and the relatives of one-time contenders. "More sophisticated people are interested in boxing now," Carrillo contends, "but the only

way to keep them interested is to give them good fights, on a regular basis."

Another factor in the local woefulness of the sport is the sea change that has occurred in the amateur boxing programs. Wes Wambold, who now manages James Kinchen and Irving Mitchell, the two top-rated local professional fighters, was a coach for amateur boxers here in the 1960s, the glory days. "I think there was more talent here in the Sixties," says Wambold, "because the amateur program was much better." Wambold claims that the two best amateur boxing teams in the country—those of the Navy and the Marines—were right here. "It used to be that every ship, every base all over the world had its own boxing team," he explains. "And the Navy districts held championships in four different regions, then the two coasts would fight, and then you'd have an all-Navy championship." Many of these champions would then advance to the Olympics. "Now, all the good fighters in the Navy are taken to Norfolk, Virginia, and put on one team, and then they'd have a Navy championship. You don't develop talent that way."

Wambold, like most other boxing men, decries the lack of good boxing trainers everywhere, not just in San Diego. Good trainers are so rare that the loss of even one, such as Junior Robles, of National City, continues to reverberate for years. Robles, a former amateur champion, worked out of a gym at Eighth and Palm in National City, and was renowned for helping stray kids distinguish themselves as amateur boxers. His skills were respected throughout the nation, and he was chosen to be a coach for the United

States Boxing Team, with whom he died in a plane crash on March 14, 1980, on the way to a boxing match with Poland. Devotees of the sport say his death, and that of the team members, dealt a devastating blow to amateur boxing everywhere, but particularly to San Diego. It's taken almost five years, but the man who became head coach at the Eighth Avenue gym, Rudy Elias, has finally been able to reestablish an effective amateur program, and is holding regular tournaments again.

Though Wes Wambold says, "There just isn't that much boxing here in San Diego," others in the business claim the reverse is true. "What Wes really means," counters Bill "Murf" Murphy, "is that nobody's paying any attention to Wes Wambold." Murphy and his wife Bet, along with their son Spud (who is working on a comeback as a fighter), recently opened a new boxing gym at Eleventh and Broadway downtown, next to a pool hall. Murphy acknowledges that between 1979 and 1982, boxing did fall off sharply here, but over the last couple of years it has started to pick up again. He moved here in 1976 from Colorado, where he was a chief organizer of amateur boxing, and for a while he ran the Boxing Club of America on Fairmont Avenue in Southeast San Diego. "San Diego could be big," says Murphy. "There's more fighters here than you see in the gyms. A lot train privately, in their homes. There's some good promoters working now, but the thing about San Diego is there's no opportunity for amateur fights." About fifteen fighters train at Murphy's gym now, and he expects more to find their way to him as word spreads of the roomy facilities he offers.

The other main gym downtown is the Fifth Avenue Boxing Club, owned by Joe Lopez. It's a converted saloon whose cramped quarters are plastered with yellowing fight posters and brown newspaper clips. Twenty-three professional fighters work out in Lopez's gym, and about half are under managerial contract to him. At one time he had Eric Bonilla under contract. When Frank Carrillo came to town looking to stage a fight, he contacted Lopez, who suggested that Bonilla would be a good organizer. "There are more fighters here than there ever have been before," says Lopez, sitting in his grimy office and

(continued on page 20)

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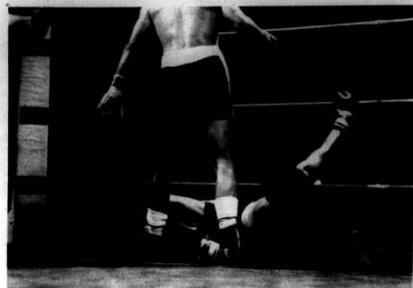
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Ring

(continued from page 18)
drawing deeply on a cigarette. "Television is looser now, like ESPN, they do a lotta boxing, and the Olympics, and now the big money, it's all brought a lotta guys in here." The sounds of men hitting the speed bag and skipping rope and sparring mingle with the stench of old sweat and rancid towels, and it all wafts into the sweetening office. "It's a different era now," he continues. "There's a lotta material; everybody has material, that's the main thing, and there are about five gyms operating now." Lopez says that many local fights in the past have been blatantly one-sided affairs, and that some of James Kinchen's fights turned people off for that reason, but that now things will be different because of the increasing number of talented boxers. Even so, through the haze of cigarette smoke and the thudding of fists, something Bill Murphy said rings more true: "A lotta people in this business, they not only connive, they dream. And when something doesn't work out, they dream their way around it."

It's 7:40 on the night of the fight, and boxing inspector George Johnson is saying to Eric Bonilla, "Where's the doctor?" He's supposed to be here at 6:45 to check all the fighters. This is a big problem, Eric. We can't start the fight without the doctor. "The same doctor was also late for the weigh-in earlier in the day, and Bonilla is disgusted. "That's what I get for not doing it myself, man. I asked Joe Lopez to get the doctor, and look what happens." Bonilla grabs the telephone in the



small skating rink office and furiously dials the doctor's home number. The slow recording on the doctor's answering machine makes him madder, and then he tells the machine, "Hey, man, you're the fight doctor, man, you're supposed to be down here. What's the problem?" He drops the receiver and bustles out to deal with fight fans who want to get in free because they claim he's their friend.

Bonilla had dreamed of a \$15,000 gate (he is to receive one-third of any profits), but as the clock edges toward eight it's obvious that the turnout is low. By the time the doctor arrives, smiling a bemused smile as Bonilla chews him out ("They were gonna fine me \$300 because you're late, man!"), only about 300 seats are taken, at prices ranging from ten to twenty dollars apiece, and the gate receipts are a paltry \$3175. It's a patient crowd, evidently accustomed to the vagaries of small-time professional

boxing, for there is no catcalling and foot-stomping as the time advances well past eight o'clock. The holdup is due partly to Bonilla's mistake of giving the first two boxers the wrong size gloves (eight ounce instead of the required ten ounce), which have to be cut off and replaced, and partly due to a mad search for suitable corner stools, which nobody remembered to bring. (Folding chairs have to suffice.) Finally, at 8:25, Danny Milsap ducks through the ropes into the ring, and in apocalyptic tones developed in his years as the ring announcer at the Coliseum, he introduces the boxers in the first fight.

Twenty-four-year-old L. J. "K-O" Canty is a journeyman boxer pitted against relative newcomer Gabriel DeSilva of Tijuana. As the fight develops into a unilateral slugfest for Canty, who's wearing tiger-striped trunks and works as a janitor during the day, it becomes obvious that the one

remarkable thing about DeSilva is that Archie Moore is in his corner. The potential that Moore sees in the young fighter isn't so obvious to the crowd or to Canty, and the referee stops the fight a round early, in the third round.

The second fight, between Mark "the Shark" Hazzard and Eduardo Gonzalez, is even more unbalanced; Hazzard knocks him out in twenty-five seconds. It is only the second professional bout for Hazzard, who works at the All American Car Wash in Imperial Beach, and it earns him \$200.

The third fight, between Mike "Tango" Randle and Hector Fernandez, is equally unremarkable. Fernandez was put on the card just the day before because Randle's first opponent had to withdraw; Eric Bonilla had driven deep into a poor section of Tijuana to find the fighter, who hadn't fought in a long time, and sign him for the fight. Fernandez wanted \$500, but agreed to take \$400. In the ring his flabby body shows how long it must have been since he's trained, and he looks ridiculous beside the lean and muscular Randle. Randle, who works as a private security guard, plays with him the first round and pounds him silly before the referee stops it in the second.

The fourth fight, between the standstill fighters, is as good as the other fights were bad, but this was the fight that Cheto Torres tried to avoid. His fighter, twenty-year-old Rogelio Juarez, has had only one other professional fight, which he won by a knockout, and Torres claims that Juarez is so scared in Tijuana that the manager had to pay 20,000 pesos to the other boxer just to get him into the ring. The other fighter, Rafael Espinoza, is in his early twenties, and has had just two professional fights. As the two well-

conditioned fighters touch gloves in the middle of the ring, cigar smoke hanging like tear gas above their heads, the crowd seems to snap to attention. The superiority of these two Mexicans is unmistakable.

The first round is a nonstop fusillade of blows landed equally by both fighters. Espinoza, who is slightly taller and enjoys a longer reach, connects with hooks from both sides, but their damage is minimal because he hits with the side, not the front, of his fists. He's what is known as a "slapper," and he is sacrificing the power of his blows because he doesn't "turn them over," in boxing parlance. Juarez is a quicker puncher, a straight jabber with a strong uppercut, and he strikes continually beneath Espinoza's hooks. As the boxers move around the ring, the crowd cheering constantly, George Johnson marvels, "Now you're seeing what a couple of preliminary fighters should look like." The crowd's absorption in the battle becomes total, and its cheering is a token of apprecia-

tion for the spectacle, rather than a demonstration of partisanship, because practically no one has seen either of the two fighters before. When the bell rings after three minutes of sustained fury, applause escorts the two men back to their corners. For the first time all evening the attentions of the crowd are focused on the sexy card girl (whom Eric Bonilla had met at a gas station 40 days before the fight) parading around the ring in a miniskirt while holding a glove over her head a card announcing round two.

The next three rounds of the four-round bout are more of the same, with both fighters making subtle tactical shifts to strengthen their respective defenses. The collective pulse of the crowd quickens as both men dish out and absorb punishment by turns, and demonstrate that the appeal of boxing is rooted as much, maybe more, in the combatants' ability to survive pain as to inflict it. A good fight takes the observer through a progression toward the hearts of the two participants, until

finally everything but pure desire is stripped away. What remains is a kind of dialogue between two superbly conditioned bodies and minds, in a language that is universally understood.

After four rounds of constant, intelligent action, the last bell brings the crowd to its feet. The faces of the two boxers glow with exhaustion as well as victory. The shouts of "Draw! Draw!" are the equivalent of *bravos* at a successful symphony concert. The judges see it as a standoff, and the cornermen embrace their fighters in expressions more of awe than of triumph. George Johnson shakes his head and says, "You're looking at two world contenders, there."

The two remaining fights, including up-and-comers Martin Morado in the main event and Rudolfo Ambris in the last preliminary, don't approach the level of intensity or skill of the one between the Mexicans, but the crowd seems fulfilled. As the last spectators file out the door and the boxers are

handed their checks by the boxing inspector, Frank Carillo admit that he probably lost \$2000 because of the poor turnout, "but I don't give up that easy. We'll keep promoting here." Eric Bonilla, who just saw snatches of the fights as he hurried around the roller rink, says he's surprised some of them were so one-sided. Bonilla says he's learned that "if I don't do everything myself, it won't get done," Carillo says he's learned that it's impossible for Bonilla to try to do it all alone, and next time Carillo himself will be more involved in the promotion. Actually, the fight on October 11 will be a co-promotion with both Carillo and Mike Altinger of Golden Star Promotions putting up the money. Bonilla will be the matchmaker, and he claims he'll be the chief ticket seller. "The two most important jobs. I'm gonna sell more than \$2000 worth of tickets for this one," Bonilla promises, "and then I'm gonna take over boxing in San Diego. I've got the brains. I just act dumb." □

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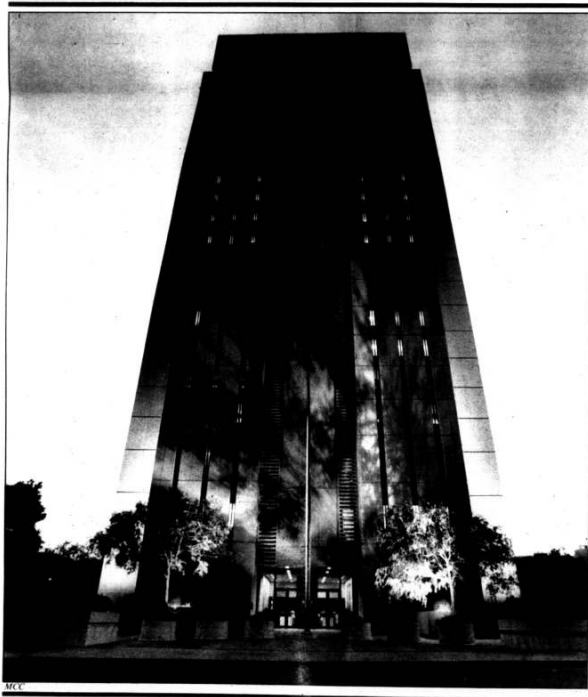
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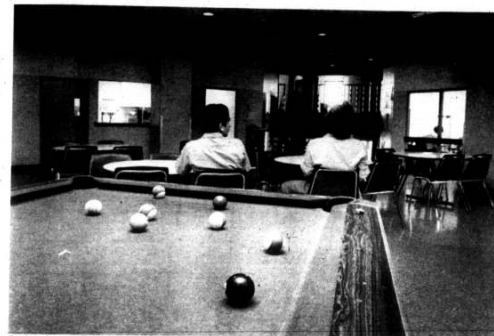
LETTERS FROM THE INSIDE

PART II

A cocaine conviction led to the author's incarceration in the Metropolitan Correctional Center, downtown San Diego. These are his concluding letters to friends on the outside.



By Tom Gleason



The 11th floor pool table.



A prison cell, the 11th floor.

Sooo! How ahyas!

Some skeezy little bastard stole my cup. Minor point, but it becomes a hassle if you don't have a cup.

Luckily, the guard on duty is really good people and we get along great. He's a black dude with a good sense of humor, an ex-Marine. He keeps things in line but does it in a nice way. He's always goofing. Anyway, I told him about the cup. He looked around for me but we couldn't come up with one. Then he said "Oh yea, the 'girls' went home on a furlough. You can borrow one of their cups until you steal your own." He opened up their cell and as we were walking out he noticed the two Mexicans next door had three cups. He took the best one and gave it to me. Another problem solved.

A little later, as I was talking to the same guard, he told me how one of the guards flipped out a day or two before. I always wondered how they could handle this insanity on a constant basis. After all, they are in jail all the time and never get out unless they quit, flip out or retire.

But this guy was telling me that he doesn't let it get to him. That's why he goofs with people and tries to keep it a little light. As we were talking he shot out a few comments at some Mexicans nearby. They came over and started goofing too. Unexpectedly one little guy put his arm out and patted the guard on the back. He leaped up with a paranoid look on his face and told one of the Mexicans to tell that guy never to do that again.

"I'm glad this place doesn't get to you!" I said as I walked away.

4 more months!
T

What's up Docs.

The food is just wonderful here. A guy I know just had his wife smuggle in some food to him from the outside. It was the first time in 1 yr plus 101 days that he had real food. He threw it up! I guess his system just wasn't ready for real food!

He may not be but I certainly am. My system would just love to be exposed to some nice Maine lobster, veal parmigina, fresh asparagus and fine French wine. Top that off with a nice fat Cuban cigar and a blond and you'd get my vote. We have our own "bird man" in here. They

caught this guy smuggling all kinds of birds. I can't hang up this letter without telling you about "Bird Man."

This guy is from Kentucky and looks like one of the characters from the "Hobbit." He's real little so all the brothers were calling him an elf at Christmas Time. He got pissed off and started jumping up and down. Any minute I expected him to say "Here comes de plane, Boss."

Anyway "Bird Man" had already been caught doing business a few times before so they burned him this time. I read about his act a while back and thought it was great. This last time, they caught him with approximately 500 birds (excuse me, I just leaned out and asked — 601 birds to be exact). He had taken the insides out of ladies hair curlers. These of course were in a wide variety of sizes. The Bird Man taped their bills and tied their wings. Then he just slipped each bird inside a curler for increased organization and better transportation. Finally, he attached row after row of these Bird Curlers to the inside of a long coat and "Away we go."

Unfortunately for him, at least, this batch of birds was a bit too feisty. As he was crossing the border, his whole coat almost took off into the sky with him. Needless to say, the "perpetrator" was apprehended 10-4 over and out.

T-bird

Compadres,

Right now I'm on the 6th floor in the Law Library. I just looked out the window and it looked great. Looking through the plexiglass slits from the 12th floor doesn't feel real. It's more like watching television because you feel so removed from reality. Here at least it's a little closer to the ground and it adds a bit more dimension to things. People walking in freedom on the streets. Cars as they weave through the traffic. Life is just a kiss away.

This morning I spoke to some people about getting the fuck out of this pigeon coop and going to a minimum security place. It just seems ridiculous that I should be stuck here with mother rapers, bank robbers, and murderers. These people are pretty hard to identify with.

Last night I found out that a friend of mine was a rat. He's been telling stories out of school. He paid for it too. We were watching TV when a big

black dude came in picked him up by the scruff of the neck and bounced him off the wall. "You motha fuckin' smitch bastard!" Other people in the room got into the act and they knocked him around like a pinball. There's a definite wolf pack mentality around here so God help the weak, sick and old ones. They get eaten up real quick. My friend was crying like a baby and I sincerely thought his time had come.

Needless to say, he's not my friend anymore. There's no such thing as a friend with a long tongue in here. I just wonder how long it was.

That's one reason why it is so important to watch who you hang with or speak to. In the beginning I didn't suspect anybody of anything. Now I suspect everybody of everything. Instead of cruising easy, I've become very intraverted and I never do anything or go anywhere without looking over my shoulder.

I'm getting buffed and I'll use it if I have to. There's nothing left to be afraid of because the worst they can do is kill me. I'm not afraid of dying but you can be god damn sure it won't happen without a fight. A full on, do or die. New York ass kicking fight to the finish. Let em try! I'm ready!

Tico

Gentlemen:

It is now count time. "Cuenta." This is a fun game we play around here. Everybody stops whatever they are doing, then everyone gets in a cell and the intelligence comes around to count it heads. There are 2 or 3 officers to count each 80 or 90 inmates. Sometimes it takes them more than three tries and over 30 or 40 minutes to do so. The other nice as our officer made his fourth pass I asked if he would like a calculator for Christmas. Either that or they could bring in an extra couple of guards to help. With 4 or 5 guards there would be enough fingers and toes to include all of us in their count. This game is played all day and all night. At nite, they flash a nice BIG LIGHT in your eyes to see whether or not you are a pillow or a dummy or a bag of rags. I think I'll be a bag of rags tonight and see what happens.

Thank god for my showers! They have become my vehicle of escape. Everything I could

(continued on page 24)

LETTERS FROM THE INSIDE

(continued from page 23)

possibly want is obtainable underneath a good forceful shower. Sometimes I'm up in Canada with Dennis at his cabin. Peace and quiet and total wilderness. Today I was in Trinidad drinking rum again with the Pirates and swimming in the warm, clear Caribbean waters. Yesterday I spent some time in Hawaii with my blond Texas girlfriend. There are great waterfalls in Hawaii. I had a very pleasant vacation. Mind traveling! If you can't beat me leave me. I sure would like to be back in Europe with Taya. I guess she's in Paris right now. Then she will go over to Germany and fly out of Munich. Munich is a great town especially during Oktoberfest. But I'd take Paris any day. A great many Americans don't like the French or Paris but I definitely do. Twist my arm, I'd go back in a flash.

FEAR. This whole place is filled with it, thrives on it. I'm afraid to walk alone, afraid to eat bugs in the food or get disease from the low-lives. I fear the guards, the establishment, the inmates, the squealers, the good guys and the bad guys, and most of all I fear myself. I have to maintain. Discipline and self-control are the key. I have to tax my inner strength and spirit to the finish or else it will be for naught. I will survive! It's all been there!

T

What's the latest?

Tonight is Tuesday and we were just exposed to the 5th Gladiator exhibition of the week. Quite a bout! Some cocky little Mexican picked a fight with a big black heavy named Bo. It seemed they both wanted to drink from the same water fountain at the same time. After some preliminary words of greeting the Mex hauled off and zapped Bo in the kisser. Next they exchanged a few blows, grappled and rolled down the stairs together. The show lasted a good six minutes or so, until the Mod Squad arrived. These Mexicans have heart! Bo beat him down to his knees and worked out on him for a bit then backed off as if to say "I'll spare your life, fucker." The Mex got up took a deep breath and smacked Bo again. Tough, very tough, also very dumb!

I thought for sure my "angel of death" was going to come over and have a go at me but he was too interested in the action. Afterwards there were two many guards.

After the bout, there were teeth all over the floor. I've never seen anything like it. During the commotion I kept thinking I was seeing things. Now, I know I was seeing things — teeth.

Right now we have all been put in our cages and there is action in the air. People always get pumped up by a fight. Obviously, that's why they put us away.

The other fights (75% i.e. 3 out of 4) involved

my hit man. He's really got a chip on his shoulder and must really be insecure because he is constantly trying to prove himself. I also think he got the lowdown on me and is thinking twice about approaching me again. If and when the time comes I'm sure I'll blow him right out. Fast Eddy still lurks and looks. I feel like I'm playing middle linebacker again. Everybody is looking for a piece of me. So, I'll use the same old philosophy. "Hit everybody until they stop moving or the whistle blows."

I'm starting to look more like I did while playing linebacker too. Buffing out. I sure did let myself go these last few years. Life (the "good life") in the Fast Lane will do it every time. They called me the "Prince of Evil" or the "Dev" when I played ball because I had a goatee and played with "reckless abandon." Just like an action potential I'm all or none. There's no middle of the road. Flame On! and full steam ahead!

The Ringmaster

Ola,

I just ran out of patience. After lunch, which I couldn't eat, I'm supposed to clean up the dining area. This includes clearing off all tables, chairs etc., wiping tables, sweeping, mopping, and replacing everything. Loss of dignity to say the least. But nobody has dignity in here. They strive to take it away from us. When I got to the dining commons there was blood from one end to the other. I inquired about it and found out that Kerry, one of the "girls" from A Quad, got demolished by a wild Mexican called "Chamuco." Kerry is a fat, very mellow and possibly the only or at least one of the very few intelligent people I can talk to. He's only about 25 but he's the publisher of a magazine and has just finished a book. He and his partner are here because they overcharged the public through the mail, two and three times, the necessary bill on their credit cards. They got three years but certainly should not be at this place. It was inevitable that he would get hurt. I don't know how bad it is yet.

This place has been a constant war zone for the past ten days. I think the holidays increase frustration and tempers flare. My angel of death attacked two new "fish." One guy was a white guy who looked "slow" to say the least. I wondered what such a weird borderline retard like he was doing in here. It turns out the guy is a fucking computer wizard who beat Sears, Roebuck & Co. out of \$180,000. That's right One Hundred and Eighty Thousand Dollars. Now who's the MAROON? The other victim was a black kid from New Jersey. He's in here because he wouldn't tell where he got some counterfeit money. He is definitely slow. At first I thought he was together but he really is not all there. This black kid apparently had it real tough all his life and is basically a good person, even if he is dumb. He eats all the scraps and I give him my breakfast, part of my lunch, and whatever else I come across. I asked how he could eat that shit and he said he's never been exposed to so much food. He was starving on the outside. Both of these kids fell prey to the "tattoo wonder." I

wonder when we will finally come to a final showdown.

After cleaning up Kerry's blood I decided to go to the Mexican Caribbean, so I headed to the shower for some traveling. I was all set for the warm waters of "Cancun" or "Isla Mujeres." No such luck. The god damn shower had no hot water. Pissed off and depressed I went back to the cell and turned the radio up full on. I just want to block out all the bullshit. Today was only the end of three weeks. Help me! Help me!

Coffee time.

I hooked. I'm a coffee junkie. I can't eat the food and my shoulder is so bad I haven't been able to lift at all. Matter of fact, I can't even sleep with the pain in my shoulder.

I don't want to go to the doctor because they don't do anything and besides you always come here to a closet, with 6-10 others, while waiting to see the doc. Most of these guys are Mex and have all kinds of bugs, disease, etc. I can't let on that I'm vulnerable or else the vultures will be on me in a flash. Between my knee and my shoulder I'm in trouble. I don't know if I told you but I hurt my knee bad the first day in that life in the "Bad Lane." I guess.

One thing I should tell you about is my appearance on TV here. Channel 10 news was here for the Charter Game and I was on the news. On the back of my chair it says "50 yard line" MCC Stadium.

I doubt if this latest exposure will help my career any but at least it broke the monotony.

Tom

What's Shakin,

As they say in Brooklyn "Do I got a story for youse guys?"

Earlier today there was a new guard on duty. After I did my clean up routine he came to my cell and asked a favor of me. "Listen I got to get the place in order for an inspection today. Could you do me a favor? Wax and buff the floors?"

"Okay, Okay?" I said. "Thanks man." He's a black dude and definitely an alright guy. It was funny to see him running around like a chicken with his head cut off. Freaking out over the up and coming inspection. He couldn't understand why all of the inmates didn't have his enthusiasm.

Anyway, we went looking for some wax and came up dry. "God Damn!" he said. "Our supply sheet says we should still have a couple of gallons of wax left." I gave him a knowing nod and looked over at a group of Mexicans. "They polish their shoes, door knobs, mirrors, use it in their hair, and probably eat the shit!" I said. He looked over in disbelief. "Shee-it!" He called another floor to round up some more as I lugged out the giant buffer.

While I got the buffer ready a little Mexican came up and said "Eh Mister Tom, I help you, no?" "Sure!" I smiled. This tiny kid is no more than 16 but he lied about his age because he wanted to come here as opposed to the facility for minors. Over there it seems things would be

tougher for him. The bigger kids would beat the hell out of him. So he feels safer in here because most everybody is so much bigger and older than he is in his favor.

I asked him what he's in for and he smiled. "Estoy pollo." Loosely translated he's an illegal alien. "Well how come they locked you up?" I asked. Usually they would send someone like him back across. He said he wasn't sure but maybe it was because he rammed his car into the Immigration Agent's car as he tried to make his getaway. Hot stuff. Then when the agent said "Look what you did to my car!" he replied "Look you do my car, moverfucker." Poreto esta aqui.

The guard came back with a bottle of wax and we prepared the machine. He was getting antsy because time was short and he wanted everything just right for the inspection. "We need a new pad," I told him. We rounded up a new pad without too much trouble but when I picked up the new bottle of wax it was damn near empty. "Hey, check this out," I yelled. "Those fucking bastards gleepped the wax." He looked pale and I thought he was going to cry. "Listen!" I said, "me and little Poncho here will get started while you round up some more." He appeared somewhat relieved. The kid said he would start buffing while I moved stuff out of the way. First I made sure to explain how to use the machine and he assured me he had plenty of experience. I was impressed by his kid because the machine was three times his size. Yet, in typical Mexican fashion, he was ready to handle it. What I should have realized, however, was another typical Mex trait: "Never admit you don't know something." When in doubt, give it your best shot and forge ahead.

In Mexico, if you need directions you will never come up empty when asking people on the street. Of course, you may get different versions from each person asked. They would never think to admit they don't know. Instead, they smile, rattle off their best guess, and send you off, many times in the wrong direction entirely. You're satisfied because they got you on your way and they feel confident that the directions will eventually get you there. It may take a few hours extra and a dozen more people, but eventually you'll succeed.

Which brings me back to my little friend. I watched as he prepared to take off. Plug in, wax on, button down, turn handle, and VAROOM! The mother fucker took off like Apollo 11! The

handle has a "dead man switch" that shuts the machine down when released. I repeat and emphasize: "Released."

His vocabulary does not contain the words released, give up, admit defeat, or surrender. Instead he looked like one of those pong games as he blasted around the dining area crushing and bashing everything in his path.

Eventually his feet left the ground as he became a pinwheel of destruction. As I yelled for him to let go he reminded me of one of those lawn trimmers used to edge around hard to get at places. Nothing was hard for him to get at as he jolted and hopped over and through anything in his path.

My initial shock and fear turned to hysteria. I was laughing so hard I pulled muscles. Even after I yanked the plug this kid was still bucking and shaking. He reminded me of a Lou Costello bit. I played Abbott as Mike the cop came back and totally flipped out.

"Oh my good God!" He moaned. Then he sat down and went into a trance.

The inspection didn't go too well.

T

Mis Amigos.

Today was difficult. I went in to the shower and while under the water somebody lifted my clothes and towel. Since nothing phases me much anymore I just figured one of the lunatics around here wanted an extra towel and set of clothes. However, when I got to my "room" everything I owned in the way of clothes and towels had disappeared. This presented a bit of a problem since it was dinner time. The only thing they didn't take were my work shoes.

Not wanting to miss another meal today I felt I had two choices. I could pull a Steve Martin and hold one shoe in front and one in back or secondly I could just wear the shoes. I chose number two.

Needless to say, people were in stitches as I stood in line for dinner. The guard came over and said "What the fuck are you doing?" "Why, I'm waiting in line to eat. What's it look like?"

113 days left

T

Brothers,

Today I want to talk to you about SIN. As you know the world today is filled with evil, and one of the greatest of all evils is gambling. Of course, the nobody gambles in here because it is illegal. But

an awful lot of the guys make believe.

People inside here make believe they are betting on all things — large and small. There are football games, basketball games, horses, pool, spades, and how long the line will be at dinner time. There are pools. Pools on who will get beat up next, turn gay, escape, go to bed first, make the longest phone call, have the shortest visit, kiss the most ass, get the most ass, or act like the biggest ass. When a fly was seen in the dining area, people immediately started to lay odds on which table it would land.

Right now I'm waiting for "Church Call." Yours in Temperance
Father Tom

News Brief:

The main event of the evening last night was a stunning and most deserved upset. The reigning champion, "Mr. Buffed" himself, Lonnie Jones was decisively routed by the Mexican Mafia.

Lonnie, a heavy weight from San Quentin, had been making threats and promises all week, only to be upset by a surprising show of Mexican strength in the final moments of the contest.

The first round definitely went to Jones as he muscled a pool stick away from Lopez and decided to play a game.

Undaunted, the small Lopez deftly used surprise and the attachment to the industrial vacuum cleaner, a 4 foot pipe. In a "come from behind" victory the Mex repeatedly attacked Jones with the pipe. He scored about 5 or 6 RBIs before the large Negro had enough sense to strike out with the pool stick. Lopez caught the butt end of the cue on the back of his head as he scurried around the pool table.

At this point I scored the fight about even with both contestants bleeding profusely. Moving right into the next round, the cocky Mex, still in possession of the pipe, and even though Jones had lost the cue when he whapped it around the Mex's head, was smart enough to keep the table between him and the growling "Black Superman." At this point some fast pitching all but ended the inning. Lopez threw three quick strikes with balls off the table. The impact of ball meeting face and brain was a deciding factor as the black giant faltered. In his desperate last effort, the "dying" Jones was attacked by 7 Mexicans as the match turned tag team. They wrestled him to the floor and proceeded to kick field goals for the remaining 4 or 5 minutes of the

(continued on page 26)

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LETTERS FROM THE INSIDE

(continued from page 23)

contest. Needless to say, the career of Jones is in doubt at this point in time, as is his life. He is in critical condition at a local hospital along with one of the Mexicans who suffered a fractured skull.

Another somewhat related story concerns my black friend Clinton Mitchell the comedian. He also lost his title & some teeth earlier in the day. He will not be telling jokes for at least 6 to 8 weeks, which is the required time for his jaw to stay wired. He received a trouncing which produced a multitude of stitches and a broken jaw.

Happily, I was not required to aid either individual because of circumstances beyond my control. Those being the fact that I was not around when Mr. Mitchell "got it" and also, in regard to Jones, I was more inclined to help the Mexicans than him, but kept my distance anyway.

"Just another Del Mar Day"

T

P.S. They fired the black guard I told you was a really good guy. The one that said he "doesn't let this

place get to him." He was too normal so they "let him go." FIGURES!

Amigos.

Once again the pool table is an active source of tension. The "Coyote Pack" is lusting for a kill. I say coyote because the group consists of medium range (5' to 5'6") pollitos. These are tough little Mexicans. If you've ever watched a pack of dogs, and the way they react, you know exactly what these guys are like. They mill around jumping, playing, barking, and waiting

for something to happen. Tension is everywhere and the smell of blood is still fresh in the air after the "kill" the other night. I get along fine with all of these guys but I can't say the same for the other white guys in here. They were hassling my friend when I came up and I gave my friend Lucaterra a nod as if to say "Give him a break he's my friend." Since Lucaterra is one of the leaders of this group he took care of it for me. He's really a great guy but can get caught up in the heat of the moment. He respects me and we're great friends. He's one of the best I have in here. The white guy is good too however.

That other "scutch," to use an Italian expression, the one who threatened my life has been fairly cool since he sees that all of the Mexicans respect and like me. But he still hovers around and gives me the death look. I would never turn my back on him or get too close. I know for a fact that "it" will happen before

long. It's only a matter of time. He will lose. Kerry the fat came back from the hole. Anybody caught fighting, regardless of who starts it, goes to the hole. In his case he beat the livin' daylight out of this other guy's fists with his face. He came back with 17 stitches, but would have had 40 if it was done on the outside. They only do enough to stop profuse bleeding in here. You know how expensive thread is these days!

T

Yo.

What a night! I came back to my cell to get some peace and quiet and I felt like I've been running a reception line for the United Nations. At least fifteen people have been by to chat, talk business, or say goodbye. Normally I would be very pleased but tonight I'm tired and have a lot on my mind. Since a major portion of these people are from other countries, I am forced to smile and be a good host for fear of insulting someone.

It seems there is a lull here for a few minutes so I decided to put down some words to the outside world. My friend Miguel is getting out tomorrow. He's from Guatemala and wants me to visit when I get out. I think I'll do it too. He's fine people and definitely somebody I'd like to visit. I know one thing for sure, a vacation is an absolute when I get out of this pigeon camp.

My "roomie" the "Godfather" wants me to

take a cruise with him. That sounds about right. Hawaii and Tahiti are very good possibilities. In fact, they are the best and most likely for where my head is at right now. We'll see.

T

Hi ya.

Today was a little sad. My friend Miller was cut loose. I hate to see him go. He's the Black Mexican who says he's living in L.A. but Black Mitchell says he's from Guadalupe-Harlem. It was especially sad because as I spoke to him I realized he had nobody to go home to. They'll turn him loose with no money, he has no house and no family to go to. I was kidding when I said something like, "Hey Miller, they said they're going to keep you here." He said he didn't mind because he had nothing and nobody to look forward to. He is such a nice guy, good athlete and good looking. I'm sure he'll be able to work it out. Still, I couldn't help thinking of him getting out in the rain with no money and no one to meet him. That's life I guess. Bumme!

T

Miss Hijos.

I've decided it would be appropriate to discuss the multitude of nefarious entities that presently surround me and threaten the existence of my being.

"Loony bin" would be accurate, but lacks the absolute decadence I'm faced with as I venture

forth day after day. The air reeks with a never ending chorus of slamming, banging, yelling, and howling. I've dubbed it the "Other Big Bang" theory. This theory represents the emotional drain which each and every person connected with this "Netherland" is destined to suffer. At first I thought that perhaps it was a coincidental collection of noise-orientated extravers. Not so. With time I noticed that all, including myself, were inclined to slam and bang. Guards and social workers are not spared and I would venture to say provide the catalyst as well as a major portion of the disturbances.

Obviously this is a venting of frustration and very much along the lines of the old noise begets noise problem. At a party, loud music inspires loud talking which in turn promotes louder talking until the place is roaring. Everybody wants to be heard.

New York City is a perfect analogy because there too it's over crowded, frustrating noisy and tense. One of the best things New York ever did was to create the law against horn blowing. Of course it didn't cure all but it helped a little.

Why they don't try to provide a more mellow atmosphere inside this place I'll never know.

You can catch more flies with sugar, and music soothes the beast are two ideas they should take into consideration. A good exercise program wouldn't hurt either but let's not get carried away.

T

Post Script

Approximately three weeks after my last letter a couple of my Mexican friends approached me with this news. "So & So is going to kill you tonight or tomorrow." My tattooed friend had made up his mind. On several occasions I had informed the people in power that I thought my life was in serious jeopardy. This was laughed off. I was belittled and made to feel foolish. "I'd like a transfer. My life is in danger, too." Ha! Ha! Ha! So upon receiving the warning, I decided to handle things myself.

It was time to take the offensive. I would kill the tattooed man before he got me. I set things up with some of the black inmates. They would entice him with a supposed drug deal. I'd take care of the rest. I would have the element of surprise, as well as my legal weapons (the steel tipped work shoes).

That night I tossed and turned after lock up and finally dozed off. Suddenly in the early morning hours, I sprang out of bed as I realized the door to my cell was slowly opening. I attacked and surprised the intruder as well as myself. It turned out to be a guard. We stood up with pounding hearts as I explained. Then he explained. "You are being transferred."

The transfer was not the result of anything I had requested. Rather, it was the normal flow of my sentence. That morning I left for Terminal Island. Periodically, I still wake up screaming.



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QUARTER NOTES

BY JONATHAN SAVILLE



CECIL LYTLE

What could be more bizarre, on a stifling evening, than a recital of the piano music of Scriabin in the auditorium of the downtown Central Library? The chaotic fan in the wretched little auditorium croaked and grated like a creature in agony, and the audience, which consisted mainly of teenagers popping bubblegum, sat in stupefaction as pianist Cecil Lytle imperiously moved through some of the more extreme scores of this difficult, fascinating, batty composer. I know the piano music of Scriabin almost entirely from recordings, for there are few pianists with the tenacity to program it live. It is music amenable to radically different approaches. Ruth Laredo treats it as the last voluptuous gasp of late Romanticism, rich in sound, delicate in nuance, eccentric to the breaking point but still rooted in the language of Schumann, Chopin, and

LIST: Michael Ponti plays it as thoroughly modern, dry, driven, febrile, spastic, continually defying expectations, creating a musical language no one had ever heard of before. Vladimir Ashkenazy plays it, as he plays everything, with enthusiasm and competence, but without any distinct profile. Vladimir Horowitz plays it, as he plays everything, like Horowitz. Mr. Lytle takes a middle way. If ever there was a truly transitional figure, it was Scriabin, and Mr. Lytle recognizes that he lived in two worlds at the same time. This pianist's tone has the full, floating, blossoming quality of Romantic pianism, along with a firm structural control and an air of authority that make Scriabin seem like a composer — however advanced — of the Nineteenth Century. But the clarity of this playing — its rhythmic precision and the way it brings out the complex contrapuntal texture of the music — makes the listener

acutely aware of how much in these scores belongs to the Twentieth Century, to the exploration of new vocabularies, to the walled renunciation of the Nineteenth Century and its certainties. In this Mr. Lytle adds a high degree of emotional intensity, suitable to works in which emotion constantly threatens to erupt through the integument of mere sound and tear it apart. But Mr. Lytle is careful not to let things get too close to the edge; the emotion is explosive, but the explosion is contained, converted into usable energy.

What I did not hear in Mr. Lytle's performances of the Fourth and Fifth Sonatas, the Preludes Op. 74, and the Etudes Op. 65 — and what I have not heard in any performance of Scriabin — is the uncontrollable mystic frenzy the composer himself imagined his music to represent. "Everything merges into the vast songs of the earth, and rejoicing sent forth by vast

pieces have a hidden program: the suffering soul, riding through the torments and joys of sensuality, longing, aspiring, rising, and finally achieving a spiritual orgasm in unity with a star, pure Being, the ideal. The self renounces its dependence on food and becomes its own god, art, philosophy, and religion become one in a new Gospel of inspired self transcendence. This is what the composer tells us — but will we ever be able to hear it in his music?

Not in Mr. Lytle's performances. Instead, this pianist gave us something more intelligible in purely musical terms. The absorbing interest and excitement of Scriabin's astonishing harmonic innovations and his vital, nervous, spontaneous-sounding rhythmic ideas were in the foreground of this playing, treated less as means to an end than as ecstatic experience the composer tried to embody in

unpredictable, straining toward a whole new world of harmony, rhythm, and structure, vaguely delineating the emotional states they are named for (glow, contemplative, uncertain, hellacious), but really obeying unnamable inner laws of their own. These Preludes uncannily anticipate the manner and spirit of Webern. Mr. Lytle's magisterial performance of them, compressing an entire drama into an instant, crowned a recital that deserved a pleasanter hall and a more understanding audience.

TOSCA IN VERONA

KPBS-TV presented a telecast of *Tosca* from the Arena of Verona. This vast open-air theater demands vast productions, so that this was a very large-scale *Tosca*, even when reduced by TV director Brian Large to a series of close-ups on a television screen. The sets had little air of reality, but their immense Baroque



assemblages of celestial beings. The cosmos sinks into a swoon, and its galactic mouth, gorged on all the senses, sighs: "I shall not die, I shall suffocate in ecstasy!" This description by Scriabin of the inner meaning of his *Poem of Ecstasy* is equally applicable insofar as it is applicable at all — to most of his music from 1903 on (the year of the Fourth Sonata). All the extended

the notes than as a self-sufficient musical entity. Mr. Lytle's command of Scriabin's musical ideas (if not of the composer's theological system) was, indeed, most striking of all in the most advanced music of the evening, the Opus 74 Preludes. These are Scriabin's last works, dating from 1914, the year before his death. Compact, enigmatic, utterly

extravagance was in keeping with certain aspects of the music and drama. The first act showed us a church altar and chapel curiously imbedded in an oversize reproduction of what looked like the Trevi Fountain, with huge statues of rearing horses and tremendous flights of stairs. In act two, Scarpi's apartment in Palazzo Farnese also had these stairs leading off into the sky. The

final set, most successful of the three, was large enough to be the actual top of Castel Sant'Angelo, with the angel himself giganticly hovering over the parapet.

In such a house and in such sets, the style of acting and singing must necessarily be larger than life too. I would judge that there, on the spot, the performances of Eva Marton (Tosca), Giacomo Aragall (Cavaradossi), and Ingar Wixell (Scarpi) must have been thrilling. Certainly the tonal and endless applause after Tosca's "Vissi d'arte" and Cavaradossi's "E lucevan le stelle" indicated that the audience was in the throes of a great operatic experience. The TV camera and microphone bring the viewer much closer to everything, so that details that would be overlooked under the Italian night sky become much more prominent than given the nature of such a performance — they ought to be. Miss Marton, for example, is a large, handsome woman, with a large, fresh voice, and a repertoire of standard

expressive devices in both acting and singing. Her Tosca was grand, noble, passionate, and melodramatic — seen and heard from afar. Up close, one noticed how generalized the expressiveness was, and how little subtlety or sensitivity there was in dramatizing the moment by moment progress of the music and action. Were, for example, fear, horror, and fearful hysteria the proper feelings to express in Tosca's spoken words over the body of

Scarpi, "E avanti a lui tremava tutta Roma" ("And all Rome used to tremble before him")? One noticed also the lack of intelligible consonants throughout, above all the failure to use consonants for dramatic purposes. And there were surprising technical flaws, such as the breathless Marton took in the middle of the final line of "Vissi d'arte": "Perché me ne [breath] — rumore cost?" What was probably a thrilling performance in Verona was often irritating, disappointing, even boring on television.

Mr. Aragall did considerably better. His acting, too, as in the usual Italian melodramatic style, but he does it with intense conviction — except for those fairly frequent moments when his concentration evaporates and he simply stands there waiting to sing his next line. The tenor was in excellent voice; in fact, the greatest pleasure in the production was to hear that silky yet virile instrument, so like Gielgud's in its quality and in the supreme ease with which it negotiates the entire range. Mr. Wixell was a competent Scarpi, though in close-up his evil seemed rather innocuous on the dry, unattractive timbre of his voice could not be ignored.

WILLIAM HENRY

The San Diego Symphony's concertmaster, Bill Henry, finally succumbed to the cancer he had been battling for many months. He was not yet forty years old, and the tragedy of



any life being cut off so early was compounded in this case by the loss of such a fine talent, a talent that went on developing even during his fatal illness. Mr. Henry took a leave of absence from his job as concertmaster. But he still could summon up the energy to appear with the orchestra as soloist, on which occasion he demonstrated a sweet, refined tone, a gracefulness of phrasing, a sure sense of style, an accomplished technique, and a great musical vitality, all these qualities in full bloom and unimpaired by his previous state of health.

It was a considerable loss, however, that he made his last lasting mark on the musical life of our community. The role of this member of the orchestra varies in its exclusiveness, according to the requirements of the conductor and the abilities of the musician holding the position. The leader of the first violin plays

the solo violin passages in orchestral works, and during Mr. Henry's tenure one could always look forward to these passages with full confidence that they would have the technical assurance and musical shapeliness expected from a professional soloist. The San Diego Symphony has a number of woodwind instrumentists whose solos are of this caliber, and Mr. Henry was fully on their level.

His work as concertmaster went far beyond this, however. In consultation with the conductor, he established the string balance, which has of great importance in making the string section the backbone of the orchestra. The role of this member of the orchestra varies in its exclusiveness, according to the requirements of the conductor and the abilities of the musician holding the position. The leader of the first violin plays

so far as possible, as though it were not a group but an individual. He does this in rehearsal, and also by the example of his own playing during performances. From the time David Attenborough brought him to the orchestra to the time his illness forced him into semiretirement, Bill Henry made a powerful impact on the quality of the symphony's string playing. In the general improvement of the orchestra over the past several years, it was the other sections that were in the lead. The strings, especially the violins, remained less noticeable; there were integration problems; the tone was sometimes unpleasant, and attacks could be either precise or rough, according to the whims of the moment. It was while Bill Henry was there, and under his authoritative direction, that the sound of the violins improved radically, to the point where, in a great majority of performances, they finally reached the level attained earlier by the woodwind and brass sections. It will be the duty of the new concertmaster, whoever he or she may be, to preserve these gains and to extend them, through patient and skilful leadership.

As for Bill Henry, he passed away from his cancer, but his memory will live on in the music he played. He was a man of great talent, a man who made his mark on the musical life of our community. The role of this member of the orchestra varies in its exclusiveness, according to the requirements of the conductor and the abilities of the musician holding the position. The leader of the first violin plays

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Aunt Bertha is writing her memoirs.
Hardly a week goes by when she is
involved in her literary efforts and she
feels free to call me as often as a dozen
times a day to share with me the glowing
jewels of her memory. But in this, as in all

matters, Aunt Bertha is a rule unto herself.

Last week, for example, she kept giving
me advance notice of a "steamy chapter"
she was writing. Mildly embarrassed, I
could scarcely meet her eyes when she
began to speak of these "steamy
episodes," during one of her visits because
I felt it the better part of discretion to be
spared sexual details. Hands on hips she
explained in triumph, "The hours I spent
in steamy situations you wouldn't believe.
I felt my muscles. Late at night," she moaned
as I looked on in amazement, "I was
in a cold sweat." I never refused to cook a
meal, no matter what time of the day or
night or how steamy the kitchen was. So
that's what she was talking about! Who but
my Aunt Bertha would refer to her cooking
episodes as "steamy episodes"?

However, she must be given credit for
doing her research. She's been writing

about kasha, the staple of the Russian diet
(kasha is to old and new Russia what rice is
to Asians), and tripping off her tongue are
many literary works in which kasha is
mentioned.

"You remember Tolstoy?" she asks me
with enthusiasm. "In *Anna Karenina*,
when Levin is helping the peasants harvest
the wheat, he envies their simple meal of
bread and kasha. And what about Boris
Pasternak's novel, *Doctor Zhivago*, where
there's not even a bit of kasha to be found
after the Revolution? And, of course, the
opera star Galina Vishnevskaya talks
about kasha in her autobiography."

Aunt Bertha flashes a radiant smile. "In
the United States kasha is called buck-
wheat groats; you can eat it for breakfast
with hot milk, you can put it in soup, even
borscht, you can have it as a side dish, or
even as the main dish. Vegetarian restaura-
nts in San Diego should give brown rice a
rest and use kasha instead, especially
kasha varnishkes, which is kasha with
bow-shaped pasta. And darling," she
adds, "I'm so hungry for kasha varnishkes
while I'm writing this steamy chapter. Let's
go to the new City Delicatessen because
I have to do literary research."

And that's how we happened to arrive at
City Delicatessen in Hillcrest. Once we are
seated Aunt Bertha hums with joy. The
restaurant, located on the corner of Sixth
and University, used to be Caesar's some
time ago, but now it has the look of a bona
fide delicatessen, similar to D.Z. Akims
(6930 Alvarado Road). The overhead
lighting is bright. As you enter you see a
take-out counter and parallel to it a fast-
service counter where you may order any-
thing in the house but where most people
have sandwiches, coffee, and desserts
(City Delicatessen has its own bakery).
The main dining room is up a few steps and
is filled with booths and tables. People
don't just eat here; they spend their time
here, not the way one does in an elegant
restaurant where the evening is devoted to
eating, but "shmoosing," which is to eat a
little and talk a lot—to shoot the breeze.

As in any worthwhile delicatessen there's
a breakfast menu (breakfasts are

served all day from 7:00 a.m. until closing),
an extensive sandwich menu (over
thirty sandwiches), and a list of cold salads
and cold fish platters. The menu offers
specialties of the house, as well as dinner
entrees; these may be ordered à la carte,
or with soup or salad. The top price for a
complete dinner is \$10.95, but most range
in price from \$6.95 to \$8.45.

Aunt Bertha can scarcely wait to begin
eating, especially her beloved kasha var-
nishkes, but she manages to elicit from the
owner his opinion of what he considers to
be the two best dishes in the house: braised
beef short ribs, which are really long ribs
(\$8.25 for the dinner) and chicken-in-the-
basket (\$5.25).

Once our order is taken I pretend that I
don't see what Aunt Bertha is doing,
namely twisting her chubby body around
so that she asks other diners on all sides of
her what they're having and whether they
are enjoying their meals. Even as she is
slurping down her hearty, excellent navy
bean soup she is crestfallen because she
can't taste the chicken-in-the-pot she sees
others eating. When her meaty and fat-free
short ribs arrive (fat is removed before
cooking), she is as ecstatic about them as
about the kasha varnishkes. But no sooner
does the fork hit her mouth than she aban-
dons the food on her plate and breaks
packets of honey to pour on my fried
chicken. Oh, she is having a glorious time.

"Mishmash city, here I come," she sings
out loud as she tastes fried chicken, steak
cut fries—and, oh yes, herring in sour
cream (\$2.25). In what order she con-
sumes these is irrelevant. "It all goes in the
same place," she announces without self-
consciousness.

There's something about my Aunt Bertha
that absolutely breaks down my de-
fenses, and within seconds I'm into a
round robin of tasting, not caring about the
order in which I eat anything. The beef
short ribs are very meaty, taste almost like
corned beef, and are so plentiful that if you
order this dish à la carte for \$6.75, you'll
more than get your money's worth. The
short ribs are accompanied by either kasha
varnishkes or potato panackies, a green veg-

etable, and relis and butter. This dish is
covered with lots of gravy. I would prefer
either no gravy or to have gravy placed in a
side dish. (The gravy is somewhat patty
and a little of it goes a long way.) But the
meat and all the side dishes taste like the
old country—pick any old country you
like.

The chicken-in-the-basket costs \$5.25
and provides excellent value. You receive
a half chicken, fried in a luxurious batter.
One problem for me is that I like my
chicken cooked longer than when it's
quickly deep fried. Since the night was
extremely hot and I had already tasted so
much of my aunt's plate, I took the chicken
home. The next day I baked it in my oven
in a covered casserole dish for forty min-
utes and it had the texture and softness that
I prefer—I am not a partisan of "pink
chicken." But those who are accustomed
to commercial fried chicken (the kind you
take out) may not share my feeling that
chicken-in-the-basket at City Delicatessen
is underdone.

As we were dining we were joined by
two friends. One ordered the Nova lox
platter (\$7.95) and the other had a pastrami
sandwich (\$3.75). The lox was adequate
—it's the same kind you get at better

supermarkets (Jonathan's in La Jolla for
one), and consists of thin slices that are a
bit on the salty side. Although it's listed as
Nova Scotia lox, it is not the fish, translu-
cent, salt-free belly lox that is salmon at its
prime. At City Deli, the platter offers
plenty of lox, cream cheese, onions, and
bagels. It makes do, it evokes memories of
lox and bagels brunches, but it is not
superb lox—obtaining the whole salmon
itself instead of pre-cut slices has always
been a problem in San Diego. As for the
pastrami sandwich, the pastrami was, alas,
too dry and much too salty. One is always
better off with corned beef for that reason
—corned beef is not salty and tends to be
more succulent. The size of the sandwich
was small for \$3.75, and the diner should
have the option of ordering one that is
larger and would constitute a complete
meal.

Since so many people had been ordering
at different times at our table, and since the
young waitress was consistently patient
with this ordering on a night when the heat
could with the hardest soul, Aunt Bertha
jumped up and went to find the owner.
"This young waitress, Annie, she's ter-
rific. She's patient, she never forgets any-
thing, and we were lucky to have her."

And high with the excitement of the eve-
ning, she swept out the door.

We returned a few nights later to sample
the chicken-in-the-pot, which consists of
chicken soup, half a boiled chicken, a
giant matzo ball, and boiled potatoes
(\$5.75). There's enough soup and boiled
chicken to get you through any illness that
requires "Jewish penicillin," and it's one
of the favorite dishes among customers. In
addition we had roast beef covered with a
gravy identical to the one used on the short
ribs. The potato panackies that accompanied
the beef was fine, but an order of blintzes,
blueberry and potato (\$2.95), was
disappointing.

"Better blintzes than this I could make
in my sleep," Aunt Bertha exclaimed.
"And I often do." She thought a moment.
"The crepes are too thick and there's not
enough filling in the blueberry blintz," she
told me. "The potato panackies isn't too
shabby but they have to be made
thinner crepes and to use lots more cheese.
A cheese blintz should be bursting with
cheese. You know what I mean by burn-
ing?" She looked down at her blouse; it
was straining at the seams. "Like that—
burning. Sensuous. Thick with filling.
The crepe should be a mere whisper." Aunt

Bertha is self-congratulating. "Was that a
phrase or what? You see, the more you
write, the better you get, and the more you
eat..." She paused. "The more you
know about the universe."

City Delicatessen is no competition for
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Some young people we know told us
how much they enjoyed the City Deli-
catessen. They had ordered a tuna fish
sandwich and an avocado-bacon cheese-
burger there. Aunt Bertha shook her head
from side to side. "Tuna fish sandwiches
and hamburgers they ordered in a Jewish
deli?" She shrugged her shoulders. "Why
not? It's a free country!"

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Direction Known



Al Charlent, Jack Pritchard in *The Best Man*

JEFF SMITH

According to Gore Vidal's political melodrama *The Best Man*, currently being staged at the Coronado Playhouse, the delegates to the 1984 convention of an unnamed party have a clear-cut choice. They have convened at the Americana Hotel, in New York, and the primaries have narrowed the decision down to two nominees for president. Or so it would seem. The front-runner is Governor William

Russell, a university professor who has a nine-percent lead in the polls and James Reston's seal of approval. Said to be a "superior man," Russell is intelligent and witty, qualities his advisers fear make him less than an ideal candidate ("Women like a regular kind of man," one adviser says, "like Gerald Ford"). Russell quotes Oliver Cromwell and Bertrand Russell at random. And, borrowing from Archibald MacLeish's famous line about poetry, Governor Russell is fully aware that "a candidate must not mean but be." If he can

curb his own intelligence, and if ex-President Arthur Hockstader endorses him, Russell is a cinch to gain the nomination on the first ballot.

Russell's opponent is Joseph Cantwell, "one of the mediocre boys" who, along with his wife Mabel, believes that *People* magazine is a "highbrow periodical." The aptly named Cantwell is a slick Joe McCarthy, a Machiavellian infighter and a believer not in right or wrong but rather in what works. He allegedly cracked the Kennedy assassination, though savvy politicians refuse to believe that J.F.K. was murdered by a group of "Havana commies." Cantwell is ambitious, aggressive, and losing in the polls. No problem. For men like him, when the going gets tough, the tough start sneering. He has assembled a dossier on Russell guaranteed to excoriate the man unmercifully. Russell, the dossier claims, is a rampant philanderer. His marriage is a fraud, and his manic-depressive psyche once took a year off for a nervous breakdown.

Alternating between Russell and Cantwell's suites at the hotel, *The Best Man* takes a behind-the-scenes look at a presidential convention. The rooms are shut, rather than smoke-filled, and the script builds slowly. Vidal's pot takes a while to boil — toward a showdown between the two candidates. By play's end, each has enough dirt on his opponent to bury not only the man but also the office of the president beneath a mound as high as Babel. Though it is longish and boasts few believable characters (most being cheap-board amalgams of previous candidates and stock types), the play nonetheless is erudite, funny, and potentially alarming for that increasingly endangered species, the politically unjaded. Its strongest feature is the playwright's acerbic observations, which favor no single party, and which Vidal has revised every convention year to keep the play's topicality up to date. *The Best Man* is not great drama. It confirms our suspicions

and offers no solutions for the problem. But it is entertaining and, given the current state of affairs in San Diego, timely.

The Coronado Playhouse's production of *The Best Man* isn't a great drama either, but it is one of the better shows they've done in some time. A principal reason is director Christopher R. The skills of his cast range from competent to imperceptible, and Vidal's rambling plot often resists all efforts to advance it at a decent pace, but R's direction is excellent. He has given the show a boisterous, frenetic staging that effectively captures the pulse of a political convention and the sense that something is actually at stake. To enhance this atmosphere, R has assembled a hilarious collage of video materials from previous campaigns. This collection, which reminds us of the continuity and the craziness of our political system, is a gem. R has also de-emphasized Vidal's apparent hope that *The Best Man* be treated as a morality play between the forces of elitist good (Russell) and snarling, dog-kicking evil (Cantwell). In R's direction, there is no Bowdell and no monster. Instead, he has stressed the similarities between the two candidates, an emphasis that adds some surprising resonances to the otherwise black-and-white script.

Although several performances have all the animation of statues, the director has been able, for the most part, to coax acceptable work out of his cast. Both Jack Pritchard, as Cantwell, and A.M. Charlent, as Russell, do capable jobs in the lead roles, though their characterizations are more an assemblage of qualities than unified creations. Vidal painted both presidential candidates by the numbers, and several digits are still visible. As the aging ex-President Arthur Hockstader, Caradec Rhys looks the part but favors a slow delivery of his lines. This pivotal role requires much more alacrity. Three women turn in the best efforts of the evening. Debbie Jert plays Cantwell's wife Mabel consistently well, always remaining a few

ticks above nincompoop. As Alice Russell, Cecilia Reed Rathbun's sensitive portrayal not only defines her character in detail but also tells us a great deal about life with her "superior" husband. And Collic Collier has a field day as Mrs. Gamadge, a society-snooping mixture of Amy Vanderbilt, Barbara Walters, and that posse of wide-eyed, in-the-know "reporters" on *Entertainment Tonight*. Mrs. Gamadge's prescriptions for each candidate alone make the Coronado Playhouse's production of *The Best Man*, flaws and all, worth a visit.

Until last Wednesday night, the Coronado Playhouse also hosted a dark-night production of Jean-Paul Sartre's *No Exit*, the celebrated existential drama that would have praised Cantwell to the skies and damned the good Governor Russell, for all eternity, into an inferno like no other.

Picture here. A cauldron of pure pain, right? A huge hibachi where gray demons prod the damned with pitchforks and baste them for another sizzle on Lucifer's roasts? Endless howling and anguish unrelieved by the luxury of a good, long blackout? In *No Exit*, Sartre's version of hell is far less gothic. Gone are the infer-

no's traditional associations: medieval torture chambers, Charon's ferryboat, and Satan's sycophants. In their place is a vast underground condo complex, furnished in the style of France's Second Empire, with no visiting privileges. Sartre's damned, three of whom share a drawing room in the play, require no ornate trappings to suffer unendurably. After all, he says, they have each other. And they experience "life without a break." Their eyelids are paralyzed, which prevents sleep and tears, and which grants them an "agony of mind," a "creeping pain that gnaws and fumbles and caresses" them and that "never hurts enough." No devil is necessary in the thrifty economy of Sartre's modern hell. The place is like a cafeteria where the customers serve themselves. The three are doomed, in other words, to torment each other. Forever.

Sartre was an atheist. His hell suggests, nonetheless, that some sort of omniscient — but not necessarily divine — judge makes precise decisions about who should suffer how and where. At first this doesn't seem so. On the surface, Joseph Garcia appears to be a mild-mannered man who deserves, at worst, a low ledge on Mount Purgatory. He was a pacifistic journalist who went to a firing squad for his beliefs. And though Ines Serrano, a post office

clerk who committed suicide, has a nasty disposition and a penchant for making others suffer, she certainly doesn't rank with the great sinners of the world. Nor does Estelle Rigault, a Southern belle (in this version) who died of pneumonia and who can't imagine why the three of them were put together. "It doesn't make sense," she says.

In Sartrean terms, however, they form a perfect trio. Each has committed a form of adultery. But their real sin, which has no religious antecedents, is that they never lived their own lives. For Sartre, "you are nothing else but your life," and a pseudo-existence is a mortal sin. His hell damns the inauthentic. It has no mirrors, no means of seeing oneself but through the eyes of others — both of whom, in the play, scream fake. "Hell is other people," Garcia cries, articulating the play's most famous (and most misunderstood) line. In *No Exit*, hell is not a cramped haven for misanthropes, as many commentators on the play would have us believe. Instead, it is a place for people who relied too heavily on others to determine the meaning and value of their identities. By the end of the play, once Garcia, Ines, and Estelle have discovered this fact about each other, they are primed for an eternity of accusation and attack. Even the mere thought of being

in that room, for them, ranks with anything Dante saw on his stroll with Virgil.

While Christopher R's expert direction orchestrates the uneven cast of *The Best Man* into a lively show, the Actor's Showcase production of *No Exit* begged for similar guidance. Walter Lippmann once observed that you can't be in the play and see it too, and the problem with the staging of *No Exit* was that William Faerber, the director, also played Garcia. Faerber's cast was very inexperienced, especially Ashley Hayden and Diane Watson (both of whom made some interesting acting choices nevertheless). Jim McDonald's valet was a Disney demon, cartoonish and far too silly for the play's atmosphere of dread. And Faerber, whose Garcia was a consistent presence on stage, relied on a studied, rhetorical delivery of the lines that lacked spontaneity. Overall, the production was essentially amateurish, but with some fine moments and unexpected flashes that suggested, with just a few alterations, that it could have been much better. Good direction — eyes in the audience and not just on the stage — could have toned down much of the overacting, pruned away the false notes, and, unlike Sartre's indictment of people who rely too heavily on other people, could have crafted the identities of the characters in much more vivid detail.

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SPORTS

Grousing about the empty seats? Well, compare the Padres' attendance to the Cincinnati Reds' attendance. Interesting, isn't it?

BY JOHN D'AGOSTINO

It seems a shame that in the last two months of the San Diego Padres' push toward their first divisional championship the main topic of baseball-related conversation hereabouts has not been Tony Gwynn's hitting or Ed Whitson's pitching or Steve Garvey's streak of consecutive errorless games, but the alleged lack of fan support at Padres home games. Most disturbing is the fact that the Padres' attendance figures have lagged far behind those of the Cincinnati Reds, where such players as Rich "Goose" Gossage, Eric Show, Alan Wiggins, Tim Lincecum, and even the amiable Gwynn have taken turns chastising the locals both for staying away from games and for not being sufficiently attentive and enthusiastic when they do attend. A glance at the attendance figures for 1984 would at first seem to legitimize the players' gripes, since the team has drawn an average of only 46,000 more fans per game in this championship season than they did in 1983, when for the second year in a row the Padres finished in fourth place in the West with a record of eighty-one wins and eighty-one losses.

Oddly, however, allegations of non-support are not as new as the team's winning ways, and in fact predate the Padres' current success by at least a full two years. During the 1982 season — Dick Williams' first as the team's



Illustration by David Diaz

manager — there were very similar complaints voiced in the Padres' clubhouse: that San Diegans would rather sit at the beach than in San Diego Stadium, that the only times the team could expect to play before large, boisterous, baseball-crazed crowds was when it was on the road, that the locals were present in impressive numbers only on special promotion nights when something was being given away. Catcher Terry Kennedy seemed to be speaking for the entire team one August night that year prior to the start of a home series against the Cincinnati Reds. At the time, the Padres were in third place, six games behind front-running Atlanta. Yet despite the team's relatively high position in the standings, there were fewer than 14,000 people in San Diego Stadium to watch the Padres and the Reds, and Kennedy was miffed. "I don't understand [the low attendance]," groused Kennedy. "We played a game in Cincinnati the other night in front of 30,000 fans — and the Reds are a last-place team."

I was reminded of Kennedy's remark by the recently revived debate over whether or not San Diego is a "good

baseball town," and out of curiosity I decided to research the attendance statistics for both the Padres and the Reds. The Reds are a perfect choice for such a comparison because the two teams have distinct similarities. Both play in like-size stadiums (Riverfront Stadium's capacity for baseball is 52,392; San Diego Stadium's is now 58,597), constructed to accommodate baseball and football, in cities where football has long been the more popular sport, both play in cities determined by the experts to be among the three smallest markets in the country, and both have known dramatic ups and downs over the past decade in terms of success on the field. The results of the comparison, I discovered, are both more interesting — they provide telling evidence that the Padres players are a bit premature in condemning the hometown fans.

Based on data available to the naked eye, Kennedy's implication that there was more support in Cincinnati for a loser than there was in San Diego for a winner was not unfounded. But overlooked in that assessment was the fact that in 1982 the Reds were on the

downhill side of a winning skein that stretched back more than a decade. From 1970 through 1979 Cincinnati had won six divisional titles, four National League pennants, and two World Series championships. (During that same period, the Padres finished in last place five times and never finished higher than fourth.) The Reds were a dominant force in baseball throughout the Seventies, and fielded a line-up so imposing that it became known as the "Big Red Machine." It was in a euphoric atmosphere fostered by consistent winning and a perceived invincibility that the Reds developed a large and loyal base of support which was only beginning to erode when the Padres visited Cincinnati two years ago.

For a more accurate, more fair appraisal of the two teams' hometown patronage, one should measure comparable support during the lean and fat years. It would be necessary, for example, to compare Cincinnati's 1968 and 1969 seasons with the Padres' 1982 and 1983 campaigns, pivotal years in which, respectively, each team gave notice that it was relinquishing its grip on inferiority. In 1968 the Reds were hardly a remarkable team, but they did have three young players who would become important cogs in the Big Red Machine — Tony Perez, Pete Rose, and a twenty-year-old, cherub-faced sophomore catcher named Johnny Bench. That season Cincinnati finished in fourth place and drew a total of 1,143,245 fans, for a per-game average attendance of just over 14,000. The following year the Reds showed improvement, finishing in third place and attracting 1,316,000 fans for a per-game average of more than 16,000.

The Padres had their coming-out party in 1982. Like the Reds of 1968, the Padres had a nucleus of young players (most notably Gary Templeton and Kennedy) and finished in fourth place. For their efforts, however, the Padres drew a total of 1,607,566 fans to San Diego Stadium for a per-game average of over 20,000. In 1983 the Padres appeared to show improvement, yet, unlike the Reds of 1969, once again finished in fourth place. Nevertheless, local attendance increased by almost 95,000, for a per-game average of close to 21,000. Obviously, both figures are higher than comparable figures for the Reds.

In the third year of their emergence, 1970, the Reds won the Western Division crown and went on to win the National League pennant. Their attendance in that triumphant year stood at 1,605,874 for a per-game average of under 20,000. The Padres are just now completing the third year of their emergence as a solid ball club, having wrapped up their first-ever Western

Division title just last Thursday. Through Thursday, and without counting the approximately 100,000 fans expected to attend the weekend series against the Braves, the Padres had already drawn 1,849,640 San Diegans through the turnstiles for a per-game average of better than 24,000. This despite oppressively hot, humid temperatures, a Padres campaign so successful that it lacked any real drama since shortly after the All-Star break in July, and an August-September losing spell that made it seem less that the team was driving to a championship than being towed there. If it's true that statistics don't lie, then the Padres' oft-maligned fans have already shown more support for the local nine than Cincinnati did in the early years of the Reds' historic success. And reasonable projections would indicate that even noisier days lie ahead.

The Reds' attendance didn't peak until two years after the team had won its last World Series. In 1978 a franchise-record 2,320,316 Reds fans streamed into Riverfront Stadium for a per-game average of over 28,000. Since that time, attendance at Reds games has fallen off steadily in proportion to the

team's woeful performance. As of last Tuesday, only 1,205,000 Cincinnatians had bothered to attend Reds games in 1984 — an average of little more than 16,000 fans per game. (To my knowledge, Kennedy had no words of praise for Cincinnati's fans upon returning last week from that burg, where the Reds hosted the first-place Padres before a Monday-night, baseball-crazed throng of just over 7000.) The Padres haven't even won the pennant yet, let alone a World Series, and are probably a couple of dominant years away from acquiring a juggernaut's nickname ("The Big Brown Thing"?) to match the Reds' moniker of the Seventies or the Dodgers' "Blue Wrecking Crew" handle of the late-Seventies and early Eighties. Yet at the pace San Diegans are buying tickets for next season, the still-developing Padres in 1985 could approach or even surpass their counterparts' peak attendance year. As of last week, more than 19,000 San Diegans had purchased season tickets for 1985 (roughly 3400 full-season and 15,600 miniseason plans), as compared to 14,000 for the season now drawing to a close.

Although one skeptic in the Padres' front office who wished to remain anonymous predicted that as many as half of the new season-ticket holders paid and are willing to forfeit their hundred-dollar deposits for 1985 merely to qualify for this year's World Series ticket lottery, the Padres' administration is generally optimistic about future attendance. Ellen Schiller, the team's senior vice president in charge of business operations, said in a recent telephone conversation that the Padres expect the number of season-ticket holders for 1985 to exceed the 1984 figure by as much as fifteen percent. If the number of individual-game ticket buyers increases by that much or more — a probability if the Padres find themselves in an exciting pennant race next year — then the home team will attract between 2,230,000 and 2,500,000 fans to Mission Valley in 1985. That's not bad for a "small baseball market."

Of course, there are those Padres fans of rather mischievous humor who will not welcome the prospect of larger crowds at Padres games. These fans are aware of a probably meaningless but nonetheless embarrassing statistic.

Since the Dick Williams era began in 1982, the Padres have won twenty-three but lost twenty-nine games when the crowd count has reached higher than 30,000. When as many as 40,000 fans have attended, the home team's record is nine wins and twelve losses. Even in this banner year, the Padres' record is ten wins and thirteen losses in front of crowds larger than 30,000, and four wins and six losses when more than 40,000 fans have turned out.

An equally dry-witted Padres player might defend the team's apparent tendency to lose in front of large crowds by claiming that the shocking sight of filled seats at the stadium threatens the players' off their game. If so, then the Padres had better get accustomed to that sight pretty soon, if attendance projections are accurate. But the major point being made is that it is time for everyone — but especially the Padres players themselves — to put to rest the notion of lack of fan support. San Diegans have shown an amazing patience throughout fifteen years of losing baseball. If the Padres players can be similarly patient for a much shorter period of time, they'll have all the fans they can stand.

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Vittorio Gassman

JONATHAN SAVILLE

The Mark Taper Forum in Los Angeles began its fall season with a production of *Viva Vittorio*, an almost-one-man show demonstrating the talents of Italian actor Vittorio Gassman. Gassman has had a long and varied career, beginning in the 1940s, the is now over sixty. It has been in part a stage career, devoted almost exclusively to serious theater (Shakespeare, Alfieri, Ibsen, Goldoni, Pirandello, and the like), in part a movie career, with more than one hundred films, not all of them quite so elite. He has always demonstrated an intense, intelligent, and self-aware commitment to his art and to the theatrical profession; he has created theaters and theatrical schools of his own; and after forty years on stage it is no wonder that he is searching for a way of summing up what he has done, defining his identity and his achievement, once and for all. In the nature of his calling, this search goes on in public. *Viva Vittorio*, aside from being an entertainment, is part of the search.

The show, which he has performed all over Europe in various languages, was originally called *Not to Be*, a title that reveals its deep intentions, much more clearly than the more easily comprehensible *Viva Vittorio*. The latter title celebrates this particular actor as a personality, a

name, a star. *Not to Be*, however, is a quotation from Hamlet's meditation on suicide, suggests the strange existential dilemma of all actors. They are most real when they are impersonating fictitious characters; when they are themselves, and hence more real as the world knows reality, they are in a sense deprived of their true existence, which is on stage. The actor attains his truth when engaged in nothing, his truth when clothed in fakery: What happens to a man who spends a lifetime experiencing this paradox? That is the question *Not to Be* poses.

The show is in four parts: a dramatized reading of Kafka's short story, "A Report to an Academy"; excerpts from Alexandre Dumas's *Kean*, in the adaptation by Jean-Paul Sartre; a short play by Pirandello, *The Man with a Flower in His Mouth*; and a monologue by the contemporary Italian writer Luciano Codignola called "On the Harmfulness of Theater" or "Theater Is Bad for You."

The Kafka piece is a speech by an ape who has been taught human language and has become civilized, except for an occasional lamentable reversion. It is a satire on civilization in general, whom the author sees as torn away from his animal origins, playing-acting (often with great success) the role of a civilized being, but essentially not at home in either identity.

This study of the irreducible discom-

fort and fraudulence of being human is followed by the Dumas/Sartre portrait of Edmund Kean, the great, eccentric English actor (Dumas's subtitle for the play is "Disorder and Genius"). Flamboyant, turbulent, eloquent, conflicted, histrionic, it is a wonderful role for an actor who, like Gassman, comes into his own only when pulling out all the stops. But it is also an exploration of the essence of the actor's art, and especially of the curious way the actor transforms what Sartre would call his bad faith (refusing responsibility for his own self) into a heroic affirmation of selfhood — and then transforms it right back again:

You don't act in order to earn your bread. You act, to be untrue to yourself, to be what you aren't, because you've had enough of being what you are. You act so that you don't get to know yourself, or because you know yourself too well. You act the part of a hero because you are a coward, and of a saint because you are a sinner, you act the part of a murderer because you'd like to kill your fellow man. You act because you're a liar from birth. You act because you love the truth and because you hate it and you act because you'd go crazy if you didn't.

The Pirandello play is less immediately connected with this theme; its connection with the meaning of *Viva Vittorio* is on a deeper level. It is a monologue by a man who is dying of cancer (the growth in his mouth which he refers to as a flower) and who, walking around with this doom inside him, attaches himself to the patches to every bit of reality he can find. He stares greedily into shop windows; a bolt of silk or a strip of linen takes on a tremendous vitality for him, a trivial piece of material goods, nevertheless has, in full, rich, overflowing measure, that characteristic that he himself will shortly lose: existence. He thinks of suicide — yet the delicious taste of an apricot draws him back to the irreplaceable pleasures of being alive. One might have thought that for a show like this a more "Pirandellian" scene would have been more appropriate: something out of *Six Characters in Search of an Author*, about illusion and reality and the theater. But in his self-scrutiny on the brink of old age, Gassman has evidently recognized that the mysteries and paradoxes of being an actor are equalled by the mysteries and paradoxes of being an intelligent creature, doomed to die, and aware of that doom — in short, a man. The actor is poised between being and nonbeing in one sense, man in another, and Gassman, as he represents himself in *Viva Vittorio*, in both.

These themes come together explicitly in the Codignola piece. An elderly actor has been given final farewell performance for years. This, supposedly, is his definitive final farewell performance. He muses on the glories and miseries of his profession, the actor's equivocations in his relationship to reality, his dependence on audiences, his wavering identity, his imprisonment in the thoughts, feelings, and words of others, and at the same time his glorious self-realization on stage. In the course of these rambling reminiscences (loosely modeled on Chekhov's monologue "On the Harmfulness of Tobacco"), he gives us some examples of his acting triumphs — and, by chance, they happen to be the very roles by which Vittorio Gassman has achieved his great reputation, notably the tragic heroes of Shakespeare. Age and youth, retirement from the profession and a stubborn persistence

in it, the real and the unreal, "to be or not to be" — these paradoxes are joined by the paradox, becoming more and more evident throughout the monologue, that the aging, garrulous hant is at once a totally fictional character, a philosophical abstraction, and Vittorio Gassman himself. And all the issues, all the ambiguous identities, are left unresolved. It is not the function of a show like this to answer questions, only to explore them.

If everything in the actor's life is unsolvable paradox, what, then, can we say about the identity of Vittorio Gassman as an actor? The essence of an artist may be ineffable — that is one of the points made by *Viva Vittorio*! — but his outer traits, those that distinguish him from others in his profession, are less hard to define. Gassman is one of the last representatives on our legitimate stages of the grand, rhetorical, romantic actor. His affinity for Edmund Kean is understandable; he belongs to the same tradition. Whatever his age, he makes a stunning impression: he is like, athletic, magnetic, larger than life. His mastery of language is phenomenal. Much of this show is done in English, with only the Pirandello piece and the Shakespeare excerpts in — "On the Harmfulness of Theater" in Italian, and in both languages Gassman makes sounds and phrases of such extreme resonance and shapeliness that at times one hardly cares what they mean but simply revels in their sensual, muscular beauty.

Gassman's command of the Italian classical style is flawless. But this style is, traditionally, a matter of externals. The mastery of the lines, the decorum of the gestures, the devices for indicating grief, that nevertheless has, in full, rich, overflowing measure, that characteristic that he himself will shortly lose: existence. He thinks of suicide — yet the delicious taste of an apricot draws him back to the irreplaceable pleasures of being alive. One might have thought that for a show like this a more "Pirandellian" scene would have been more appropriate: something out of *Six Characters in Search of an Author*, about illusion and reality and the theater. But in his self-scrutiny on the brink of old age, Gassman has evidently recognized that the mysteries and paradoxes of being an actor are equalled by the mysteries and paradoxes of being an intelligent creature, doomed to die, and aware of that doom — in short, a man. The actor is poised between being and nonbeing in one sense, man in another, and Gassman, as he represents himself in *Viva Vittorio*, in both.

The central theatrical art of Italy is opera, and Vittorio Gassman, though he does not sing, belongs basically to the operatic world. Through his show, theatrically and intellectually stimulating as it is, one does not detect behind the magnificently "sung" rhetoric the real life, the inwardness, the solidity of fully created characters. The age-turned man is not fully real. Kean and the perpetual farewell-taker are not fully real; even the man with the flower in his mouth is more an eloquent statement about life than a representation of it; and, above all, the Vittorio Gassman who appears in all these roles, and who introduces them and connects them with words supposedly spoken *in propria persona*, indelibly carries with him the mark of the pretender.

That is no doubt as it should be. Who could better convey the paradoxical "not to be" of the art of acting, the subject of these absorbing scenes Gassman has chosen, than an actor in whom the contrast and the confusion between rhetoric and reality is so palpable? *Viva Vittorio* shows us Italian classical acting — a grand if limited style — in a state of perfection. But beyond that, it constitutes theatrical autobiography of the most intricate and fascinating sort.

City Lights

Let Them

(continued from page 2) approach, the English class grows quiet. Their teacher waves at the handicapped students past. The English class resumes.

For now, at least, that kind of encounter makes up most of the schools' planned integration, which is the only such attempt at the junior high school level in the county. SAC teachers, when asked to speak about the relationship of the two schools, refuse to have their names used. There has been enough conflict already, they say. One teacher remembers a meeting late last spring in which teachers from both schools met to discuss

SAC students who pass through the Castle Park campus on their way to classrooms in the SAC occupational center, a separate facility on the junior high campus where they learn remedial occupational skills such as sorting, assembling, and packaging. The SAC teacher recalls that some of the Castle Park teachers had little or no understanding of mentally handicapped students.

"One man," the SAC teacher says, "wanted to know if our students could carry a portable fence with them as they walked through the campus, another wanted to know if any of the handicapped students had been contagious." SAC students are now required to walk around Castle Park, rather than through the school, when on their way from the activity center to the occupational center.

"Some of the staff have been here for twenty-five years and it's very difficult for them to accept the idea of any integration at all," says Liz Lebron, principal of Castle Park Middle School. "Some of their concerns are justified. They're afraid that some of their kids might tease the SAC kids. And seventh and eighth graders can be some of the most insensitive people in the world." Lebron goes on to say that the Sweetwater District placed the SAC center next to Castle Park with little or no preparation given to the Castle Park staff. "So naturally some of the teachers here felt put upon. But gradually we're changing that. This year we're having monthly meetings in which Castle Park teachers learn what goes on at SAC. They get to see pictures of some of the students, and we discuss their handicaps at length. A lot of their resistance comes from fear. We've finally agreed on some social integration — having our teachers invite some SAC students into their classrooms. And some, but not all, of the teachers are buying into it."

— R.O.

profiles Moslem fundamentalist Mohammed Zaky, and the sixth episode features pastor Robert Miles and his Mountain Churches of Michigan, another white nationalist organization.

Metzger says he is hoping *Race* will be syndicated nationally via public access cable to fifty cities by the first of next year; so far, he says, the series has been accepted by cable operators in San Francisco and Orange County, in addition to Cox Cable here in San Diego, which will broadcast the premier episode tomorrow, September 28 at 4:35 p.m. to its 245,000 subscribers. Cox's public access manager, Richard Turner, says that as long as Metzger's programs meet the guidelines of a routine screening set forth by the city — which sets down some restrictions regarding obscenity and commercialism — there is nothing he can do to prevent its airing. "No one's outlawed racism," he says. "The city determines the content guidelines for public access, and at this point there is nothing in Metzger's programs that violates them."

That's what public access is all about — to communicate to your neighbors. "Metzger has had considerably less luck up in North County, where Carlsbad Cablevision services the communities of Del Mar, Carlsbad, Vista, Lake San Marcos, parts of Encinitas, Cardiff-by-the-Sea, Solana Beach, and Metzger's home town of Fallbrook. Metzger contacted the firm five weeks ago, and he says, after various excuses was told by "someone whose name I can't remember" that the program would not be carried by Carlsbad Cablevision because it is "too controversial."

That charge, and cries of racism that have arisen from various local minority groups, particularly irk Metzger, who simply says *Race*'s initial six-show line-up, by including a Moslem fundamentalist and the Oldtimers, cannot be perceived as racist. "It's the freedom of speech, and we're going to invite whoever we want to," Metzger says. "We plan to have all kinds of people

on the show — blacks, Mexican-Americans, Asians. . . . If there were as much resistance to the points of view of organizations like the NAACP as there is to ours, they would be a lot more militant too. As for me personally, yes, I am a racist, in the sense that what I work for is the best interest of white working people. I think it's our opponents who are racist, in that they want to mix them [whites] out of existence through intermarriage." The first episode of *Race* has not yet aired, but already Morris Casuto of the Anti-Defamation League is incensed. "If [Metzger] doesn't think most of these programs are either racist, anti-Semitic, or bigoted, he should go back to his Webster's dictionary," Casuto says angrily. "It would amaze us if Tom Metzger did things that would not be considered by the overwhelming majority of people in this community as just plain anathema. Tom Metzger is an expert in those things." — F.R.A.

Bungalows

(continued from page 2) just don't fit in with the appearance Old Town desires to promote," Moghler says. "They look like some sort of detention camp, and there doesn't appear to be any landscaping. And the parking where are the teachers supposed to park? And what of the buses? Buses take up a lot of space."

So last week the Old Town Planning Committee passed a resolution which was sent to the school district, informing the district that it is required to go through the same statutory planning review required of all property owners in Old Town, a move Moghler hopes will lead at least to a redesign, since the bungalows, although deemed "temporary," have full utilities and plumbing and show no signs of being moved within the next few years. "Every property owner in Old Town," Moghler says, "even if they just put a front porch on their house or pottery in their yard, must get approval for their plans, and are also

(continued on page 38, col. 3)



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City Lights Bungalows

(continued from page 27)
required to put in a certain amount of landscaping," she says. As for the matter of parking, Hess says there won't be a problem because the new staff members "can use the little-used side street by the school." The buses, she says, will not be there for any extended period of time, save for loading and unloading of students. "It's just not a big problem," says Hess.

that the six buildings are on the Fremont school campus, which belongs to the San Diego Unified School District, and that the bungalows are the same type of portable building that we use throughout the district to house children," she says. As for the matter of parking, Hess says there won't be a problem because the new staff members "can use the little-used side street by the school." The buses, she says, will not be there for any extended period of time, save for loading and unloading of students. "It's just not a big problem," says Hess.

Paul Krueger,
Neal Matthews,
Thomas K. Arnold,
and Randy Opincar

Letters

(continued from page 4)
interpreters during rehearsals were from DCS. Those who did volunteer served as a communication link for the deaf and hearing actors, and occasionally advised on sign language.

Your article omitted a very important chapter in this intriguing deaf soap opera. Kevin McClellan served as the American Sign Language coach for the play until he took up the role of Orin. One week later Kevin quit because he felt the play would not be a viable product for the deaf. The hearing night, and he was right. At that time the quality of signing by the hearing actors was not clear enough for a deaf audience to understand. How much more time would be needed to produce a truly fine play in both English and sign language? We'll never know. With one week left before opening night, the production had no Orin and no ASL coach. Olive delayed the opening two weeks and again searched for a hearing-impaired actor. A week later Randy Frost accepted the role of Orin, but the play continued without an ASL coach for three weeks because no one was willing to help.

Your article was also unfair to Deborah Cassell (you spelled it Castile). You made her look like some heavy who struck a deal in a smoke-filled room, and then pulled the rug out from under the play. Deborah's original offer was to donate her services, as an individual, for three interpreted performances in return for a DCS benefit performance. When a hearing actor took Orin's part, Deborah was understandably reluctant to interpret. Her position in the deaf community is one of power and influence. She trains interpreters at Mesa College and sits on the board of directors for DCS. If she were to support and interpret the play, she could have easily been criticized and possibly jeopardized her career. In the end she did offer to interpret one of the performances because she strongly believes in equal access for the deaf, but a previous commitment prevented her from doing so.

In regards to poor attendance by the deaf community, the reasons were threefold. DCS's lack of support, inadequate publicity, and a lack of fluent signing by the hearing actors. Because of time conflicts, there was no opportunity for polishing the signed parts of the dialogue before the interpreted performances. From a signing viewpoint, first performance was a near-disaster. Even the lead actor admitted it was a mess. The signing improved for the next performance, but word spreads quickly in the deaf community, so that might have contributed to the lack of attendance.

I was especially irritated by some of Pat Siegen's comments. Calling the casting of Orin's part by a hearing person "indecent" in this case was being unfair. What choice did Olive have? She was faced with having no play about the deaf and placing the theater in financial jeopardy, or casting a hearing actor. However, you couldn't have picked a more ironic statement for the last sentence of an article concerning the deaf. They're tired of having people making their decisions for them. It sounds like it came right out of the play. Pat Siegen, the hearing president of a service for deaf people, speaking for deaf people, while refusing to support a play about deaf people, and not making it accessible to them.

During the play's seven-week run, there were several times when deaf people showed up to watch and complained about not having an interpreter. Some asked me when a performance would be interpreted. I had no answer except to say, "Ask DCS." Finally DCS consented to provide an interpreter for two performances and advertised the play on their twenty-four hour Dat-A-News service. Unfortunately, almost everyone was caught up in the classic syndrome of "damned if I do, damned if I don't." Each person did what they felt was right. Olive, being hearing and having no past experience with the deaf, made her share of mistakes, and as a result the play was almost canceled. The fact that this play even opened was a tribute to the dedication of theater people like Olive Blakestone and lead actor TV Reeves. Many hearing people were touched and educated by Medoff's play. It is a shame that so many people were more concerned about politics than supporting a play which had a great deal to say about politics, and two worlds which need to understand each other better.

Tim Wayne
Mira Mesa

Erratum

No article in last week's Reader ("The Inside Story") incorrectly reported the square footage of the proposed San Diego Arts Center. The Arts Center, to be housed in downtown's Balboa Theater, will have approximately 30,000 square feet of gallery and exhibition space. The Reader regrets this error.

—Ed.

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Off the Cuff

If Hollywood made a film of your life how would it be reviewed?



Ralph Hill
US Navy
32nd Street

The autobiography of Ralph Hill is the emotional blockbuster of the year. But Reynolds plays Ralph Hill, the regular kid growing up in an alcoholic family. Alcohol inevitably seduces Ralph. For years he enjoys the partying scene thinking that he can handle it but eventually problems set in and a lot of weird things happen. He tries treatment but it fails because he thinks he can drink. Two and a half years later, Ralph sees bottom and realizes he doesn't want to go there. He picks himself up and gets sober for good with the help of ARC (Alcohol Rehabilitation Center). He lives happily ever after without booze. This is a drama that will touch your lives. See it!



Sally F. Smith
Salesclerk
El Cajon

The Sally Smith Story is a poor-little-girl-everybody's-done-her-wrong-movie, with a twist. The movie begins when Sally gets out of high school and enters college. She meets a no-good guy with a great cover and falls in love. It's not until they move out of state that she discovers that he and his whole family are crazy. But it's too late, she's married him. He takes her to state, living in a van, out of which he sells questionable substances. When she gets deeply ill he refuses to take her to the hospital. Her life is saved by a brilliant Mexican-American doctor. She goes home to her parents to recuperate, gets a divorce, moves out on her own, meets a truly wonderful man, and lives happily ever after. You'll laugh, you'll cry, you'll identify with The Sally Smith Story.



Wayne Satterfield
Computer Operator
Point Loma

Pirates Bold, Pirates Courageous is a lively, bold adventure film based on the life of Wayne Satterfield. Errol Flynn plays Wayne, the sea captain whose English ship is robbed by Spanish pirates. He follows the Spanish ship to the South Pacific, leaving behind his English wife (played by Vivian Leigh)—all crimson and feathered hats. There's a confrontation on Tahiti, the evil pirates are killed, and the gold is recovered. Meanwhile, Wayne falls for a voluptuous, saronged Tahitian woman (played by Dorothy Lamour). He loves her but duty wins and returns to his English wife, only to find that she assumed he was dead and fell for another man. Wayne sets sail for Tahiti! A brilliant, colorful, dazzling film!



Jack Jackson
Cotton Candy Man
Balboa Park

The Life of Jack Jackson is a fast-moving, powerful docudrama starring Jack Jackson as himself. The story begins with Jack as a teenager trying to figure out what to do with his life. Through rigorous training and work he becomes a football player and is discovered by the Miami Dolphins. He becomes their star tailback. By night he drinks his Gatorade, gets back a little spunk, and puts on the music. He's working toward a second career as a professional dancer. There's music, there's thoughts of romance, there's getting down to business, but most of all, The Life of Jack Jackson, one minute football player, one minute dancer, one minute cotton candy man, is a film you'll want to see again and again.



Carol Ahmed
Shop Manager
Hilcrest

Doing It on My Own is the poignant story of one woman's life to never give up. Sally Fields plays a versatile role as Carol Ahmed. As a carefree girl of six living in Arizona, Carol suddenly loses both parents in a tragic accident. She lives with different relatives and foster parents, adjusting to various lifestyles, from very rich to lower class, always managing to fit in. There are new cities, new schools, new friends, she sees both the vice and the beauty of life and learns to lift through adversity and in the end find love. She manages to overcome a physical problem that threatens her ability to walk. From Arizona and Texas to Washington and California, you'll live, laugh, and love with Carol through hardships and good times. Don't miss this one!

—Lin Jakary

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Section 2

Events, Theater, Music, Film

Fish Fray

If the cheap tequila ran out and dusty Rosarito Beach were high-classed into a new existence, in all of upper Baja California, there were no more shopping stalls, and there were nothing more to Tijuana than the Zona Rio, and all the bars were like Tijuana Tilly's, if Ensenada declared Todos Santos Bay a marina for the supply-siders of Newport Beach and the Hotel Inter-Continental; if all this and more progress descended over Mexico, there would still be a reason to cross the border and love our neighbors.

Fish tacos. Wonderfully crispy, drenched-in-salsa-or-nutty-flavored-cabbage fish tacos.

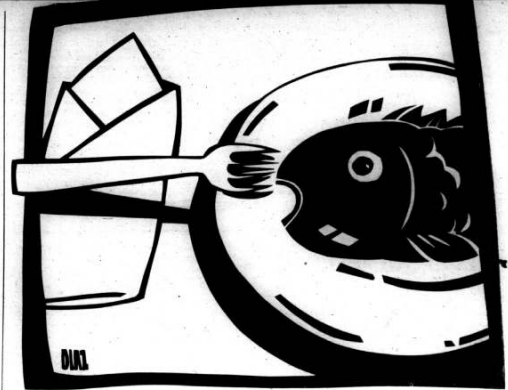
I have walked bleary-eyed and blinded by the Ensenada light—tanked-up on Comemorativo and separated from my companions—past the giant busts of Carranza and Juarez, across the Boulevard Costero, on my pilgrimage. Still

half-asleep, I have hauled myself up the knee-high curbs of Avenida Lopez Matos to pay homage to, to be sustained, rejuvenated by . . . fish tacos, one-for-a-quarter, one-after-another, fish tacos.

And ceviche, and whole fish al mojo de ajo and camarones in beer batter, or some of those deep-fried anchovies for appetizers. Lord! it almost makes you want to be a fisherman. Yes, there is something about the Baja that makes it better able to put fresh fish on the table at reasonable prices than we are. It's the same ocean, no farther from our neighborhoods than it is from theirs, but where in the U.S. can you get a quick lunch of fish for less than two dollars? Okay, okay, at the fish-and-chip shack, but that fish is frozen cod, from Iceland. Iceland!

This weekend may provide hints and clues to the solution of this mystery. The point is, though, that for the price of a Coke and two pieces of deep-fried Atlantic cod, you can have three generous samples of outstanding fish and a beer, glass

(continued on page 9, col. 1)



Two By Grottesco

In the neck of the woods, you're lucky if you get an occasional bag lady belting out her gospel favorites or some klan-twitching through breakfast maneuvers. The truly bored can, of course, always make his way to the Gaslamp Quarter to watch Clancy the Kop and his cronies rouse the drunks from a fitful sleep. That's the closest San Diego comes to having a substantial and lively form of street theater. It is in that respect, among others, that present-day San Diego bears such a striking contrast to seventeenth-century Italy, where broad, fast-paced humor and stylized comedic technique enjoyed a heyday. It was a time when troupes of improvisational actors roamed the land, delighting the masses with the stock antics of a handful of typed characters, all comprising what

came to be known as commedia dell'arte. The actors and their skirts had to be good, or at least sensitive to the jokes and situations that would please the crowds who came to see them; if a certain bit didn't work, the audience was sure to let the actors know. It very well may be that commedia dell'arte, with its recipe of fools, lovers, and clowns, contained the seeds of modern-day situational comedy; however, it is impossible for us, the viewing audience, to launch pieces of rotting fruit at actors these days as they stagger through their tired scenarios in the air-conditioned, hermetic studios of Hollywood.

Just as wool and cotton are enjoying a vogue so, it seems, are the more traditional forms of comedy. Case in point is the Theatre Grottesco, which will be visiting San Diego from tonight, Thursday, September 27 until October 14. The Paris-based company will be performing two plays—Crause

and *The Innominate*—for the duration of its run here. This group incorporates elements of commedia dell'arte in its performances. The actors move, dance, wear masks, and employ the techniques of improvisation. The results are well worth seeing. "The Theatre Grottesco's blunts and gloves with theatrical invention, passion, and beauty. . . . My companion laughed until she cried," sports one reviewer. "Simply stated, this is an extraordinarily talented group of performers who are giving . . . something seldom seen before," says another.

Crause, the first of their plays, which will run from tonight, Thursday, September 27 until October 7, examines the relationship between the archetypal pair, Robinson and his sidekick Friday. While the two characters explore the obvious political potential of the story, Friday speaks in a kind of French-English patois, written

(continued on page 11, col. 4)



Quentin Crisp

A Sharp, Satirical Tongue

"Vice is its own reward." "I never bought newspapers, for fear that people might think I liked what went on in the world."

"Mr. Melly had to be obscene to be believed." Who is this week's mystery humorist? No, not Oscar Wilde, though you are certainly on the right track. Let us look at another clue.

"The only time I gave a gracious nod in the direction of culture was when surrealism came to London. This movement appealed to me because the pictures executed under its banner were akin to

the works to which my mother had directed my attention in childhood. Their special quality was Victorianism now put into a perverse form. I was only sorry that this was not enhanced by giving the paintings such titles as *The Blight of the World* or *When Did You Last Rape Your Father?* In spite of this minor disappointment I went to the famous exhibition in the Burlington Galleries where I found myself an unwitting, though not entirely unwilling, exhibit. In and out of the different rooms glided a certain Mrs. Legge wearing full evening dress and carrying in her hand an uncooked pork chop. With orange face and vermilion lips I weaved my way past her, clanking with amulets, but, as her face was entirely covered by a head of roses, I could not see whether she registered fear that I

(continued on page 9, col. 4)



Scene from Theatre Grottesco's "The Innominate"

READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication. **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92188.

Dance

An Evening of Flamenco Dance

with Chirín de Triana and Alfredo Aja will be presented, Saturday, September 29, 8 p.m., campus theater, Southwest Junior College, 900 Chay Lakes Road, Chula Vista, Hillcrest. 259-1713.

Greek Dancers, the Ionian Dancers will perform, Sunday, September 30, 2 p.m., Bazaar Del Mundo. Free. 296-3161.

Tea Dance Concert, the Court Base Orchestra will provide big-band jazz music for the event, sponsored by the San Diego Jazz Festival, Sunday, September 30, 6 p.m., main ballroom, Hotel Inter-Continental, 333 West Harbor Drive, downtown. 459-1404.

Scottish Country Dancing is held, every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

454-5191.

"Dance Jam" create your own style in an evening of freestyle, recreational dancing every Friday night, 8 p.m., 3255 Fifth Avenue, Hillcrest. 259-1713.

Circle Dancing, meditative "soft dancing" is conducted weekly, Mondays, 7 p.m., 4070 Jackdaw Street, Mission Hills. 265-8677.

The Royal Scottish Country Dance Society of San Diego conducts beginning classes, every Monday, 7:30 p.m., room 202, Casa Del Prado, Balboa Park. 565-9981 or 466-0724.

International Folk Dancing is held, every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

Film

For Children, children's films will be shown, Friday, September 28, 1:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free (609-5170), more films will be shown, Thursday, October 4, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Museum Film, Muladh and Sathad the Earth, an examination of environmental problems, will be shown, Saturday, September 29 and Sunday, September 30, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Tennis Film will be shown, Monday, October 1, 7 p.m., Balboa

Tennis Club, Morley Field Tennis Complex, 2221 Morley Field Drive, Balboa Park. 296-6345.

"M." Peter Lorre stars in the 1931 film, which will be shown, Monday, October 1, 7 p.m., third floor auditorium, San Diego Public Library, 420 E. Street, downtown. Free. 236-5849.

"The Decision to Drop the Bomb," a film about the decision-making process in 1945 under Truman will be shown, Monday, October 1, 7 p.m., room 2622, Undergraduate Sciences Building, Revelle College, UCSD. Free. 272-5550.

"American Way Film Festival," the two-month, twelve-film series of classic American films launches in third week with *You Can't Take*

TO LOCAL EVENTS

It with You, Monday, October 1, 7:30 p.m., and *State Fair*, Tuesday, October 2, 7:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 236-5471.

454-0267.

at Fortieth Street and Landis Avenue, North Park. 282-1833.

Opera, the San Diego Opera's twentieth season opens with the local premiere of Benjamin Britten's *Peter Grimes*, with tenor Richard Cassilly in the title role, and Patricia Craig, Ellen Orford, and Peter Glossop; performances will be Friday, September 28, 8 p.m., Sunday, September 30, 2:30 p.m., Wednesday, October 3, 7 p.m., and Sunday, October 7, 7 p.m., Civic Theatre, 202 E. Street, downtown. 232-7636.

Selections from the light classics will be performed by La Jolla Shores Quartet, Sunday, September 30, 1 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. Free. 455-7550.

Music

Music from the Renaissance, Baroque, and Contemporary Periods will be performed by Matthew Garbutt, tuba; Jerry Folsom, French horn; and George Johnston, trombone, tonight, Thursday, September 27, 7 p.m., Solana Beach Public Library, Lomas Santa Fe Plaza, 981 Lomas Santa Fe Drive, Solana Beach. Free. 755-1404.

San Diego Folk Festival House Concerts Series continues with Mojo Nixon, Friday, September 28, 8 p.m., Copley Family YMCA,

Organ Concert, Carlene Befort will perform works of Mozart, Bach, Vienne, and others, Sunday, September 30, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Lawn Program, the musical group Dixie Six will perform, Sunday, September 30, 2 p.m., at the patio of the House of Pacific Relations, Balboa Park. Free. 466-7654.

French Composer and Singer Jacques Yvert will perform a repertoire of folk songs and poetry, Sunday, September 30, 3 p.m., room 1112, San Diego City College, 1313 Twelfth Avenue, downtown. 230-2362 or 296-3440.

Jazz Classics will be performed by pianist Cecil Lytle and bassist Gunner Buge, Sunday, September 30, 5 p.m., Words and Music, 3806

Fourth Avenue, Hillcrest. 298-4011.

Music for Organ, Voice, and Piano will be performed by Robert Plimpton, Pauline Twee, and Pamela Monroe; works by Bach, Weinberger, Beethoven, and Dupre, will highlight the program, Sunday, September 30, 7 p.m., First Presbyterian Church, 320 Date Street, downtown. 232-7513.

Oboe and Guitar, Opus II will be performing, Saturday, September 29, 1 p.m., in the Casbah, Seaport Village; the duo will also appear, Monday, October 1, noon, Scripps Cottage, SDSU. Both performances are free. 235-6368.

Chamber Music, the Grosmont String Quartet, with violists

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READER'S GUIDE

Anthony Porto, Mary Kato, and Dana Quincy, and cellist Peter Farrell, will perform Mozart's String Quartet in D Major and Prokofiev's Sonata for Two Violins, Monday, October 1, noon, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 454-8572.

Electronic Violin Concert. UCSD professor Janes Neggers will present a recital of contemporary violin music on this unusual instrument. Wednesday, October 1, 11 a.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 444-1152 x216 or 232.

150 dealers. Friday, September 28, Saturday, September 29, and Sunday, September 30, 10 a.m., Golden Hall, 202 C Street, downtown. 273-1566.

South of the Border. Ensenada's sixth International Seafood Fair is scheduled, highlighting (in addition to seafood samples) include folkloric dancing, mariachi bands, a traditionally contoured street parade, and bullfights. Friday, September 28 and Saturday, September 29, 1 p.m., Riviera Del Pacifico, Ensenada. 706-676-7178.

Cabrillo Festival. The annual celebration, honoring Portuguese explorer Juan Rodriguez Cabrillo, lasts for two days, Saturday, September 29 and Sunday, September 30, activities, which start at 9 a.m. both days, include trap-shooting contests, a soccer tournament, the Cabrillo Festival Parade, a reenactment of Cabrillo's landing, music, dancing, and food. For information on events and locations.

phone Cabrillo National Monument at 291-5450.

Library Book Sale. The San Diego Public Library holds its annual book sale. Saturday, September 29 and Sunday, September 30, 10 a.m., Casa Del Prado, Balboa Park. 236-5649.

Local and Exotic. Lizards, turtles, frogs, toads, and salamanders will be watching you watch them at the fourth annual Love Reptile and Amphibian Exhibit, sponsored by the San Diego Herpetological Society. Sunday, September 30, 10 a.m., Ravine Recreation Center, 1840 Sagan Drive, National City. Free. 685-1572 or 564-3352.

Puppet Shows. The Kent family cranks *The Three Little Pigs*. Friday, September 28, 10 a.m., Saturday, September 29, and Sunday, September 30, 11 a.m., 1 and 2 p.m., Puppet Theater, Presidents W. Balboa Park. 422-2794.

Nature Walks in the northern

Tijuana River estuary are conducted, every Sunday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association; meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

Humorist and Lecturer Quentin Crisp, author of *The Naked Civil Servant* and *How to Become a Virgin*, will be in town for a single appearance. Saturday, September 29, 8 p.m., Mandeville Center, UCSD, 3651 La Jolla Village Drive, La Jolla. \$15-\$25. Book/Mark Bookstore, Plum's Books, Blue Door Books, and Words and Music.

Vietnam Veterans Appreciation Dinner. U.S. representatives Dan Can Hunter (R., California) and John McLean (R., Arizona) and Congressional Medal of Honor winner Leo Thosses will be the featured speakers at an informal barbecue, this is the first such picnic, hosted by the Vietnam Veterans Leadership Program and Viet Nam Veterans of San Diego. Sunday, September 30, 4 p.m., Lakeside Redwood Inn, at the

intersection of Highway 67 and Maple View Avenue, Lakeside. 235-8857.

Ocean Beach Celebrations. Ocean Beach unveils a new community center sign with all the appropriate accompanying hoopla. Both Mayor Hedgecock and Councilman Bill Cleator are scheduled to appear, and music will be provided by the Ocean Beach Jazz Ensemble. Saturday, September 29, 10 a.m., Robb Field, Ocean Beach. 222-2979.

Guided Nature Walks. The San Diego Audubon Society conducts nature walks every Sunday, 10 a.m. and 1:30 p.m.; the tours include information on local plant and animal life, rock formations, and chaparral. Silverwood Wildlife Sanctuary, Wildcat Canyon Road, approximately five miles east of Lakeside. Free, but reservations are required. 441-2998. The sanctuary is open to the public every Sunday from 9 a.m. with no admission charge.

TO LOCAL EVENTS

Creativity Games. An evening of creative play for adults, involving art materials, music, movement, and improvisational drama, will be offered. Wednesday, October 1, 7:30 p.m., Redance Studio, 1618 West Lewis Street, Mission Hills. 262-6772.

29, 8 a.m., Peterson Gym, SDSU. 265-5541.

Flying Disc Instruction. The International Flying Disc Association offers ultimate and freestyle instruction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach. Free. 273-7441.

Road, mile marker 10.5, between Lakeside and Ramona. 789-9474.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the west end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

"A Night at the Opera." probably the best Marx Brothers film, this airs, Sunday, September 30, 1 p.m., KUST, Channel 19.

"Barryminkov by Tharp." the season premiere of *Great Performances* features Mikhail Baryshnikov performing three Twyla Tharp ballets, *The Little Ballerina*, *Swan Lake*, and *Push Comes to Shove*. Friday, October 5, 9 p.m., the program repeats, Sunday, October 7, 2 p.m., KFTS-TV, Channel 15.

"Heritage: Civilization and the Jews," a nine-episode series traces Jewish history through the past 3300 years, the program is narrated by Abba Eban, former Israeli ambassador to the U.S.; Monday, October 1, 9 p.m., the first episode repeats, Tuesday, October 2, 9 p.m., KFTS-TV, Channel 15.

"Baryshnikov by Tharp." the season premiere of *Great Performances* features Mikhail Baryshnikov performing three Twyla Tharp ballets, *The Little Ballerina*, *Swan Lake*, and *Push Comes to Shove*. Friday, October 5, 9 p.m., the program repeats, Sunday, October 7, 2 p.m., KFTS-TV, Channel 15.

Sports

Surfing. The Stubbins Pro continues into final round competition. Friday, September 28, Saturday, September 29, and Sunday, September 30, 6:30 a.m. each day, Oceanview Harbor Beach, Ocean side. 434-3026.

Veldrome Racing continues. Friday, September 28, 7 p.m., San Diego Veldrome, 2221 Morley Field Drive, Balboa Park. 298-1572.

Martial Arts Tournament. more than 120 competitors from San Diego karate clubs are expected to participate, Saturday, September 29, 8 a.m., San Diego Veldrome, 2221 Morley Field Drive, Balboa Park. 298-1572.

Radio/TV

"Moscow Calling San Diego," the Simulcast broadcast, between UCSD and children attending the International Children's Film Festival in Moscow, airs, tonight, Thursday, September 27, 8:30 p.m., the program repeats Tuesday, October 2, 6 p.m., KFTS-TV, Channel 15.

"A Night at the Opera." probably the best Marx Brothers film, this airs, Sunday, September 30, 1 p.m., KUST, Channel 19.

"Barryminkov by Tharp." the season premiere of *Great Performances* features Mikhail Baryshnikov performing three Twyla Tharp ballets, *The Little Ballerina*, *Swan Lake*, and *Push Comes to Shove*. Friday, October 5, 9 p.m., the program repeats, Sunday, October 7, 2 p.m., KFTS-TV, Channel 15.

Special

Rare Coins and Currency will be on display at the expo; the public is invited to view and/or purchase from the collections of more than

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AN EVENING OF FLAMENCO
with guest artist
CHININ DE TRIANA
Flamenco singer

Saturday, September 29, 8:00 pm
Southwestern College Theatre
900 Otay Lakes Road, Chula Vista

Students & seniors \$6.00
General admission \$7.50
Tickets at the door or by calling 475-4627

Border State Bodybuilding Championships
Saturday, October 6
Prejudging 11:00 am Show 6:00 pm
Southwestern College
900 Otay Lakes Road, Chula Vista
For tickets & information call
Lou's Gym 691-8848

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accepting students
San Diego
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McCoy Tyner
Saturday, September 29,
7:30 & 10:00 pm
Sherwood Auditorium, La Jolla Museum of Contemporary Art,
700 Prospect Street
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231-3554. Tickets \$10.00 advance or \$12.00 at the door, general admission, call
459-1454 for further information.
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BALLADS SEA CHANTIES
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OCTOBER 10-14, 1984

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• Leucadia—Old Time Cafe 1464 N. Highway 101 • 436-4030

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For more information, call Lou at Folk Arts Rare Records 282-7833

READER'S GUIDE

Lectures

Ancient Egyptian Ceremonial Masks will be discussed by professor Arelene Wolinski in an illustrated lecture, sponsored by the San Diego chapter of the Archaeological Institute of America, tonight, Thursday, September 27, 7:30 p.m., Church Hall of St. James by the Sea. Episcopal Church, 2774 Eads Avenue, La Jolla. Free. 583-6744.

"Candidates 1984: Gender-Bender," Edward Nichols of the Union will speak, Friday, September 28, 10 a.m., room 11A, Administrative Complex, UCSD. 452-3429.

Two Lectures on Nuclear Weapons will be offered in the series on weapons and society, Jeremy Stone, director of the Federation of American Scientists, will speak on our national security, Friday, September 28, 4 p.m., room 253, Medical Teaching Facility, UCSD. Free. 272-2558.

its UCSD. Free. "The Decision to Drop the Bomb" is the title of a lecture by Stanford University professor Barton Bernstein, Wednesday, October 3, 6:30 p.m., Revelle Formal Lounge, Revelle College, UCSD. Free. 272-2558.

Behavior of the African Elephant will be discussed by Judith Berg of the Zoological Society of San Diego, slides will accompany the lecture, sponsored by the San Diego Audubon Society, Friday,

September 28, 7:30 p.m., Natural History Museum, Balboa Park. Free. 291-8771.

Ethnohistoric Scholar and poet Carol Rubenstein will read from her work, Friday, September 28, 7:30 p.m., D.C. Will Books, 7527 La Jolla Village, La Jolla. Free. 456-1855.

"Behind the Scenes at the La Jolla Playhouse," the Playhouse's artistic director, Les McAnitt, will be the guest lecturer, Monday, October 1, 7:30 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

Strategic Arms Control Negotiator Edward Renshaw will speak on "Strategic Arms Reduction Talks and the Nuclear Arms Control Agenda," at a luncheon sponsored by the Institute on Global Conflict and Cooperation, Tuesday, October 2, noon, Regency Ballroom, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. Reservations and

TO LOCAL EVENTS

information may be obtained at 755-8583 or 284-6517.

"American Politics: The Gender Gap," professor Betty Nesvold will speak at the next "New Views of Women" series lecture Wednesday, October 3, 3 p.m., room 221, Heppner Hall, SDSU. Free. 265-6524.

"Precious, Yes. But Is It Our Legacy?" Rabbi Leslie Alexander will lead the discussion about the history of Jewish Prague and the

background of the "Precious Legacy" exhibition, Wednesday, October 3, 7:30 p.m., College Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. 583-3300 x19 or 31.

Television Personality Phil Donahue will be the featured speaker at Congregation Beth LeRoeth's "Images of the Eighties" series lecture, Wednesday, October 3, 7:30 p.m., Golden Hall, 202 C Street, downtown. Information and reservations 239-0149.

Galleries

Gallery Opening, Imagerie, a new gallery which is professed to be a showcase "for the most dramatic contemporary art from California," has just opened, 1150 Camino Del Mar, Del Mar. 259-0772.

"Origin and Innovation," a design and crafts show, featuring furniture and other works in clay, fiber, wood, metal, and glass, will be displayed from Friday, September 28 to October 1, miniature Imperial Bank Tower, 701 B Street, downtown. 233-4567.

Oil Paintings, Watercolors, Etchings, and works in other media will be on display in the studio and home of local artist Ruth Landy, Saturday, September 29 and Sunday, September 30, 10 a.m., 1959 Crest Drive, Encinitas. 753-8942.

"Home Street Home," San Diego's homeless people are portrayed in an exhibit of photographs by Kira Cohen, Sheldon Kirby, Alfredo exhibit continues through September 29, Sushi Gallery, 852 Eighth Avenue, downtown. 235-8466.

Expressionist Paintings by Frank Dixon, Sheldon Kirby, Alfredo Antonini, and Solomon Cohen are on exhibit through September 29, J. Young Gallery, Suite 2, 786655 Girard Avenue, La Jolla. 459-5199.

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MasterCard or Visa call 283-8247. TicketCity offers. Additional tickets available at

Bookmark Cafe, 4077 Adams Ave., Blue Door Book Store, 3823 5th Ave.,

Plum's Books, 1615 W. Lewis, Words and Music, 3806 4th Ave.

For information regarding the brunch with Quentin this Sunday, call 293-7876

Deal seating call 297-0205 (V, TDD)

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READER'S GUIDE

Found-Object Constructions on wood, paper, and canvas by R. Daniel Arthur will be shown through September 29, Cortes Gallery, 702 Ash Street, downtown. 234-8500.

Neon Structures and Works on paper by Stephen Antonukas are on view through October 7, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

Small Abstract Paintings by local artist Richard Allen Morris are on view through October 13, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

454-1541.

Recent Watercolors by Jan Vanier are on view through October 30, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

Another Gallery Opens, if Indian art and art of the Southwest interest you, then a visit to the newly opened (though not new to San Diego) Acevedo Art Gallery is in order. A show featuring the work of Guillermo Acevedo, Mario Loreo, Zorco Guerrero, Salvador Torres, Pepe Leon, continues through October 14, 4010 Goldfinch Street, Mission Hills. 296-8748.

"Significant Others," a group showing, including works by Ed Rucha, Paul Knetter, Wick Alexander, Rene Perropolis, Brent Riggs, and others, continues through October 15, Parry Aunde Gallery, 660 Ninth Avenue, downtown. 233-9242.

"New Responses to Ancient Media," artists Chastelan, Garner, and Placsek employ, respectively, paper, silk, and bamboo for their relief and sculptures, on display through October 18, Galerie 5, La Maison, 3683 Fifth Avenue, Hillcrest. 298-0119.

"Camera Magic," photographic works of Chuck Rouse, Steve Goldstein, Paul Johnson, and Alan Cook will be on display through October 20, Mathes Cultural Center, 247 South Kalma, Escondido. 743-3322.

"The Horse Show," in celebration of the 1984 Olympic equestrian events, a comprehensive exhibit, including a Tang Dynasty horse, bronze votive horses from India, wooden carousel horses, and papier-mache horses from Mexico, is on view through 1985, Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300.

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"Twenty-five Jewels — Plus Extras," traditional and contemporary techniques of jewelry design are explored in the workshop on display through October 22, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9281.

Photographs of excavations on Santoni are layered with acrylic, sand, wire screening, and other materials in the "Akron Series" by Fata Fredman; the works will be on view through October 28, Mandeville Art Gallery, UCSD. 452-3120.

Recent Watercolors by Jan Vanier are on view through October 30, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

"The Precious Legacy: Judaic Treasures from the Czechoslovakia State Collections," the much heralded exhibition continues through November 18, San Diego Museum of Art, Balboa Park. 232-7931.

"Jewish Settlement in San Diego: 1850-1900," photographs, documents, and miscellaneous household items of the period chronicling the life of the first Jewish settlers in San Diego are on exhibit through January 21, 1985, San Diego Museum of Art, Balboa Park. 232-7931.

Public Indian Pottery from the 1820s to 1900 is on display, Museum of Man, Balboa Park. 239-2001.

"The Horse Show," in celebration of the 1984 Olympic equestrian events, a comprehensive exhibit, including a Tang Dynasty horse, bronze votive horses from India, wooden carousel horses, and papier-mache horses from Mexico, is on view through 1985, Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300.

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To LOCAL EVENTS

Fish

(continued from page 1)
of wine, or a margarita at the sixth annual Ensenada International Seafood Fair.

Now, as in all things Mexican, you must be prepared for a few surprises. Some of the people who are scheduled to appear may not actually be there. In checking up on the list of entrants supplied by the official sponsors of the fair, I found some were indeed entered, while others said no, they weren't. A restaurant not named by the sponsor, but one of my favorites — Mr. Fish in Tijuana — is, in fact, competing for the prizes.

The categories to be judged are: Hot Fish, Cold Fish, Shellfish and Combination Dishes, Best Artistic Creation, and Best New Seafood Creation. There will be a prize to the best U.S. entrant and best overall, based on the number of ribbons taken in the individual categories.

The seafood competition will last two days, tomorrow, Friday, September 28, and Saturday, September 29, with a full and much-extended taking place on the second day. On Sunday, though, a whole new competition takes place and this will be the International

Barbecuing Contest, where, again, for the price of a Coke and one piece of Atlantic cod, you can sample three of the concoctions the mixologists have created. The sponsoring Baja civic groups are also offering a bullfight and parade on Sunday.

Now, for the suspect list of seafood competitors, according to Lina Maria Morales, who works for the Ensenada Secretary of Tourism. From the U.S.: Humphrey's, Visions, Black Angus, the Sea Lodge, and the Sheraton Harbor Island. From Tijuana: El Campeste and Mr. Fish from Rosarito; the Rosarito Beach Hotel; and from Ensenada: Valentino's, Cosmos, El Rey Sol, La Cueva de los Tigres, El Cid, Casamar, and Del Mar.

To attend the festival, you must first find the Riviera Del Pacifico, the old gambling casino on Boulevard Costero (the harbor drive), which is now home to government offices. Tickets for each day's events are available, as well as a package plan for all four events over the three days. The seafood sampling starts at 1:30 p.m. tomorrow and Saturday, for more information get the international operator on the line and ask her to dial Ensenada, 676-3718. And it all this costs

confusing, just drive down there and find a stand with an umbrella over it and ask for one fish taco. You won't be sorry.

— Bob Dorn

Satirical

(continued from page 1)
might be a materialization of the surreal world or annoyance that another voluntary worker had got his rota mixed with hers. For a moment one of the dearest wishes of surrealism was fulfilled. The barriers between art and life fell down.

There is more meat in the excerpt (I do not mean the uncooked pork chop). This person, as we already know, has a sharp, satirical tongue. He thinks of himself as a work of art, as a created object designed to make a point. And he seems to be wearing makeup. And amblers. Let us pursue this clue further.

(continued on page 10)

KMLO Hotel Inter-Continental and the San Diego Jazz Festival present the

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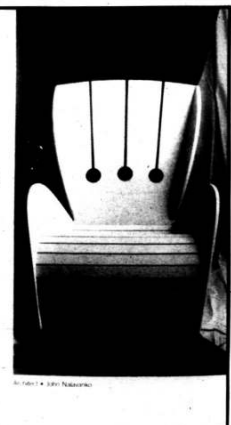
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READER'S GUIDE

(continued from page 9)

"Once, as I stood at a bus stop, a policeman... after looking me down and frowning nearly a minute... asked me what I was doing.
Me: I'm waiting for a bus.
Policeman: You're dressed as a woman.

Me (amazed): I'm wearing trousers.

Policeman: Women wear trousers.

Me: Are you blaming me because everybody else is so eccentric?

Policeman (louder): You're dressed as a woman and you'd better catch a bus quick or there will be trouble. People don't like that sort of thing (pointing at my flared trousers and my high-heeled shoes).

Our humorist, then, is an English eccentric whose eccentricity seems to be a flamboyant effeminacy. His relationship with society is one of mutual antagonism. And that appears to be precisely what he wants. But his witty hatred of the world piles in comparison with his hatred of himself.

"By heterosexual the life after death is imagined as a world of light, where there is no parting. If there is a heaven for homosexuals, which doesn't seem very likely, it will be very poorly lit and full of people they can feel pretty confident they will never have to meet again. It is only partly because they are ashamed of themselves and wish to remain unrecognized that this environment seems so desirable. The chief reason is that it makes possible contacts of astounding physical intimacy without the intervention of personality."
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LA JOLLA MUSEUM OF CONTEMPORARY ART

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TO LOCAL EVENTS

but... Still don't know? Well, one more plunge, this time into the depths of our humorist's soul:
Graham Greene has boasted that wherever we can show him happiness, he will show us ignorance, selfishness and greed. Had his words been written forty years ago, I would have known that much sooner that happiness was something for which I was naturally equipped... A pessimist is someone who, if he

is in the bath, will not get out to answer the telephone. I was incorrigibly hopeful. I never willingly let the telephone bell ring for fear that I might miss a message from God. The first words I spoke into the receiver used to be 'Yes, Lord'... Life was a funny thing that happened to me on the way to the grave.
Can you name our mystery humorist now? You think you can? Did you really say 'Bob Hope'?

Quentin Crisp will display his personality on Saturday, September 29, at 8:00 p.m., at UCSD's Mandeville Auditorium. His appearance is a benefit for the Lesbian and Gay Men's Community Center. Tickets are available by phone at 283-SEAT, 235-4048, or in person at Plum's Books, Words and Music, BookMark Bookstore, and Blue Door Books.
— Ben Sira

Grottesco
(continued from page 1)
so that an English-speaking audience will be able to catch the key words and phrases that keep the plot moving along. The second play, *The Innumerable*, which will run for four days beginning October 10, is a black comedy, played in masks. It is the story of an unnamed couple who, in the wee hours of the

morning, are propelled by a boredom that explodes into rampage. Eventually they destroy the art on which they perform.
Theatre Grottesco will perform Wednesdays through Sundays, with shows beginning at 8:00 p.m., at the San Diego Public Theatre, 111 Eighth Avenue, downtown. For information and reservations please call 232-7378.
— Randy Opincy

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Friday 28	THE THRIFT BROS. Richard & Phil Teich come to us from Longmont, England to perform their old repertoire of English, old time songs and English & Irish traditional songs. Phil is a three-time winner of the All England Song Competition.	7:00 & 9:00
Saturday 29	IRISH, SCOTTISH & SCANDINAVIAN MUSIC Gather Round musicians in Scotland & Ireland meet with two Scottish, Scandinavian & American acts. They are strongly influenced by the music of Ireland & Scotland. The program starts with the music of the Irish harp and continues with a variety of instruments.	7:00 & 9:00
Sunday 30	OLD TIME AMERICA'S PREMIER FOLK SINGER OJETA TOP HORN BAND TRIONA NI DHOMHNAILL & TOUCHSTONE OLD TIME HOTT NIGHT FOLK SINGER JENNIFER JEFFRIES COVER GROUND NIGHTLY - BEER & WINE	6:30 & 8:30

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READER'S GUIDE TO THE THEATER

wrinkles, including a live snake slithering through the theater. His resolution and denouement leaves the play's unraveling in a tight and unexpected knot. Getting to that resolution, however, is often a slow trip. Much of the script, the action stops and characters reveal not their motives but their biographies. By the end of the play we know more about these people than we need to. But most of what we learn is circumstantial, and the time taken to hear it detracts from the play's potential for suspense. When Xueba Christie puts ten people in a room and bolts the door, paranoia prevails. *A Thread Look, a Ling Torque*, written in the tradition of a Christie thriller, lacks this aura of misanthropic madness. McAdams's script is far from amateurish, and the Lant's Players fine production accentuates its many strengths. But it's a good rewrite away from being a

genuine thriller. (Sm.) Lant's Players Theatre, through October 7; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

SAINT JOAN
South Coast Repertory's production of Shaw's play about Joan of Arc is thoroughly wonderful. Director John Allen has assembled a cast mainly of SCR regulars, all of whom know precisely how to convey those impassioned ideologies which, given voice and body, constitute the characters of this play. The two chief roles are particularly well played: Jeanne is ridiculous, contemptible, pathetic, and oddly sympathetic as the Dauphin, and the Joan of Arc de Souza is earthy and spiritual, arrogant and vulnerable, a specific human being and an instrument of the historical life force. All at the same

time, and just as the playwright wished. This is a visually handsome production, with sumptuous period costumes and ingenious sets, but it is the consistently high quality of the acting that demands your presence in Costa Mesa. (S+) South Coast Repertory Theatre, Manzanita, through October 14; Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

THE SUNSHINE BOYS
The Pine Hills Lodge Dinner Theatre presents the Neil Simon comedy about Al Lewis and Willie Clark, two ex-vaudevillians planning a comeback—even though the former comedy team can't stand the sight of each other. Scott Runyon directs the production. Members of the cast include Tom Tanna, Richard Rounaen, Kathy Brown, Mario Denwing, Kathleen Le Masters, David

Nichols as the nurse, Joe Hutchinson as Eddie, and Dick Nichols as the patient. The dinner theater opens at 6:30 p.m., with no-host cocktails followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.) Pine Hills Lodge, through October 13; Friday and Saturday dinner at 7:00 p.m., curtain at 8:00 p.m.

THEY'RE PLAYING OUR SONG
The North County Community Theatre presents the Neil Simon musical—lyrics by Carol Bayer Sager and music by Martin Harnisch. An established composer and his aspiring young lyricist collaborate well professionally, but they have a few problems in their personal relationship with each other. John B. Warner directs the production. Members of the cast include Tom Tanna, Richard Rounaen, Kathy Brown, Mario Denwing, Kathleen Le Masters, David

Hedrick, and Billy Workman. (Sm.) North County Community Theatre, through September 29; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE THIRD PARTY
Janet Schecter's new play—based on *The Girl Who Ran for President* by Laura Nowak Kern—gives us an intriguing look at the Pope John of American politics. Belva Ann Bennett Lockwood ran for president of the United States a hundred years ago. A teacher, lawyer, suffragist, Lockwood had a knack for making history. So why haven't we heard of her? According to Schecter, Lockwood had a choice. Her trusted friend, the famous reformer Susan B. Anthony, felt that Lockwood's presidential campaign made a mockery of the woman suffrage movement. Anthony was writing a definitive history of that movement, told Lockwood that if

she continued to run, Anthony would literally write her out of history. Schecter's script builds logically toward the climactic moment. The play is well researched and well written—especially the dialogue. It has a good feel for the period and some interesting (though undeveloped) characters. Above all else, *The Third Party* knows exactly where it's going. Its dramatic arc, leading to the confrontation scene, is clearly evident, and its conclusion has a rich symbolic resonance that makes Lockwood's decision to continue running for president all the more touching. The play knows where it's going, but the

production of *The Third Party* at the Gaslamp Quarter Theatre does not. Directed by Jean Heuser, the show is strangely quiet, sweet, and folksy. The pacing is sluggish, and the production demonstrates no awareness of the script's dramatic moments—or of its historical momentousness. We see a surprising placidity, as if Lockwood and everyone around her has a severe aversion to conflict. There is strong-willed anger in Schecter's new play, and in her credit, she has crafted inner feelings in a nonmelodramatic manner. The Gaslamp's mild production is oblivious to them, however.

Schecter's play wants to open a door and reveal an important gap in our nation's history. The Gaslamp's production barely cracks the screen door. As a result we see the vices but not the virtues of this promising script. It deserves better. (Sm.) Gaslamp Quarter Theatre, through November 10; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

TOP GIRLS
The South Coast Repertory Theatre presents the comedy by Caryl Churchill, that asks the question: what price does the New Woman pay for

success? As part of the play's answer, Churchill arranges a dinner party at which women who have made their mark in history gather to discuss the issue. David Emmes directs the production. Cast members are Jennifer Parker, Martha McFarland (who plays Pope Joan), Patti Johns, Ann Long, Karen Hensel, Patti Baudale, and Gabrielle Sinclair. Cliff Faulkner has designed the sets. Shigen Waj the costumes, and Brian Gale the lights. (Sm.) South Coast Repertory Theatre, Second Stage, through October 21; Tuesday through Sunday at 8:30 p.m. Matinee Saturday and Sunday at 3:00 p.m.

TWO FOR THE SEESAW
The Marquis Public Theatre is staging William Gibson's two-character comedy-drama about a plain young woman from the Bronx who falls in love with a Midwestern lawyer with a cultured background and a beautiful socialite wife. Myklos Andros directs the production. Margo Esaman is Gittel and Michael Piccolo is Jerry. The set design is by Joseph Dana. (Sm.) Marquis Public Theatre, through October 14; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

EXTENDED THROUGH OCTOBER 13
THE BOWERY THEATRE
presents
OTHERWISE ENGAGED
by Simon Gray
"The Bowery Theatre production of 'Otherwise Engaged' is another triumph for McCallum and his colleagues."—Bill Hagen, Tribune
"His [Gray's] dialogue is amusing, erudite, and skillfully crafted; his whole image of the McCallum character [Simon] and Parafal is resonant and memorable."
—Christopher Schneider, La Jolla Light
See this week's Reader capsule review. Through October 13 - Thurs.-Sun. 8 pm - \$6 & \$7 Reservations 232-4088 480 Elm St. (at 5th)

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OLD GLOBE THEATRE
SAN DIEGO, CALIFORNIA 92101

READER'S GUIDE TO THE MUSIC SCENE

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

My position regarding the Thompson Twins has softened so much in recent months that it's beginning to look like the Pillsbury Doughboy. Initially I viewed the British group's success through the Vaseline lens of critical skepticism. There were simply too many indications that the Thompsons were just another gimmicky, opportunistic, British tech band whose colors changed with the tides. First there was the name Thompson Twins — no one in the Thompsons was named Thompson, and the "twins" were not a duo but a trio of one black guy, one white guy, and one white woman. How clever. Should be (and would be) worth a few hundred mentions in the music tabloids. Then there was the fact that the group's first two singles, "Lies" and "In the Name of Love," were both beats-per-minute dance exercises, while the Thompsons' subsequent material reflected the quick-changing tastes of British popdom in songs that were more subtle and tuneful. Good timing, guys (and guvvets). Last to be considered was the act's suitably outre appearance — the left-not hairstyles and makeup that seem de rigueur in Merry Old England lately. There seemed



THOMPSON TWINS

little reason to believe that the Thompson Twins were any more than the latest quasi-musical export from a country in which it seems that a new pop group is formed each time two or more oddly coiffed youths gather for a snapshot or happen upon an unattended synthesizer.

Since that knee-jerk assessment, however, I have come to appreciate the Thompson Twins in another light. Certainly the huge success of the band's infectious

as its radio songs, and the unheralded tunes on the Thompsons' *Into the Gap* album proved to be much more than mere filler. Indeed, such songs as "Day After Day," "No Peace for the Wicked," and "Sister of Mercy" have musical legs at least as sturdy as those of the above-mentioned hits.

Like the Eurythmics, the Thompsons' judicious use of synthesizers gives their music a snaky, contemporary sound without the electronic overkill that mars the efforts of lesser tech bands, many of whose records bring to mind a flock of preschoolers run amok in the keyboard section of a music store. But the Thompsons' music is much more melodic than even the Eurythmics', and the tonal colors in their instrumental textures are deeper, richer. The Thompsons satisfy one's demands for good songwriting and production values while remaining on the cutting edge of fashionable British pop, and that's a feat not to be scoffed at. If I once thought the Thompson Twins were just like all the other British tech bands, I now wish that all the other British tech bands were more like the Thompsons. They'll be in San Diego for a Sunday evening concert at the Del Mar Fairgrounds with *A Flock of Seagulls* and *Weather Girls*.

McKay Tyner has visited San Diego so many times over the years that one could rightly wonder if he's been running for

national office. Yet local jazz fans can't seem to get enough of the pianist, and that's understandable. What separates a musician like Tyner from a host of skilled jazzboos are those intangibles that cannot be acquired or learned. One can be taught the rudiments of improvisation, and through diligence and application can at least sound like quite the spontaneous inventor. Even compositional abilities are not out of reach for the dedicated student of form and dynamics. But musicianship like Tyner's is not available in textbooks or workshops. All the training in the world will not imbue an artist with singular vision, nor provide the abstract materials that constitute originality and scope. One either has or hasn't these qualities, and Tyner possesses an abundance of all three.

Tyner's unique style is characterized by open, quartal voicings, moody, ominous modalities, and improvisational excursions that remain mindful of a piece's fundamental form no matter how far or how freely they stretch out. Because he is not given to uncontrolled flights of fancy or avant-sounding displays of virtuosity gone berserk, Tyner's music has often been referred to as being "accessible" — meaning that the listener needn't have a degree in advanced music theory nor a taste for the weird in order to enjoy the pianist's

(continued on page 18)

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(continued from page 16)

work. But it's necessary, at least in Tyner's case, to differentiate between accessibility and simplicity. Tyner by his own admission eschews complexity for its own sake, and much like the ancient pyramid builders prefers to use basic materials to construct a work whose seemingly simple lines have their own serene, premeditated beauty. As with the pyramids, it is our emotional reaction to the finished product that is complex.

Anchoring it with a rumbling left hand whose rhythmic drive is unequalled in jazz, Tyner erects a musical framework with open-interval chordings that afford him the freedom to move in almost any direction he chooses. He then explores the

dynamic possibilities within this modal framework with probing dissonances, sweeping chromaticisms, and a melodic inventiveness, all the while maintaining an awareness of structure even as he listens for dramatic, coloristic opportunities. The result is a music so solid, so hearty, so involving, and so completely Tyner's that it renders the pianist a reference point for all jazz pianists of the past two decades. Tyner will be presented in concert this Saturday evening as the third installment of the San Diego Jazz Festival's "Master of Jazz" series. Two performances will be given in the La Jolla Museum of Contemporary Art's Sherwood Auditorium.

One wouldn't think of placid

Canada as a hotbed of punk activity, and, generally, one would be right. But in 1978 the Canadian punk scene, such as it is, took shape with the emergence of two native bands — the Subhumans and D.O.A. The latter has survived numerous personnel changes over the years to become the premier punk outfit in the woody North. The Vancouver-based quartet has made news in Canada by backing its anarchistic sloganeering with political activism, but even without such publicity D.O.A. would probably have become the foremost Canadian punk band on the strength of its sound, which mixes hard-core with reggae and even traces of heavy metal. Although their lyrics don't often

deliver on the promise of such song titles as "Fuck You" and "I Don't Give a Shit," D.O.A. more than picks up the slack with the volume and intensity of their stage show. They'll be in town for a gig tonight, Thursday, at Fairmount Hall. Others on the bill include **Abrasive Wheels**, **Dum Dum Boys**, and **Diatribe**.

In other concerts this week, musician-turned-moodier **Herbie Hancock** will be joined by the reggae band **Steel Pulse** for a show tonight, Thursday, at the Fox Theatre; while the Rodeo is playing host to one of this year's most talked-about "new-country" bands, **Lone Justice**. Fronted by the

Hedgecock — Lone Justice was initially a rockabilly band. They shifted to a more traditional country sound after becoming enchanted with the music of George Jones and Merle Haggard, but have since moved away from a strict country sound, so I don't know exactly what you can expect to hear if you decide to check them out tonight.

Friday's shows include the numbskull rock of **Quiet Riot**, **Whitesnake**, and **Kick Axe** at the Sports Arena; **Koinonia**, a band featuring Abraham Laboriel and Alex Acuna, doing two shows at Humphrey's; and **Billy Vera and the Beaters** at the Belly Up Tavern. In addition to Tyner's shows in La Jolla, Saturday brings **John Cafferty and the Beaver Brown Band**

and the **Monroes** to the Rodeo; folk near-legend **Odette** to the Old Time Cafe in Leucadia; and the **Lawns**, **Laws of Motion**, **Limbo Slam**, and **Relay** to the

On Sunday the Queens, New York rap band, **Run-D.M.C.**, will be at the Rodeo. A sample of their rappin': Got the right to vote but not to elect Not down with the quarter part of a set

Just one def rapper out for respect And if you don't get that I'll break your neck... This is laid-back San Diego. The week closes with two shows by guitarist **George Benson** in the Fox Theatre, downtown, on Wednesday night.

CONCERTS

Herbie Hancock and Steel Pulse: Fox Theatre, tonight, Thursday, 8 p.m., 720 B Street, downtown. 483-6239.

D.O.A., Abrasive Wheels, Dum Dum Boys, and Diatribe: Fairmount Hall, tonight, Thursday, 8 p.m., 3670 Fairmount Avenue, East San Diego.

Lone Justice: Rodeo, tonight, Thursday, call for time. La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Quiet Riot, Whitesnake, and Kick Axe: Sports Arena, Friday, September 28, 7:30 p.m. 224-4176.

Koinonia: Humphrey's, Friday, September 28, 7 and 9 p.m., 2303 Shelter Island Drive. 263-5847.

Billy Vera and the Beaters: Belly Up Tavern, Friday, September 28, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

White Flag, Plain Wrap, and Love Canal: Studio 517, Saturday, September 29, 8 p.m., 517 4th Avenue, downtown. 437-4741.

The Lawns, Laws of Motion, Limbo Slam, and Relay: Spirit, Saturday, September 29, 9 p.m., 1130 Buena Vista, San Diego. 457-5590.

John Cafferty and the Beaver Brown Band and the Monroes: Rodeo, Saturday, September 29, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Odette: Old Time Cafe, Saturday, September 29, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4000.

McCoy Tyner: La Jolla Museum of Contemporary Art, Sunday, September 30, 7:30 and 10 p.m., 700 Prospect, La Jolla. 459-1404.

Thompson Twins, A Flock of Seagulls, and Weather Girls: Del Mar Fairgrounds, Sunday, September 30, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar. 483-6339.

Run-DMC: Rodeo, Sunday, September 30, 7:30 and 10 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Scott Goddard: Rodeo, Tuesday, October 2, 9:00 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

George Benson: Fox Theatre, Wednesday, October 3, 7 and 9 p.m., 720 B Street, downtown. 221-3554.

Raphael: Golden Hall, Thursday, October 4, 8 p.m., Community Concourses, downtown. 483-6339.

Keebler and Fowler: Adams Avenue Theatre, Friday, October 5, 8 p.m., 3225 Adams Avenue, Normal Heights.

Zuma 2: SDSU's Backdoor, Friday, October 5, 8 p.m., San Diego State University campus. 265-6562.

Berline, Crazay, and Hickman: Old Time Cafe, Friday, October 5, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4000.

Santana: SDSU's Open-Air Theatre, Saturday, October 6, 7:30 p.m., San Diego State University campus. 265-6562.

Romeo Void: SDSU's Backdoor, Sunday, October 7, 8 p.m., San Diego State University campus. 265-6562.

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HANK'S TRIUMPHANT RETURN TO SAN DIEGO!
HANK WILLIAMS JR.
ON SALE NOW
SPECIAL GUEST STAR
JIM GLASER
HIS ACADEMY OF COUNTRY MUSIC
BEST NEW MALE VOCALIST
SATURDAY
OCTOBER 20TH
Lakeside Rodeo Arena
Box 87 and 88 • Leucadia, CA
GATES OPEN AT 2:30 P.M. SHOW STARTS AT 2:30 P.M.
TICKET PRICES: GENERAL, \$10.00; ADULTS, \$12.00; CHILDREN, \$5.00
BOX SEATS
TICKETS AVAILABLE AT: SPECIAL SERVICES, CAMP PRODUCTION
ASAC STUDIOS, TACK ROOM, 100 WESTERN BEAR OR NIGHT
CLUB, WATKINS, SATURDAY COUNTRY, KIMBERLY JENSEN, JENSEN
BROS., FUMERAI, CLUB TICKETRON, 101 MAR CATTLE
COUNTRY, 101 MAR CATTLE

Rose Maddox, U. Utah Phillips, Stone's Throw, Sam Hinton, Jim Ringer, Mary McCaslin, the Beat Farmers, and others: Old Globe Theatre, Wednesday, October 10, through Sunday, October 14, Balboa Park, 282-7833.

The Art Ensemble of Chicago: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Friday, October 12, 9 and 11 p.m., 700 Prospect, La Jolla, 459-1404.

Johnny Winter: Bacchus, Wednesday, October 12, 9 p.m., 8022 Claremont Mesa Boulevard, 483-6339.

Rocio Durcal: Fox Theatre,

Thursday, October 18, 8 p.m., 720 B Street, downtown, 272-8862 or 426-9060.

Judy Collins: Humphrey's, Thursday, October 18, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Clifton Chenier: Belly Up Tavern, Thursday, October 18, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

The Pointer Sisters: SDSU's Open-Air Theater, Friday, October 19, 8 p.m., San Diego State University campus, 265-6947.

Kilimanjaro: Humphrey's, Friday, October 19, 7 and 9 p.m., 2303

Shelter Island Drive, 283-SEAT. Hank Williams Jr. and Jim Glaser: Lakeside Rodos Arena, Saturday, October 20, 3:30 p.m.

Patti LaBelle: Humphrey's, Wednesday, October 24, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

The Flux: UCSD Gymnasium, Friday, October 26, 8 p.m., University of California at San Diego campus, La Jolla, 483-6339.

Minutemen, Social Distortion, MIA, and the Front: Adams Avenue Theatre, Saturday, October 27, 8 p.m., 3325 Adams Avenue, Normal Heights.

Mimi Fariña: Old Time Cafe, Thursday and Friday, November 1 and 2, call for times, 1464 North Highway 101, Lescada, 436-4030.

Pat Metheny: UCSD's Mandeville Auditorium, Sunday, November 11, 8 p.m., University of California at San Diego campus, La Jolla, 452-4559.

CLUBS

Club listings are compiled by Ron Jennings. Signs with to be included, please call 265-8382 Thursday afternoon or Friday

before 5:00 p.m. The listings are free.

North County

Acapulco Restaurant, 3020 West San Marcos Boulevard, San Marcos, 471-2150. Country and Caramen, contemporary, Tuesday through Saturday.

Ran-X Ranch House, 119 East Broadway, Vista, 724-0510. Twice as Nice, country, Friday and Saturday; country dance lessons, Tuesday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022;

The Moore Brothers Band, rock, Thursday; Billy Vera and the Beaters, rock and rhythm and blues, Friday; Private Domain, rock, Saturday and Sunday; Dirk Debonaire, rock, Monday; Fo Mo, reggae, Tuesday; The Reflectors, rock, and Notice to Appear, rock, Wednesday. Afternoon concert: the Chicago Six, Dixieland jazz, Friday; the Five Cardows Lovers and the Bad Habit Horns, blues, Sunday; call club for information on Wednesday's concerts.

Bobby G's, 485 First Street, Encinitas, 438-7297: The Heaters, rock, Wednesday through Saturday.

Bookworks/Panikin Coffeehouse, Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach, 481-4034. Jeff Calcar, classical guitar, Friday and Saturday.

The Del Mar Cattle Company, 12702 Via Cortina, Del Mar, 259-8833. Alaska, country, Tuesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 735-8733. 5 Line Up, rock, Thursday through Saturday, with Private Domain, rock, Friday;

Flower Hill Center, 2670 Via de la Valle, Del Mar, 735-3725. Randy Begault, jazz piano, Friday.

Beverly's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; Jam session, Sunday.

The Bridge, 1103 North Hill Street, Oceanside, 762-1904: Denny Tymmer, country and contemporary, Tuesday through Saturday; Don Temison, country and contemporary, Sunday and Monday.

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach, 481-4034. Jeff Calcar, classical

guitar, Friday and Saturday.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Ina Wehlin, rock, Thursday through Saturday; Frenell, rock, Sunday and Monday; live rock, Tuesday and Wednesday; call club for information.

The Del Mar Cattle Company, 12702 Via Cortina, Del Mar, 259-8833. Alaska, country, Tuesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 735-8733. 5 Line Up, rock, Thursday through Saturday, with Private Domain, rock, Friday;

Notice to Appear, rock, Sunday.

Dubber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas, 942-1676: Ricky and the Jets, vintage rock, Thursday; Gina Eckstine and Jim, contemporary, Friday, Saturday, and Wednesday; Dick Braun and His 12 Piece Big Band, big band dance music, early evening Sunday, with Slim Penn and the Wandering Boys, blues and rhythm and blues, Sunday evening; jazz jam session with Tony Ortega, Monday.

El Comal, 12845 Poway Road, Poway, 486-1010: Don Temison, country and contemporary, Wednesday through Saturday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido,

The Fallbrook Inn, 127 West Elder Street, Fallbrook, 728-9595: David Lee Reynolds and Calcutta, rock, Friday, Saturday, and Sunday brunch.

Fireide Lounge, 439 West Washington, Escondido, 745-1931: Robyn Barr, rock, Thursday through Saturday; Kracker, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Russ Kirkpatrick and Dan Lehner, contemporary and country, Thursday through Saturday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido,



Sandee & The Ram Band

Unique shows, full costumes and characters in the Sunset Lounge. Excerpts from Fiddler on the Roof, 50's Rock & Roll, Country & Western and movie themes. Live entertainment and dancing, Tuesday thru Saturday in the Sunset Lounge. Tuesday-Thursday 8:30 pm-1:00 am, Friday & Saturday 9:00 pm-1:30 am. No cover, no minimum.

Anthony's Harborside
232-6358

North County's hottest adult rock

Tonight, Thursday, Sept. 27
Ricky & the Jets



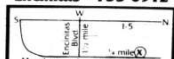
Sunday, Sept. 30
Dick Braun & his 13-piece band

Friday & Saturday, Sept. 28 & 29 & Wednesday-Saturday, Oct. 3-6
Jinx featuring Billy Eckstine's daughter Gina Eckstine



DOBBERS NIGHTCLUB

380 N. El Camino Real
Encinitas • 753-0912



Open Air Theatre COOLS CONCERT SERIES '84



KGB-FM WELCOMES
SANTANA
SAT - OCT 6 - 7:30PM
TICKETS: \$14.75 & \$19.75



POINTER SISTERS
FRI - OCT 19 - 8PM

*ALL PRICES SUBJECT TO A \$1.00 PER TICKET FACILITY SURCHARGE. SPECIAL VIP SEATING UPON REQUEST. TICKETS AVAILABLE AT TICKETMASTER AND ADVANCE PRAZA MUSIC STORE AND THE AZTEC BOX OFFICE. PRODUCED FOR S.D.S.U. ASSOCIATED STUDENTS BY ANAJOY ATTRACTIONS. NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY. TO CHANGE BY PHONE CALL (619) 536-0800 OR (714) 740-9000.

AnaJoy

THE OLD **del mar** CAFE
Thursday-Sunday, September 27-30
ECHOES
Monday & Tuesday, October 1 & 2
ELLA RUTH PIGGEE
Thursday, October 4
RICKY & THE JETS
2730 Via de la Valle 455-0920

LIVE ENTERTAINMENT AT
TIO LEO'S
IN MIRA MESA
Wednesday & Thursday
FRANK DEXTER
Friday & Saturday
EXPRESSO
For a different musical experience
Sunday, Monday & Tuesday
DENNY CANNON & TONY IRVINE
10787 CAMINO RUIZ, MIRA MESA 695-1461

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THURSDAY SEPT. 27
FAIRMOUNT HALL
3780 FAIRMOUNT AVE.
MORE CORE IN '84 FROM CANADA
TOMTIE!
DDA WITH
ABRASIVE WHEELS (ENGLAND)
DUM DUM BOYS • DIATRIBE
METAL MANIA RETURNS!
EXCITER
PROWLER AIRCRAFT SABOTAGE
FRIDAY OCTOBER 5
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TICKETMASTER &
S.D.S.U. BOX OFFICE
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SAN DIEGO'S MOST PROGRESSIVE DANCE CLUB!
Thursday
N-E-1
SPECIAL COMMEMORATORY
\$1.50 Iced tea
8 pm-12 am
75¢ Kamikazes
All night long
Friday & Monday
CLUB 10
NEW DANCE MUSIC
Doors open 7 pm
SPECIAL 2 FOR 1
DRINKS 8-9 PM
Tuesday & Sunday
College students with ID
get in the Roxy free
CLUB ROXY
75¢ MARGARITAS
all night long
Dance to the Disco beat,
where you don't know
who you may meet.
Wednesday
WEDNESDAY SPECIAL
College students with ID get in the Roxy free
9IX SUPER NIGHT WITH EXCITING PAM WOLF
Be a winner of giveaway prizes & trips...
9-10 pm
25¢ drafts and 50¢ wells
Club Cult
DANCE WITH THE DARKNESS
Record giveaways: Virgin Rock 80's,
Ruts DC, Tom Tom Club, DAF,
New Order & The Cult
THE CLUB SPECIAL
75¢ kamikazes, 75¢ shooters
10 pm-12 am
2201 El Cajon Blvd. • 298-1722



SOUND INVESTMENT

Tuesdays through Saturdays beginning 9 pm
Wear your dancing zapatos

MIKE MURPHY returns October 3rd



875 Hotel Circle South • Mission Valley • 298-8281

live country music, Friday and Saturday, call club for information.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fontaine, contemporary, Tuesday through Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434: Paul and Kathy, contemporary, Tuesday through Saturday.

"Bahia Belle", at the dock, Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: The Choice Revue, contemporary, Friday and Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: Forward Motion, Top 40 dance music, Thursday through Saturday; Chatham's Jazz Quartet, jazz, Sunday; live music, Tuesday and Wednesday, call club for information; Piano Bar, Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Afternoon Tea Dance, the Eddie Stangler Band, big band dance music, Friday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Eleventh Hour, rock, Thursday; The Source, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Forecast, contemporary, jazz, and rhythm and blues, Thursday through Saturday; live or recorded music, Sunday through Wednesday, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwind, contemporary, Tuesday through Saturday; Polynesian Lounge; Steve Woods, contemporary, Thursday and Friday happy hours; Don Hertel's 1984 Friendly Follies, variety stage show with music, Sunday evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday; the Aubrey Faye Quintet, jazz, Wednesday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178: Comedy show, Wednesday through Sunday, call club for information; comedy amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: New Language, rock, Thursday through Saturday; Circle, rock, Sunday and Monday; 5 Lines Up, rock, Tuesday and Wednesday.

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-1541: Nitefine, contemporary, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Reflectors, rock, Thursday through Saturday; Bobby Chevrolet, rock and blues, Sunday and Monday; Neon Vanilla, rock, Tuesday and Wednesday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Chale, 5046 Newport Avenue,

Now Appearing
CORI COBB

Contemporary Favorites
Wednesday - Sunday
The Jolly Roger
Solana Beach
937 Lomas Santa Fe Drive
755-0117

FORWARD MOTION

Bahia
Hotel & Restaurant
908 West Mission Bay Drive
488-0551

Mercedes Lounge
Tuesday-Saturday
9:00 pm to 1:30 am
No cover - No minimum

Jazz Jam every Sunday, 6:00-10:30 pm
Happy Hours, Monday-Saturday 4:00-8:00 pm
Sunday 4:00-6:00 pm • Hot & cold hors d'oeuvres

FORECAST
Appearing Wednesday-Saturday
Sept. 26-29, Oct. 3-6
Join Forecast for their 7th Anniversary Celebration
with Margarita Specials
Happy Hour Monday-Friday, 4-7 pm
Fantasy Fashion Auction Wednesday 7:15 pm

CARLOS MURPHY'S
4303 La Jolla Village Dr. 457-4170
University Towne Centre

Monday Night Football,
touch down here . . .

Kick off the evening with all night Happy Hour drink specials, big screen T.V., 25¢ hot dogs, half-time games and prizes, after the game dance celebration.

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See all the action on our giant 6' TV screen

ROAST BEEF SANDWICH
CUP OF CLAM CHOWDER
GLASS OF LOWENBRAU BEER
\$3.25

ELARIO'S RESTAURANT
7955 La Jolla Shores Dr.

The Trojan Horse
6179 University (College & University) 582-1070
Thursday-Saturday, September 27-29

STRIKE FORCE

Sunday, September 30—Band audition
BANDS WANTED
Call George at the club

Wednesday-Saturday, October 3-6
THE BLITZ BROTHERS
Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday evening.

HAPPY HOURS 5-8 pm
Pitcher \$1.75 • Jack Daniels \$1.25 • Cuervo Gold \$1.25
Strawberry Margaritas & Daiquiris \$1.50

Bring this coupon for
99¢ PITCHER BEER
before 8 pm • One per person • Expires 10/18/84

Ocean Beach, 222-5300: Jagwire, rock, Thursday through Saturday; Live Wire, rock, Sunday and Monday; 101, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Black Market, contemporary, Thursday Jack and Diane, contemporary, Friday and Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Live music, Tuesday through Thursday; call club for information; Third Degree, contemporary, Friday and Saturday; Ken Williams, contemporary, Sunday and Monday.

Men's Salon, 945 Garnet Avenue, Pacific Beach, 483-7737: Puckett, rock, Thursday through Saturday.

Many Mop's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: The Effect, rock, Thursday through Saturday; RPM, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4460: Brian Stevens, contemporary, Thursday through Saturday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: John Ingram, guitar, vocals, and blues, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday; the Heaters, rock, Monday and Tuesday.

Rodes, 8080 Villa La Jolla Drive, La Jolla, 457-5590: Lone Justice, rock, and Dirk Debraune, rock, Thursday; Dirk Debraune, rock, Friday; John Cafferty and the Beaver Brown Band, rock, and the Monkees, rock, Saturday; Run D.M.C., recorded music dance show, Sunday; Scott Goddard, rock, Tuesday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday.

Rodney Im, 2901 Nimitz Boulevard, Loma Portal, 224-3655: The Rockaways, greatest hits of the 50s through the 80s, Tuesday through Thursday; Edison Riggs and Larry "Guitar" McFadden, 60s rock revue, Friday and Saturday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2334: Jeff Bryon, guitar and vocals, Friday happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Andy and Donna, contemporary, Thursday through Saturday and Sunday early evening.

Texas Teahouse, 4170 Voltaire Street, Ocean Beach, Tom-Cat Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Ken Meredith and Friends, jazz, Sunday afternoon; Mel Goot, jazz piano, early evening Monday and Tuesday; Piano Bar, Bob Corwin, Wednesday through Sunday.

Upstart Crow and Co., Seacoast Square, 1475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical music, Sunday brunch.

Victor's, 1403 Rosencrans Street, Point Loma, 226-1871: Upstairs: Patrick and Lisa, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Sunday through Tuesday; Piano Bar: Louis Vazquez, early evening, Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday evening.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The London Brothers, rock, Thursday through Saturday; the Siers Brothers, rock, Sunday; and Monday; live rock, Tuesday, call club for information; Ipsi Facto, rock, Wednesday.

TIJUANA NIGHTLIFE
18 YEARS & OLDER with L.I.C.
NEVER A COVER CHARGE

THE DISCO REGINE & COSMOS
Tuesday & Thursday
1st drink is FREE with coupon
2 drinks open 6 pm to 7 am every day
Every Wednesday & Sunday

LA CRUZ
The famous heavy metal show group
Wednesday & 4th St. 2nd & 3rd floor
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We offer Rumpage & private parties

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• **SANS SOUCI**—Reynolds between 16th & 20th St.
• **REGIO**—Reynolds between 30th & 40th St.
• **BAMBI**—Reynolds between 40th & 70th St.
• **LES GIRLS**—First corner Reynolds & these clubs open 24 hrs.

IT'S VERY LATE . . .
YOU'RE ALL ALONE . . .
YOU HEAR STRANGE SOUNDS . . .

THE NIGHT CLUB THAT OVERESTIMATES THE TASTE OF THE AMERICAN PUBLIC
Psychic Dance, Fiction Factory, Whodini, Run DMC, Savage Progress, Grand Mixer, DST, Bauhaus, T-Rex, Dance Society, Krush Groove

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Club I-D every Monday and Friday at 2201 El Cajon Blvd.

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HIGHS IN THE MID-80s—VOL. 10 & 11
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PLASTICLAND YARD TRAUMA
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Thursday, September 27

CELEBRATE!
 Parties with the penitent and we've been doing these 7x4 happy hours for one year. So, we will be giving away much more stuff than usual including:
PAID PRIZES, PLAYOFF TICKETS, CHAIRS, TICKETS, VARIOUS CONCERT TICKETS, T-SHIRTS & MORE!
 All the usual drink specials plus
FREE ADMISSION BEFORE 7:30 PM
 9:00 pm closing, L.A. sensation
LONE JUSTICE
 plus
THE MONROES

Friday, September 28

JOHN CAFFERTY & THE BEAVER BROWN BAND
 The music behind "LODY & THE CRUISES"
THE MONROES

Saturday, September 29

JOHN CAFFERTY & THE BEAVER BROWN BAND
 The music behind "LODY & THE CRUISES"
THE MONROES

Sunday, September 30

RUN DMC
 Hot Urban Funk
with KOOL T.
 Two Shows
 7:30 PM & 10:30 PM. Up to 10:30 PM. Up to 10:30 PM.

Tuesday, October 2

Ron Sobel Productions presents
ADVENTURES WITH PARADISE
 Every Tuesday

SCOTT GODDARD
 former "SURF PUNK" singing his new hit "Cow Punk"
 with SYNDICATE OF SOUL plus GINNY LEE HERRYHILL

Wednesday, October 3

JAZZ HAPPY HOUR
 5:30-9:30 pm with host MARK WALTON featuring various champagne specials
 9:30 pm closing

BRUCE CAMERON & HOLLIS GENTRY
 Coming concert
 October 5 The original YOUNGBOODS reunion tour featuring JESSE COLIN YOUNG
 October 6 LES DIXIES (former member of the ALMAN BROS.)

SOUP, SALAD & PASTA BAR
 Rodeo is now open for lunch 11:30 am-2:00 pm, Mon-Sat.
 The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
 For more information, call 457-5590.
 You must be 21 or older to enter and picture I.D. is required.
 Dress Code.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Jesse Daniels and Bandera, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Claremont Drive, Claremont, 276-2240. Phylor, rock, Tuesday through Saturday.

Bacchanal, 8022 Claremont Mesa Boulevard, Kearny Mesa, 560-8022. Pecoscan, Top 40 dance music, Wednesday through Friday; Cycles, contemporary, Saturday; The Brothers Young Band, rock, and Trinity, rock, Sunday; Rick Garcia and His Blue Zoo Rovers with Blonde Bruce Thorne and Mr. Mad Dog, blues and rhythm and blues, Tuesday.

Bayler's II, 5101 Balboa Avenue, Chula Vista, 277-8814. Patrol, Top 40 dance music, Thursday through Saturday; the Cool Jets, Top 40 dance music, Tuesday and Wednesday.

Black Angus, 10579 Friars Road, Mission Valley, 363-2863. Toss, rock, Tuesday through Saturday.

Barney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

The Blue Bayou Lounge, 2347 Claremont Drive, Claremont, 276-0963. The Bayou Brothers, comedy, rock, and rhythm and blues, Friday and Saturday.

Hunbury's, 3900 Mira Mesa Boulevard, Mira Mesa, 758-9696. The Revlon Models Band, rock, Tuesday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. The Bill Shivers Quartet, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday and Monday evening; Mike Fountain, classical guitar, Friday lunch, live music, Tuesday and Wednesday evenings, call club for information.

Carriage House, 2943 Balboa Avenue, Claremont, 276-2567. Dan Connor, country originals, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Pam-Har, Irma Marshall, Sunday, Monday, Wednesday, and Thursday; Kegan Mellon, Tuesday, Friday and Saturday.

Haji Baba, 181 Mission Valley Center West, Mission Valley, 298-2010. Lay Arabs music and entertainment, Wednesday through Sunday; Greek Night, north the Hymnans, Monday.

Holiday Inn/Mission Valley, Crink's, 395 Hotel Circle South, Mission Valley, 291-5270. Fortune, Top 40 dance music, Tuesday through Saturday; Shep Lancia, contemporary, Monday.

Islands Lounge, Harrel's Hotel, 2270 Hotel Circle North, Mission Valley, 291-1011. Fifth Avenue, contemporary, Tuesday through Saturday; Red Weather, contemporary, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Jim Gates and Sound Investment, contemporary, Thursday through Saturday; Michael Murphy, comedy and music, Tuesday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Ron Bolton Band, rock, Tuesday through Saturday, with Automatics, rock, Friday and Saturday; Automatics, rock, Sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. Recorded dance music with Mr.

Goodbye, Wednesday through Sunday; live music, Saturday through Monday; call club for information.

Monk's, 18475 San Diego Mission Road, Mission Valley, 363-0866. The Ray Strongs, contemporary, Thursday, Monday, and Tuesday; Feelin', Top 40 dance music, Friday through Saturday; Rock and the Jets, vintage rock, Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. The Spad Brothers, comedy and live music, Sunday through Wednesday; call club for information.

The Moonlight, 1613 Claremont Drive, Claremont, 277-8022. Justice, Top 40 and older, Tuesday through Saturday; Jimmy Neron and Associates, country, Sunday and Monday.

Nagui Inn, 8045 Nagua Road, San Carlos, 463-1740. The Headband, rock, Tuesday through Saturday; Red Hot, rock, Sunday and Monday.

Pal Joey's, 3117 Waring Road, Alhambra

Goodies, 286-7873. Fro Bringham's Preservation Band, live music, song, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Lisa McDowell and Spotlight, contemporary, Tuesday through Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. The Rose Trio, contemporary music and variety stage show, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Skip Garcia, contemporary, Thursday; Jim Moore, contemporary, Friday and Saturday; live music, Tuesday and Wednesday, call club for information.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 966-0970. The Jimmy Corano Trio, jazz, Friday and Saturday.

Spirit, 1230 Buena Vista Avenue, Bay Park, 276-3903. Brittan, rock, the 13 Band, rock, and USNR, rock, Thursday; Army of Love, the

Guinders, 286-7873. Fro Bringham's Preservation Band, live music, song, and oldies, Friday and Saturday.

Penetration, rock, the 13 Band, Hearts, rock, and Born Crossed, music of the Grateful Dead, Saturday; the Lamin, rock, Laws of Motion, rock, Limbo Slam, rock, and Relax, rock, Saturday; Born Crossed, music of the Grateful Dead, and Semmets, rock, Tuesday; Opal, rock, Three Simple Words, rock, and Women on Top, rock, Wednesday.

Springfield Wagon Works, 2250 Acorn Villa Road, Kearny Mesa, 463-2772. No Treason, piano bar, Wednesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 965-1161. Frank Foster, contemporary, Thursday and Wednesday; Expresso, contemporary, Friday and Saturday; Avenue Avenue and Fun Town, contemporary, Monday and Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9943. Conita V., contemporary, Thursday, Sunday, Monday, and Wednesday; Joe

Arthur's, 1140 Harbor Drive, 212-6558. Sunday and the Ram Band, variety stage show, Tuesday through Saturday; live music, Sunday and Monday; call club for information.

Arter Bowl, Tropicana Lounge,

YOUNG ADULT NIGHT CLUB FOR 17 AND UP

★ JOIN THE CROWD! ★

AFTER DARK NIGHT CLUB

WHY AFTER DARK IS THE LEADER IN YOUNG ADULT NIGHT CLUBS
 ★ BEST D.J. ★
 (Southern California's top rated D.J. by Alexander)

★ BEST LIGHT SHOW ★
 (Just added even more lighting to our extraordinary light show.)

★ LARGEST DANCE FLOOR IN SO. CALIF. ★
 (Just constructed our new dance floor to cover 2,000 sq ft.)

★ BEST SOUND SYSTEM ★
 (Newly constructed ultra stereo sound system that pumps over 2,000 watts of the best dance music.)

Every Friday & Saturday 17+ Alexander plays
THE BEST DANCE MUSIC IN THE U.S.
 Plus you receive a special prize to come Sunday for \$1.00
 Every Sunday Night **ENERGY DANCE NIGHT!**
 Every Wednesday night **LADIES NIGHT**
 Free for the ladies. San Diego's biggest happening.
 Corner Mission & E Valley Blvd. (Escondido 3 miles east of I-15)
OPEN WEDNESDAY SUNDAY 8:30 UNTIL 7 741-4055

Distillery East
 Mission & Melcalf, Escondido • 741-9393

Thursday, September 27

Club Avant Garde Night

Where fashion & art meet
 Admission \$4.00 - Bar Gals videos
 With DJ Paul A

Every Friday & Saturday

Video Madness
 New music dancing to the hottest party sounds in Southern California
 Dance with DJ Hollywood Hubba and VJ Tim Taylor

Sunday

Ladies' Night
 All ladies admitted free

Ages 17 & up. All concerts, minimum age 16.
 8:30 pm-1:30 am, Thursday-Sunday
 All events subject to cancellation



MCCOY TYNER, Saturday, La Jolla Museum of Contemporary Art

Penetration, rock, the 13 Band, Hearts, rock, and Born Crossed, music of the Grateful Dead, Saturday; the Lamin, rock, Laws of Motion, rock, Limbo Slam, rock, and Relax, rock, Saturday; Born Crossed, music of the Grateful Dead, and Semmets, rock, Tuesday; Opal, rock, Three Simple Words, rock, and Women on Top, rock, Wednesday.

Stewart, contemporary, Tuesday, Friday, and Saturday.

The Weebies, 10789 Terrasanta Boulevard, Terrasanta, 560-0977. Ray and Laine, Corrie with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-9261. Steve Cary, country, Tuesday through Saturday; Communion, country, Sunday and Monday.

San Diego South

Anthony's Harborview, 1155 North Harbor Drive, downtown, 212-6558. Sunday and the Ram Band, variety stage show, Tuesday through Saturday; live music, Sunday and Monday; call club for information.

Arter Bowl, Tropicana Lounge,

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Arter Bowl, Tropicana Lounge,

San Diego South

4356 Thirtieth Street, North Park, 283-3333. In the Groove, contemporary, Thursday through Saturday; Pando and Good Company, contemporary, Tuesday.

Baroque Hill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Fable Preston, contemporary, Wednesday through Saturday.

The Boat House, 2010 Harbor Island Drive, Harbor Island, 298-8011. Expresso, contemporary, Thursday; Rock and the Jets, vintage rock, Friday and Saturday; live music, Tuesday and Wednesday; call club for information.

Bodies, 6149 University Avenue, East San Diego, 583-5700. Live Wire, rock, Thursday; the Beat Farmers, rock, rockabilly, and country, Friday and Saturday; open jam session, Sunday, 911, rock, Tuesday; the Blues Busters, blues and rhythm and blues, Wednesday.

Cafe del Rey, 1540 El Prado, Balboa Park, 234-8531. Hale Vernon, piano and guitar variety, Tuesday through Saturday evening and Sunday afternoon.

The Chocole, 1800 West Washington, Mission Hills, 296-1311. Minette, Celtic harp, folk, and contemporary dance, Friday and Saturday; Lynn Hall, Irish harp, Sunday.

Doc Masters, 2043 Shelter Island Drive, Shelter Island, 733-5273. 10/2

Ridge, comedy and music, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday.

Dunkies, 4225 El Cajon Boulevard, East San Diego, 283-6581. Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drowey Maggie's, 318 and University, North Park, 298-8461. Hedgerow Reue, various artists,

call club for information, Thursday; Della Charters and Cathy Curtis, folk, blues, and original music, Friday; Backstreet, 9th light, novelty and popular music, Saturday; Pato Sevilla and Rodrigo, flamenco guitar, Sunday (old Time Old Night, Monday; Mitchell Long, jazz guitar, Tuesday; Blagovest Lambrev, Wednesday; Early Evening Shows, Tom Caloun, folk, Saturday; Rick Satorn, popular music and originals, Wednesday.

Le Chalet

Entertainment by the Sea

DANCING LIVE ENTERTAINMENT 7 NIGHTS A WEEK

HAPPY HOUR MONDAY-SATURDAY 5-7 PM
 \$1.35 well doubles, \$1.00 domestic beer
 Watch Major League sports with satellite dish
 No black outs!

JAGWIRE
 Thursday, Friday & Saturday
 September 27, 28 & 29
 No cover

LIVE WIRE
 Sunday & Monday
 September 30 & October 1

101
 Rock & Roll
 Tuesday & Wednesday
 October 2 & 3 No cover

Spaghetti Feast
Monday Night Football
 7-foot wide-screen T.V.
 All Major League sports on new satellite dish.

CHARGERS vs. LIONS
 Sunday, September 30, 1:00 pm
 Sunday Brunch 10:30 am-1:00 pm

5046 Newport Ave • Ocean Beach • 222-5300

The Escape Lounge, 421 University Avenue, Hillcrest, 255-4262: The Walkin' After Midnight Trio, jazz and music of the '40s and '50s, Thursday, Friday, and Sunday brunch; Carolyn Gaines and Jerry Johnson, jazz and show tunes, Saturday and Sunday; Barbara Casker, piano, organ, and vocals, Monday through Wednesday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar, Gloria Kay, contemporary, Thursday through Saturday; Joe Azarello, jazz, Sunday; Joe Caraba, contemporary, Monday through Wednesday; Joe Azarello, jazz,

Monday through Friday happy hours, Continental Room; live music, Sunday, call club for information. Afternoon Tea Dance: The Al Caffe Band, Big Band dance music, Friday.

Imperial House, 505 Kalmia Street, Hillcrest, 234-3525: Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invaders," at the dock at 1066 North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Newport Village, 233-4300: Night

Manager, contemporary, 11:00 a.m. through Saturday; Chuck Showalter, contemporary, Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: The King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Diego from Diego, rhythm and blues and Top 40 dance music, Tuesday; Everett King, blues and rhythm and blues, Wednesday.

Mona Lisa Restaurant and Cocktail, 2061 India Street, downtown, 234-4852: Gay and Jackie with Gil Warner and guests, Italian songs, pop standards, and

opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0533: Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Galleria, 2450 Juan Street, Old Town, 692-3240: Jack and Diane, contemporary, early evening Friday and Sunday afternoon.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1772: The Birdy Carter Quartet, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown.

239-9838: Mel Goot, jazz piano, early evening, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 232-3677: Pro Brigham's Preservation Band, jazz, early evening Thursday; the Big City Blues Band, blues and soft rock, Friday and Saturday; the Roxy Brothers, rock, comedy, and rhythm and blues, Tuesday; the Sy Rainey Trio, jazz, Wednesday. Happy hour entertainment: Mel Goot, jazz piano, Wednesday through Friday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448: Lori Bell and Friends,

jazz, early evening Thursday; Fred Benedetti, classical guitar, early evening Wednesday and Friday; Daniel Jackson, jazz piano, early evening Saturday; Lori Bell and Ship Meyers, jazz, early evening Sunday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1880: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Sharon Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Mar Del, vintage rock, Thursday through Saturday; the Ducktail Revue, vintage rock, Thursday and Friday happy hours;

the Trilogie Five, contemporary, Tuesday and Wednesday.

Sharon Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-5010: Peter Robb, piano, Sunday through Wednesday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9100: Dany and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

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

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Strike Force, rock, Thursday through Saturday; live rock, Sunday and Tuesday; call club for information; the Blitz Brothers, rock, Wednesday.

Tuba Man's, 2501 University Avenue, North Park, 295-9426: Live music, Friday through Sunday; call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6042: Sunnysides, pop, rock, and party music, Thursday; Ole Train, bluegrass, Friday; Ira Cobb's Jazzbo, Dixieland jazz, Saturday;

Rick Santon, popular music and originals, Tuesday; the Tobacco Road Jazz Band, vintage jazz and boogie-woogie, Wednesday.

Uptart Crow and Company, 835 C West Harbor Drive, Newport Village, 232-4855: Tom Calson, folk, early evening Friday.

Varicott Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett, oldies and newies, early evening Tuesday through Saturday.

Words and Music Bookstore, 4th and Robinson, Hillcrest, 298-4011: Scott Baldwin, classical guitar, Thursday evening.

Yukon, 4278 University Avenue,

East San Diego, 284-8310: On the Border, country and rock, Thursday and Friday; Crash Kaliber, rock, Saturday.

East County

Alex H Restaurant, 6360 El Cajon Boulevard, 295-2096: Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Hudson and Band, contemporary and variety, Friday and Saturday.

Raster's, 1025 Fletcher Parkway, El


THE SPORTS LOUNGE 7TH INNING STRETCH



- Complete Sports on Satellite TV
- San Diego Team Sports
- San Diego Sockers Parties
- Sunday Sports Brunch

Don't miss Padres playoff tickets and dinner for 2 giveaways begin ning Friday, September 28, in the Sports Lounge.

Reuben's/Plankhouse
7637 Balboa Ave. at 805 Fwy, 278-2573

Joe's Murphy's Nightclub & Pub
4302 Mission Boulevard, Pacific Beach • 270-2220



BOBBY CHEVROLET
Sunday & Monday


REFLECTORS
Thursday-Saturday

NEON VANILLA
Tuesday & Wednesday

THIRSTY THURSDAYS

Starting October 4, 6:00-9:00 pm
50¢ well, call & domestic beer
No cover till 9:00 pm
Entertainment by the **SIERS BROTHERS**

FINAL DAYS
Thursday through Saturday



Oh Ridge


Heads above the rest in San Diego comedy!

Coming October 2

The fabulous Spud Brothers

Also featuring

BILL BRACKETT
Sunday & Monday nights




"Doc" MASTERS
in the Shelter Island Marina Inn
223-2572

BODIES

Thursday, September 27—Come join the **LIVE WIRE** and live videotaping, 8:10 pm—well drinks & bottle beer \$1.00

Friday & Saturday, September 28 & 29
RHINO RECORDS RECORDING ARTISTS



THE BEAT FARMERS

"The Beat Farmers pound-out an unbeatable combination of rockabilly rhythm and rock 'n' roll power, flavored with just the right amount of country twang and down-home dirtiness. Through a hundred beer-stained gigs, The Beat Farmers have become San Diego's biggest act and it's easy to see the band's appeal. They mix the traditional country-rock stylings of Carl Perkins and Hank Williams with the rock-roots of Creedence Clearwater Revival, throwing in bits and pieces of everything from the Beatles to the Velvet Underground." —Jeffery Miller, Daily Aztec

with special guests, Friday nite: **THE PALADINS**, with **TELL TALE HEARTS** Saturday nite, 8:10 pm—well drinks & bottle beer \$1.00

Sunday, September 30
JAM
with Pancho's Cook-out Birthday Party, starts 3:00 pm
7-9 pm—well drinks & bottle beer \$1.00

Monday, October 1
FOOTBALL ON GIANT SCREEN T.V. Free hot dogs and things
Pitches of beer \$1.25, well drinks & bottle beer \$1.00 during game

Tuesday, October 2
JESSIE & THE FLAMES—Texas Boogie/Blues
8:10 pm—well drinks & bottle beer \$1.00

Wednesday, October 3
THE BLUES BUSTERS AUDITION
8:10 pm—well drinks & bottle beer \$1.00

6149 University Avenue • 583-5700

The Bar Everyone's Talking About Has Something Special For You!

OUR ENTERTAINMENT SCHEDULE
During happy hour Monday-Friday

JOE AZARELLO
Evenings
Monday-Wednesday, 7:30-11:30
JOSE CARABA
Thursday-Saturday, 7:30-12:30
GLORIA KAY
Sundays, 8:00-11:00
JOE AZARELLO & JAZZ TRIO

Harry's
339 W. Broadway
between State & Union • San Diego
Next to the Hotel San Diego

Baccharal

8022 CLAIREMONT MESA BLVD. 560-0022
(BETWEEN HWY. 163 & 805)

THURSDAY, SEPTEMBER 27, 4 PM-9 PM
LADIES' HAPPY HOUR—DRINK SPECIALS
FEATURING **DEVOCEAN**
PLUS **COMPUTERIZED SINGLES MATCHING!!!**

THURSDAY & FRIDAY, SEPTEMBER 27 & 28
DEVOCEAN
THE MOST AWESOME TOP 40 DANCE BAND YOU'LL EVER EXPERIENCE

SATURDAY, SEPTEMBER 29
CYCLES

SUNDAY, SEPTEMBER 30
2 BANDS!!!
NIGHT LIFE PRODUCTIONS PRESENTS
BROTHER YOUNG BAND PLUS TRINITY

EVERY MONDAY NIGHT, 6:00-11:30 PM
LADIES' NIGHT!!!
COME SEE OUR GREAT ALTERNATIVE TO MONDAY NIGHT FOOTBALL

TUESDAY, OCTOBER 2—SEZZLING BLUES PARTY!!
TUESDAY BLUES CIRCUS HOSTED BY RICK GAZLAY AND HIS BLUE ZOO REVIEW FEATURING BLONDE BRUCE THORPE ALSO MR. MAD-DOG OF FIVE CARELESS LOVERS

WEDNESDAY, OCTOBER 3—NO COVER CHARGE
DEVOCEAN
WELL DRINKS 50¢ TO \$1.75 DETERMINED BY THE WHEEL OF FORTUNE
PLUS **COMPUTERIZED SINGLES MATCHING!!!**

COMING SOON TO THE BACCHARAL—JOHNNY WINTER BAND

the =OLD= pacific beach =CAFE=

Thursday-Saturday
9:30 pm-1:30 am
Jim Hawley

Sunday
9:00 pm-1:00 am
Bruce Cameron/Hollis Gentry Ensemble

Monday & Tuesday
9:30 pm-1:30 am
Heaters

Wednesday, 9:30 pm-1:30 am
5 CARELESS LOVERS

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

4287 Mission Blvd., Pacific Beach 270-7522

HALCYON

4258 W. Point Loma 225-9559

Thursday, Friday & Saturday,
September 27, 28 & 29
New Language

Sunday & Monday, September 30 & October 1
CIRCLES
The best place in town to watch
MONDAY NIGHT FOOTBALL
on **GIANT SCREEN TV**
• Happy Hour prices during entire game:
75¢ draft, 75¢ wine, \$1.25 well drinks
• 75¢ Hot Dogs • Appetizers

Every Wednesday night is
STROH'S COLLEGE NIGHT
No cover charge with student I.D.
75¢ Stroh's draft & \$1.50 well drinks all night

Every Friday
ROCK 'N' ROLL HAPPY HOUR
• Live music starting at 5:30 pm • Happy Hour 5:00-7:30 pm
• Free hours of O'Learys • Great drink specials
• 50¢ draft & wine • \$1.25 well drinks

Every Tuesday
ST. PAULI GIRL SHORTS NIGHT
St. Pauli Girl beer \$1.25. Shots of schnapps—all favors \$1.25
Everybody wearing shorts will be admitted FREE

Tuesday-Saturday,
October 2-6
5 LINES UP

COMING ATTRACTION

MOM'S

276-4653
945 Garnet, P.B.
Live rock 7 days a week

Thursday-Saturday, September 27-29



POCKETFUL

Friday & Saturday

\$1.00 \$2.00

Cover 8:00-8:30 pm Cover 8:30-9:00 pm

50¢

well drinks, draft beer & wine
8:00-9:00 pm

Sunday & Monday, September 30 & October 1



NEON VANILLA

MONDAY NIGHT FOOTBALL

13" wide screen - Free hors d'oeuvres
Open 5:30 pm - No cover for game

Thursday-Saturday, October 4-6



PRIVATE DOMAIN

(formerly the Bratz)

Daily Drink Specials

Open Sunday

\$1.00

Drink Specials

Monday

\$1.00

Kamikazes

Tuesday

\$1.00

well drinks all night

Wednesday

\$1.00

Vodka drinks all night

Thursday

\$1.00

Long Island Iced Teas
all night

Cajon, 442-9271; Kicks, rock.

Tuesday through Saturday.

Black Angus El Cajon, 1000 Graves Avenue, El Cajon, 440-5655. Spellbound, rock, Thursday through Saturday; live rock, Tuesday and Wednesday; call club for information.

Barney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263. The Hirtors, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Randy Beecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

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

Cajon Lounge, 925 Greenfield Avenue, El Cajon, 440-9526. Ron Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Diego, 448-4242. Darrell Ray, piano variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

Don's, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444. Danny Michaels and Big Sky, country, Friday and Saturday; jam session, Sunday afternoon.

Don's West, 5296 Ralston Drive, La Mesa, 462-0533. The Smith Brothers, country, Tuesday through Saturday; jam session, Sunday afternoon.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9568. Free Rein, country, Friday through Sunday.

Four Seasons Restaurant, 8888 La Mesa Boulevard, La Mesa, 462-2332. Sasaki Taurus, marimba, lunch time, Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158. Live contemporary entertainment, Thursday through Saturday; call club for information.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344. Live music, Friday and Saturday; call club for information.

Hungry Hunter El Cajon, 407 Fletcher Parkway, El Cajon, 442-0517. Mariner, contemporary, Thursday through Saturday.

Kentucky Shed, 1377 Woodside Avenue, San Diego, 448-1802. Shadow Riders, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9501. Red Lane and Ramblin Fever, country, Friday and Sunday.

L'Chaim, 134 West Douglas, El Cajon, 442-1331. Mike Zoumaras, classical guitar, Friday and Saturday.

Loverna's, 596 Broadway, El Cajon, 442-9696. Pitch 'N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Bringham's Preservation Band, Brazilian jazz, Sunday and Monday.

Magnolia Mukaney's, 8661 Magnolia Avenue, San Diego, 448-8530. Diamond, rock, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573. Mark Lashlee and the Pony Express, country rock, Wednesday through Saturday and early evening Sunday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500. Gary D. and Sherry and the Pop and Video Show, contemporary, pop, and oldies.

AES

SH101 Synthesizer
with MGSI Grip!

ONLY \$299!



SAVE \$296 Reg. price \$595

HUGE SELECTION 3-WAY SPEAKER SYSTEMS!



NEW! ROLAND PIANO PLUS 400!



88 notes (velocity sensitive); 3 piano voicings plus
harpischord, vibraphone & electric piano
MIDI Interface! Under \$1,495!

NEW! SCS 2350 AMPLIFIER!



700 WATTS— UNDER \$600!

Peavey • Soundcraftsmen • Beyer • NEI • DOD
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Audio-Technica • Sony • Numark • Boss • Rane
Shure • Samson • Clarion • Gibson • Atlas
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Passport • Sequential Circuits • And more

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8470 Production Avenue
Open Mon.-Fri. 10-6, Sat. 10-5

IT'S JULIO NIGHT! AT LA FIESTA & EL TORITO MEXICAN RESTAURANTS

TUESDAY, OCTOBER 2nd



**CELEBRATE THE NEW COLUMBIA RELEASE FROM JULIO.
AVAILABLE AT THE WHEREHOUSE!**

Visit your favorite Southern California El Torito or La
Fiesta Restaurant on Tuesday, October 2nd from 7-10
pm! Each restaurant will be giving away the following
prizes:

GRAND PRIZE—Dinner for two at any El Torito or La Fiesta Restaurant of your choice in the continental U.S., including air-fare, two nights hotel accommodations for two, plus a total of \$100 spending money. (1 winner drawn from all first prize winners)

FIRST PRIZE—Dinner for two at your local Southern California El Torito or La Fiesta plus a copy of Julio Iglesias' new CBS album or cassette. . . "1100 Bel Air Place", and eligibility for Grand Prize Drawing. (5 winners)

SECOND PRIZE—A copy of Julio Iglesias' new CBS album or cassette. (15 winners)

THIRD PRIZE—A Julio Iglesias poster. (30 winners)
No purchase necessary. You must be present to win.

SPECIAL OFFER!

Pick up a coupon for
Julio Iglesias' two
latest releases

"1100 Bel Air Place"
& "Julio" for just
\$5.99 each!

At your nearest El Torito
or La Fiesta Restaurant.



THE WHEREHOUSE

sights • sounds • software

Wall To Wall Fun For All

This promotion was created by **AEI** in cooperation with Columbia Records, El Torito, and the Wherehouse.

Thursday through Sunday.
Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854.
 Triangle, contemporary, Tuesday through Saturday; live music, Sunday and Monday, club for information.

Our Favorite Place, 8646 Mission Gorge Road, San Jose. 449-6240; Bob Scortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007; Country Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616; Center Stage, country and music of the '40s and '50s, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111; Iggy Fazio, rock, Thursday through Saturday; Graphic, rock, Sunday and Monday; Diamond, rock, Tuesday and Wednesday.

Pine Valley Restaurant, 28944 Old Highway 80, Pine Valley. 588-6133; Windows Rock, contemporary, Friday and Saturday.

Silver Spur, 7941 Mission Gorge Road, San Jose. 448-4882; Jerry Benson and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525; Handley Page, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Jose. 449-0606; Crossfire, contemporary and country rock, Tuesday through Saturday.

Win Cody's, 240 West Main Street, El Cajon. 440-9247; Patsy and Prime Time, contemporary, Friday and Saturday.

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000; The Gene Dewez Polka Band, polka music, Wednesday through Saturday.

Friday, live polka bands, Saturday.

Black Angus, 707 E. Street, Chula Vista. 426-9000; Aria, contemporary, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5336; The Rent, rock, Thursday through Saturday; live rock, Wednesday, call club for information.

China Five Restaurant, 569 H Street, Chula Vista. 426-9551; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161; Gail Lee and Firecreek, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161; RPM, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566; Tito and Augustine, contemporary, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach. 423-0952; Jeff Williams, rock and soul, and contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479; Grand Central Station, country, Friday and Saturday.

La Maza, 1441 Highland Avenue, National City. 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313; Four Star Country, country, Friday and Saturday.

The Lantern, 1222 Third Avenue, Chula Vista. 427-4200; The Serious Guise, rock, Thursday through Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045; Color, Latin, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City. 447-5753; Vergie and the Orient Express, contemporary, Tuesday through Saturday.

Chula Bar, 1121 Third Street, Chula Vista. 426-2977; Cottonwood, country, Friday and Saturday, and hosting a Sunday early evening jam session.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537; Wayne Gire and Tony Irvine, comedy, country, and oldies, Friday and Saturday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889; Ron Tabor, country, Wednesday, Thursday, and Sunday; the Goodall Boys, country, Friday and Saturday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-0302 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

Army of Love: Spirit
 Automotives: *Let's Greenhouse*
 The Best Farmers: *Bodies*
 Bear Boys: *Valley Port*

The Blizz Brothers: Trojan Horse
 Bobby Chevrolet: *Joe Murphy's*
 The Blue Baron Band: *Let's Greenhouse*

The Boone Brothers: Patrick's II
 the Blue Ropes Lounge
 Born Crossed: *Spirit*

**The Brother Young Band:
 Boon Brothers: *Rodriguez*
 Brown Bands: *Rodriguez***

**Clement Forest: Vista
 Entertainment Center
 Ray and Laine Correa with Bert Miller: *The Wellhouse***

**Crash Caliber: Yikon
 Diamond: *Park Place*
 Dirk Debonaire: *Belly Up Tavern***

The Ducktail Revue: Sheridan Harbor Island
 The Echoes: *Old Del Mar Cafe*

Tequila Flats
 The Effect: *Mary Mary's*
 The Eleventh Hour: *Beach Club*
 5 Lines Up: *Distillery Nightclub*

Freddie: Chipping Block
 Scott Goddard: *Rodriguez*
 Graphics: *Park Place*

Handy Page: Turquoise Lounge
 The Headbangers: *Navajo Inn*
 The Hunters: *Bobby G's, Old Pacific Beach Cafe*

Hill N' Rant: Normandy Cocktail Lounge
 Inconspicuous: *Ralph and Eddie's*
 Ina Whisen: *Chipping Block*

Iggy Fazio: Park Place, Windrose
 Japane: *Le Châlet*
 Kicker: *Rodriguez*

Kracker: Fireside Lounge
 L.A.: *Jolly Roger/Oceanside*
 The Lanes: *Spirit*

Loose of Motion: Spirit
 Limbo Slam: *Spirit*
 Live Wire: *Rodriguez, Le Châlet*

The London Brothers: Windrose
 Lone Justice: *Rodriguez*
 The Mar Dels: *Sheridan Harbor Island*

The Monroes: Rodriguez



D.O.A., Tonight, Thursday, Fairmount Hall

The Moore Brothers Band: Belly Up Tavern
 The Kevin Moxley Band: *Barbary's*
 New Vanilla: *Whiskey House*
 Murphy's: *Navajo Inn*
 New Language: *Holigan*
 911: *Bodies*
 Nitelink: *Tequila Flats*

Notice to Appear: Distillery Nightclub, Belly Up Tavern
 101: *Le Châlet*
 1200: *Tequila Flats*
 On the Border: *Yikon*
 Opal: *Spirit*
 Onda Control: *Normandy Cocktail Lounge*

The Paladins: Belly Up Tavern
 The Penetrators: *Spirit*
 Phish: *Whiskey House*
 Pocketful: *Mom's Saloon*

Private Domain: Belly Up Tavern
 Distillery Nightclub
 Prospect: *Whiskey House*
 Red Alert: *Navajo Inn*

The Reflectors: Jose Murphy's
 Relay: *Spirit*
 The Rent: *Bull N' Stick*
 David Lee Reynolds and Calcutta: *Fallbrook Inn*

Ricky and the Jets: Boat House
 Dobber's Restaurant, Monk's
 Edison Riggs and Larry "Guitar" McFadden: *Roadway Inn*

Robyn Banz: Fireside Lounge
 Rockabe: *Poi Soap Anderson's*
 RPM: *Mary Mary's*
 The Serious Guise: *The Lantern*

The Siers Brothers: Windrose
 The Source: *Beach Club*
 Spellbound: *Black Angus/El Cajon*
 The Spad Brothers: *Monterey Whaling Company*

Strike Force: Trojan Horse
 Sunnyside: *Tulu Man's No. 2*
 Symmetry: *Spirit*
 Dick Tanner and the Skillet Lickers: *Red Couch*
 Three Simple Words: *Spirit*

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Toys: Whiskey Flute, Black Angus/Mission Valley
 Transaction: Mulhenny's
 Restaurant
 Trinity: Ruchard
 The Us Bands: Spirit
 USSR: Spirit
 Billy Vera and the Beaters: Billy (L)
 Tavern
 Women on Top: Spirit

Contemporary/ Top 40

Jim Allen: Dock's Landing
 Judy Ames: Henry's
 Andy and Donna: Sandring Lounge
 Aris: Black Angus/Chula Vista
 Arnie and Lou Ames: Hotel Esccondido
 Raja Strings: Monk's
 John Barker: Hungry Hunter/
 Occorville
 Randy Beecher: Boonocks
 Restaurant
 The Big City Blues Band: (atroc)
 II
 Black Market: McP's
 Ron Brannon: Hotel Esccondido
 Jerry Burchard: Dock's Landing

Denny Cannon and Tony Irvine:
 To Leo's/Mira Mesa
 Jose Carba: Hotel San Diego
 Carmen and Carmen: Acapulco
 Restaurant
 Choice Revue: Bahia Belle
 Norman Clifford: Victor's
 Cori Cobb: Jolly Roger/Solana
 Beach
 The Cool Jets: Baxter's II
 Ray and Laine Corra with Bert
 Miller: the Halfhouse
 Costa Vi: To Leo's/Mira Mesa
 Donna Cote: Tom Ham's
 Lighthouse
 Cyckes: Ruchard
 Dago from Diego: Mandala Wind
 Devocant: Ruchard
 Frank Decker: To Leo's/Mira Mesa
 Dusty and Melissa: Tom Ham's
 Lighthouse
 East Coast: La Maza
 The Elements: Hotel del Coronado
 Express: To Leo's/Mira Mesa
 Boat House
 Feelin': Monk's
 Fifth Avenue: Islands Lounge
 Jimmy Fontaine: Ames's
 Forecast: Carlos Murphy's
 Fortune: Holiday Inn/Mission
 Valley
 Forward Motion: Bahia Hotel
 Friendship: Gilbey's Cocktail

Lounge
 Fund and Good Company: Actor
 Boat
 Skip Garcia: Holiday Inn/Mission
 Valley, Smuggler's Inn
 Jim Gates and Sound Investment:
 The Gathering: Rancho Bernardo
 Inn
 Gil and Linda: Gilbey's Cocktail
 Lounge
 Jim Hawley: Old Pacific Beach Cafe
 Rich Hunt: Mulhenny's/Escondido
 Hudson and Best: Antonio's
 Hacienda
 In the Groove: Aztec Bowl, McP's
 The Invaders: "The Invader"
 Jack and Diane: Old Town Galleria,
 McP's
 Jarrett: Viscous Hotel
 Peter Jay: Rogue Stills
 Jeopardy: Rogue Stills
 Gina Eckstein and Jinx: Dobber's
 Restaurant
 Mike Johnson: Vista
 Entertainment Center
 Justice: Moonlight
 Gloria Kay: Hotel San Diego
 Russ Kirkpatrick and Dan Lehner:
 Fish House West, Monterey Bay
 Cannery
 Gary Lehman: Smuggler's Inn
 Rick Leighton: Kirby's

Lounge
 Tanya Mantooth: Gold Coast
 Lounge
 Marlene: Hungry Hunter/
 Lisa McDowell: Pavilion Lounge
 Gloria Michaels: Ruchard E. Lee's
 Jim Moore: Boonocks
 Restaurant, Smuggler's Inn
 Larry Moore: Humphrey's
 Night Manager: Jolly
 Roger/Solana Beach
 NiteLine: Islanda Hotel
 Norman, Miller, and Price:
 Reuben's
 One Plus One: Rancho Bernardo
 Inn
 Patrick and Lisa: Victor's
 Paul and Kathy: Atlantis
 Patrol: Baxter's II
 Patsy and Prime Time: Win Cody's
 People Movers: Hilton Hotel
 Pitch N' Woo with Gerrie Woo:
 Laramie's
 Eddie Preston: Barmacke Bill's
 Jeff Proctor: Kirby's
 Red Weather: Islands Lounge
 Peter Roberrecht: Rancho
 Bernardo Inn, Sheraton Harbor
 Island West
 Bruce Robbins: Boonocks
 Restaurant, La Maza
 Gary Lehman: Smuggler's Inn
 Rick Leighton: Kirby's

Restaurant
 The Rockaways: Ruchard Inn
 The Rosie Trio: Peter D's
 Shine On: Location Village Hotel
 Chuck Showalter: Jolly
 Roger/Solana Beach
 Tony Sured and Company: Henry's
 Bob Surtill and Key Largo: Our
 Favorite Place
 Southside: Gatunam Hotel
 Spotlight: Pavilion Lounge
 Spring Fever: Ruchard E. Lee's
 Brian Stevens: Mulhenny's/
 Coronado
 Joe Stewart: To Leo's/Mira Mesa
 Don Tomlinson: El Comal, The
 Bridge
 Third Degree: Mexican Village
 Tito and Augustina: Dock's
 Cocktails
 Triang: Nite Out East
 Trio Five: Sheraton Harbor
 Island
 Triple Play: Hilton Hotel
 Denny Tymmer: The Bridge
 Vergie and the Orient Express: The
 New Trophy Lounge
 Ken Williams: Mexican Village
 Imperial Beach
 Jinnah Williams: Location Village
 Hotel
 Window Rock: Pine Valley

Jazz

Joe Anzures: Hotel San Diego
 Randy Begall: Boonocks/
 Pavilion Cocktails
 Michael Long: Drowsy Maggie's
 Lori Bell: Prophet Restaurant
 Lori Bell and Shop Meyers:
 Prophet Restaurant
 Brass Tax: That Place Place
 Fro Brigham's Preservation Band:
 Pat Jolly's, Patricia II, Laramie's
 Brass Cannon and Holly Gentry
 Ensemble: Old Pacific Beach
 Cafe, Chuck's Steak House,
 Ruchard
 The Birds Carter Quartet: Our
 Place
 The Chicago Six: Billy Jo Tavern
 Ira Cobb's Jazzie: Tuba Man's
 No. 2
 The Jimmy Corson Trio: The
 Speakeasy

Aubrey Faye Quintet: Chuck's
 Steak House
 Forecast: Carlos Murphy's
 Mat Gout: Pacific Wine Bar and
 Bistro, Patricia II
 Daniel Jackson: Prophet
 Restaurant
 The Jazzatics: Cafe in the Valley
 Restaurant
 Bob Long: Winner's Circle
 Michael Long: Drowsy Maggie's
 Ken Meredith and Friends: Top of
 the Case
 Most Valuable Players: Pincho's
 Tony Ortega: Dobber's Restaurant
 Ella Ruth Piggies: Triton, Old Del
 Mar Cafe
 The Sly Rainy Trio: Patricia II
 The Bill Shreve Quartet: Cafe in
 the Valley Restaurant
 Peter Sprague Trio:
 Ruchard/Encinitas
 Stone's Throes: Elam's
 Steve Strauss: Pacific Express
 Tobacco Road: Tuba Man's No. 2
 The Walkers: After Midnight Trio:
 Escape Lounge

Folk/Ethnic

Alec: Sandowner
 Alacansa: Wild Animal Park
 Backstreet: Drowsy Maggie's
 Blackgrass Etc.: That Place Place
 Tom Caboon: Drowsy Maggie's/
 Upstart Cross and Company/
 Support Village
 Stanzas Gail Coll: Bands: Drowsy
 Maggie's
 Delta Chairmen and Cathy Curtis:
 Old Time Cafe
 The Hintonas: Blarney Stone Too
 Jennifer Jeffries: Old Time Cafe
 Loose Change: Jolly's
 Gourmet Restaurant
 Jim Mosey: Old Time Cafe
 Odette: Old Time Cafe
 Ole Train: Tuba Man's No. 2
 The Olympians: High Hubs
 Paradise Street Band: Harney
 Stone Too
 Paul and Carla Roberts: Paradise

Gardens Natural Food
 Restaurant
 Rick Sauten: Tuba Man's No. 2
 Drowsy Maggie's
 The Thrift Brothers: Old Time
 Cafe
 Touchstone: Old Time Cafe

Country/ Country Rock

Alaska: Del Mar Cattle Company
 Allen and the Ox: Bow Country
 Lade: Ox Bow Inn
 Jerry Base and a Touch of Country:
 Silver Spur
 The Best Farmers: Bodies

Center Stage: Ox Bow Inn
 Cinnamon: Wrangler's Roost
 Dan Connor: Carriage House
 Cottonwoods: Oasis Bar
 Country Casanova: Circle D Corral
 Cafe
 County Line: The Outpost
 Coyotes: Stage Coach Inn
 Crossfire: Van Winkle's
 Jesse Daniels and Banders: Abilene
 Country Saloon
 Four Star Country: Landmark
 Cocktail Lounge
 Free Reins: Film Springs Inn
 Country Justice: Tapes Room
 Linda Rae: Whiskey Creek
 High Steppin': Pomerado Club
 Rod Lane and Rambles: Fever

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Ron Morin: Calypso Lounge
Hudson Nickel
On the Border: Idaho
Shades Riders: Kentucky Stud
Stagecoach: Trojan Horse
Stamper: Less Little Bit of
Country
Steppin' Out: Valley Center Inn
Saloon, Purgatory Mine Company
Steve Gray: Wanderer's Road
Joe Stewart: The Love's Mine Mesa
Ron Tabor: Palomares Star
Dick Tanner and the Shillet
Lickers: Red Couch Inn
Escorido
Twice as Nice: Bar-N-Ranch House
Wild Fire: Red Couch
Wild Fire: Red Couch

Blues/R&B/ Reggae

The Blues Busters: Bodies
Bobby Chevrolet: Joe Murphy's
Restaurant
The Blues Brothers: Duke's II
The Blue Bayou Restaurant
Della Charters and Cathy Curtis:
Old Time Cafe
Tom "Cat" Courney: Texas
Tobacco
The Five Careless Lovers with the
Bad Habit Horns: Belly Up
Tavern
Fo Me: Belly Up Tavern
Dick Tanner and the Shillet
Lickers: Red Couch Inn
Escorido
Twice as Nice: Bar-N-Ranch House
Wild Fire: Red Couch
Wild Fire: Red Couch

Mr. Mad Dog: Backhand
Edna Ruth Pigeon: Triton, Old Del
Mar Cafe
Slim Peru and the Wandering
Boys: P.J.'s Cocktails, Dobber's
Restaurant
Tapestry: Aoy's
Billy Vera and the Butters: Belly Up
Tavern

Everything Else

May Adams: harp music;
O'Hangy's
Backstreets: 19th hole, novelty, and
popular songs, Denny's Magpie's
Restaurant
Philly Beebe: classical guitar;
Mile Flies
Scott Baldwin: classical guitar,
Words and Music Bookstore
Fred Beneditto: classical guitar,
Chuck Bolt: blues, ballads, and
rock, Texas Tobacco
The Booz Brothers: comedy,
rock, and rhythm and blues,
Patricia's II, the Blue Bayou
Lounge

Bill Brackley: comedy and music;
Doc Masters
Dick Brown and His Twelve-Piece
Big Band: Dobber's Restaurant
Jeff Bryan: guitar and vocals,
Salmon House
Jeff Calares: classical guitar,
Chelon Garden Restaurant
Walter Clark: classical guitar, Cafe
in the Valley Restaurant
Roy and Laine Correa with Ned
Miller: swing, pop, nostalgia,
and contemporary dance music;
the Willhouse
Gary D. and the Pop Oldies
Shore: contemporary, pop, and
oldies, Mr. Bill's Backroom
Saloon
Gene Dewes: polka music;
Newman Inn
Gary Duncan: banjo and guitar,
Plaza Restaurant/Old Town
Catherine Espinosa: Irish harp
music, Old Time Cafe
Forecast: contemporary jazz, jazz
and rhythm and blues, Carlos
Morales
Eric Foster: classical guitar, Cafe
in the Valley Restaurant
The Gals Band: Bay Head
dance music, Hotel San Diego
Carolyn Gains and Jerry Johnson:

Jazz and show tunes, the Escape
Lounge
Wynne Gire and Tony Irvine:
comedy, country, and oldies,
Old Bonita Store Restaurant
Patti Glenn: piano bar, Dobber's
Paul Gregg: piano bar, Dobber's
Guy and Jack Wilner:
variety, pop to opera, Mesa Lisa
Restaurant
Lynn Hall: Irish harp, Chocolate
Mafia: Contemporary Restaurant
Don Herli's 1984 Friendly Follies:
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Bob MacLeod: piano and vocal
variety, Bahia Hotel, La
Valencia Hotel
Kevin Melton: piano variety,
Gold Coast Lounge
Tanya Manton: variety piano, Gold
Coast Lounge
Steve Morris: comedy and music,
Hungry Hunter/Kooside
Michael Murphy: comedy and
music, La Hacienda Central
Old Ridge: comedy and music;
Doc Masters
The Pacific Ensemble: light
classical music, Upstart Court
and Company
Dorell Ray: piano variety, Carlton
Oak Country Club
Tommy Redder: comedy and
music, Hungry Hunter/Rancho
Bernardo
Sandra and the Ram Band: variety
stage show, Anthony's
Harborside
Paco Sevilla and Rodriguez:
Latin guitar, Denny's
Magpie's
The Eddie Stanger Band with Mary
Hicks: Bay Head dance music,
Bahia Hotel
Sunshine: pop, rock, and party
music, Tule Nuts No. 2
Saski Taites: mambo music;
Four Seasons Restaurant
Tom Tiplan: piano bar, Springfield
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489-TRIP

THE ADVENTURES OF BUCKAROO BANZAI — Insufferably hip piece of science fiction. The hero, an American-Japanese crossbreed, as his name would indicate, is a world-renowned neurosurgeon, part-time rock-and-roll musician, and, in his first screen adventure, explorer of the Eighth Dimension (i.e., inner space, i.e., the empty space inside solid matter). No wonder he is already celebrated in video games and monthly comic books, has collected a loyal band of followers (known as the Hong Kong Cavaliers), and is constantly on the phone with the President of the United States. The clear intention to establish this character as an instant cult figure may foster some resistance. (Cultists as a sense of discovery, not one of capitulation.) Resistance to the character may not quite be equalled, but almost, by resistance to the story. The incoherence of the latter produces an annoyance that soon gives way to boredom, which soon gives way to luck (it is with a weary resignation that Orson Welles's WAR OF THE WORLDS was a diversion to cover up a real alien invasion of New Jersey in 1938 — does not come across as funny, John Lithgow, with his mixture of Al Capone, Richard Nixon, and the Hunchback of Notre Dame, comes further across as that. Peter Weller, Jeff Goldblum, Ellen Barkin, and Christopher Lloyd, directed by W. D. Richter, 1984. (Carousell Cinema 6, Studio 3 Cinemas, from 9:28)

AL OF ME — Comic Steve Martin and great Carl Reiner hash over roughly the same idea of their previous THE BEAULIEU WITH TWO BRAINS. The beautiful body with the ugly personality remains constant, except that the body in this case is Victoria Tennant's instead of Kathleen Turner's. But the beautiful disembodied brain has here become a beautiful disembodied soul — and not entirely disembodied at all. (Tennant swans your standard Eastern holy man caricature) has power over athletic transgressions, but the hocus-focus goes haywire, and Lily Tomlin's departing soul is misdirected into Steve Martin's body. It is an equal partnership, his skill controls her left side, but she now controls his right, which leads to some lively but inconsistent physical comedy, in the Jerry Lewis spastic mode. Even more inconsistent is the verbal comedy. Sometimes the two sometimes converse telepathically, sometimes she talks telepathically and he talks out loud, sometimes he does his own voice and in a kenneled falsetto, whichever is most convenient for the comedy writers. Clearly this distinction between body and personality has some significance for Martin Reiner, but there is less incentive this time to ask what and why. 1984. (Fashion Valley, New Valley Drive in Oceanfront 6, Rancho Bernardo 6, Santee Drive In, South Bay Drive in, UA Cinema 3, UA Glasshouse 6, University Towne Centre, Wiegand Plaza 6)

AMADEUS — Through the overblown production of the unorthodox director (by Milos Forman), you can still see the makings of a political historical fiction, potent enough, that is, to stir up curiosity about how much of it is true and to put down the overblown how much of it is not. The rivalry between the traditionalist court composer Antonio Salieri and the free-spirited innovator Mozart — a one-sided rivalry, really, with Salieri driven by envy of talent, and revolution at personal temperature, into the most melodramatic sort of character — has been as universal an application as author Peter Shaffer means to have: mediocrity is everywhere, and its least hope to escape defeat is to stamp out anything better. But the particulars of this case seem as particular as well to obscure the application, and though most people by definition should have an easier time identifying with Salieri, the dramatic sympathy piles up all the other way. "Chastity, industry, and humility" — the bartering ends Salieri is ready to offer to God in exchange for musical immortality — do not sound anywhere near as much fun as the bouts of parodying that Salieri takes up the bulk of Mozart's time in between getting down those masterpieces that come to his fecked fury.

CURRENT MOVIES



THE FEAR THAT MEN DO
With Murray Abraham, Elizabeth Berge, and Jeffrey Jones, 1984. (Cinemara)

ANOTHER TIME, ANOTHER PLACE — Understated, even a bit muffled or muted, wartime drama about Italian POWs in Scotland working in the fields alongside the natives and living next door to a comedy and by local lights, overplausible farm wife. There are plenty of things to like here, such as the toll-free wallflower, a UNIC, a companioned song at the Saturday-night dance, but there are not all that many of them, come to think of it, outside the ingenious central performance of Philip Larkin, who always has an air about her of a recent or imminent sneeze. With Giovanni Marrelli, written and directed by Michael Radford, 1983. (Quadrant)

THE BEAR — Gary Busey as the "winning" football coach in collegiate history. "Bear" Bryant, directed by Richard Sarafian. (Carousell Cinema 6, Cinema Plaza 5, College, La Jolla Village, Parkway, South Bay Drive In, UA Glasshouse 6, Wiegand Plaza 6, from 9:28)

CAULDRON — The most cryptic credits on any movie ever. The dismissed director, Tom Brack, is credited only (The

with Principal Photography (not to be confused with Director of Photography), while the final Editing is attributed to an impersonal Kafkaesque entity identified as "The production." The script is proclaimed to be Adapted from an Original Screenplay by Gore Vidal, although adapted by whom is left a mystery. Vidal, whose name originally was meant to be a part of the movie's title, as in JACQUELINE SUSAN'S ONCE IS NOT ENOUGH, reportedly wanted his name taken off the movie altogether. But he, a vocal adversary of the director, has in film criticism, at least ought to be happy quite apart from his two-handed grand paycheck. It is associated with a movie that completely dastardly the director credit. It is hard to imagine anyone else on this project finding much to be happy about. The ironic hope underlying the thing was that the periodic doses of hard-core sex and sadistic violence would sufficiently enrage a dull history lesson on Pagan Rome, or alternatively that the dull history lesson would somehow dignify the sex and violence. With Malcolm McDowell, Teresa Ann Savory, Helen Mirren, Peter O'Toole, and Gene Hackman, 1979. (UA Glasshouse 6, 9:28 and 29 midnight)

Careful, He Might Hear You — Two sisters, one poor, one rich, fight for custody of their dead sister's son. The lush and rich foreground visual style, with a lot of foreground activity from flowers, leaves, smoke, garden, bellies, stone balustrades, and so forth, and a lot of shallow focus to match either foreground or background into a formless multicolored pulp, marks the movie straight off as the most commercial sort of soap opera. And it would be little trouble, as a matter of fact, to imagine it as a vehicle for Bette Davis and Miriam Hopkins, say, in their Warner Brothers heyday. (The

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CURRENT MOVIES

time-setting of the story, adapted from a novel by Sumner Locke Elliott, is more or less in that same period, although the style, admittedly, is more in the *Germans* and *Technicolor* mode of the 1950s.) But a soapy sort of slickness does not preclude subtlety, and the proper relationship here is not to be expressed as "slick but subtle," as if the subtlety has had to hack through or scale over the slickness. Rather it should be "slick and subtle": with the two qualities co-existing quite comfortably and even co-operatively. It is not in the nature of slickness to put up any resistance. Wendy Hughes, Robyn Nevin, Nicholas Gledhill, directed by Carl Schultz 1983
*** (Fine Arts, 9/27)

runaway son, telling each of them that he is the father. The two bump into each other on the trail and join forces at first not realizing they are looking for the same boy. This annoying situation is soon cleared up, but other annoyances last longer, most particularly a couple of 8-minute mobsters and a whole gang of leather-jacketed bikers. These elements drag down the comedy to roughly the level of the Three Stooges, with a lot of head-knocking and car-smashing and clothes-shredding. More damagingly they detract from the odd-couple interplay between the false fathers beefy Gerard Depardieu and bony Pierre Richard. With Anny Duperey, written and directed by Francis Veber 1983

search in which gifted psychics are able to project themselves into other peoples' dreams, either as passive observers or as active participants, with possible curative effects, or (as we soon see) possibly destructive effect, too). Not original idea, but not as yet an overused one, and not entirely spoiled by its ill use here. We shouldn't be too disconcerted that the dreams are rather 'simplicistic in conception' e.g. the President of the United States plagued by nightly nightmares of nuclear holocaust. Nor should we be surprised that they are rather hackneyed in visualization: wide-angle lenses, blurred edges, slow-motion, CALIGARI-esque geometry (The director, Joseph Ruben, also directed *THE POM-POM*

emergence of a U.S. intelligence agent who, like his colleagues in *FIRESTARTER* and *THE FURY* and others, is interested in psychic power only as a potential secret weapon. Still, our uncertainty about what can happen in the dream state adds a degree of scariness to the scary scenes, and the climactic showdown between two rival psychics inside a third party's dream manages to reclaim our wandering attention. With Dennis Quaid, Max Von Sydow, Christopher Plummer, and Kate Capshaw 1984

** (Bjou, from 9:28, Mira Mesa Cinemas; Rancho Bernardo 6, Starline 8, from 9:28, Studio 3 Cinemas, from 9:28, Vineyard Twin)

pretty bad, and not one of the glories of the long careers of Charles Bronson and director J. Lee Thompson, nor even of their short string of mutual collaborations. A litany of grisly horrors recited on video cassettes, plus a couple of tangible blood-drenched corpses in the prologue, gives good reason for a well-fixed hit man to come out of retirement on the bawdy Cal-


The latter has apparently plied his trade on half the population of Surinam, and must finally pay the piper when they rise up against him like something out of NIGHT OF THE LIVING DEAD. Bronson, outfitted with a couple of collarless shirts and a useful gimmick of reading lips, has moments of lucidity amid general somnamb-

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bulism. With Theresa Saldana Joseph Maher, Jose Ferrer and Raymond St. Jacques. 1964.
* (Bigu, from 9/26; Center 3 Cinemas: Frontier Drive In; New Valley Drive In; Oceanside 8; Plaza Bonita; Rancho Bernardo 6; Santee Drive In; Sports Arena 6; UA Cinema 3, University Towne Centre)

else are flattened in the mad dash for
gags, gags, gags (especially throw-
away, montage-style gags). With
Sean Penn, Jennifer Jason Leigh,
Judge Reinhold, and Phoebe Cates
directed by Amy Heckerling, 1982.

- (Aero Drive In; Balboa; Frontie-
Drive In; Harbor Drive In; New Valle-
Drive In; from 9/28)

Flashpoint — Potboiler whose pot contains a thin but exceedingly

Treat Williams, Tess Harper, and Rip Torn; directed by William Tanner
1984
* (Mira Mesa Cinemas)

VAMPIRE KILLERS: It's more like a concentration of the same ingredients that habitual wisecrackers might make while watching better movies than this one on the Late Show. (The nearness in time to the old Bob Hope comedy, *GHOST BREAKERS*, is perfectly apt.) Two of the stars, Dan Aykroyd and Harold Ramis, also wrote the script, which may explain why both of them click into character and stay there, while the more prominent star, Chevy Chase, wanders off into the affectless apathy of the movie as an able stopper. You know, he's told at one point: you don't act like a scientist. You're more like a physicist. Show roll! With *Sigourney Weaver* as the 3rd Grader, Dan Aykroyd as the 3rd Grader's Mom, and Chevy Chase as the 3rd Grader, *Cinema Plaza 5*, Flower Hill Cinemas; Parkway Plaza Bonita, Rancho Bernardo; 3005 Bay Drive In, Sports Arena 6; 3005 Bay Drive In, Sports Arena 6; 928 University City Centre.

Flashpoint — Potboiler whose pot contains a thin but exceedingly cloudy soup. Two Texas border patrolers unearth a jeep, a skeleton, a high-powered rifle, and \$800,000. They trace the money back to Dallas, 1963, but can find no record of a robbery thereabouts in the newspaper archives. Of course, there was the John Kennedy thing. This latter never presses on the action in such a way as to awaken the old paranoia, but is saved up as a mere punchline where it scarcely collects full value. Kurtzow Smith, as the obligatory federal agent who knows how fully paranoia would be justified, articulates very nicely the scorn of the cynic for the idealist. With Kris Kristofferson.

Ghostbusters — Three para-psychologists, having had their academic grant rescinded and their research equipment confiscated, go into private practice as exterminators of any and all supernatural pests. Just in time, too. It seems that an El Deco skyscraper on Central Park West has been designed as an antenna to pull in assorted demons of ancient Sumerian mythology, and Judgment Day could suddenly be just round the corner. The movie, directed by Ivan Reitman, is in and out, around and about, the correct form for this sort of thing — although the special effects are always effective. Too undisciplined to be a genre parody in the company of Polanski's FEARLESS

Fast Times at Ridgemont High — Despite the publicity drummed up by Cameron Crowe, *Undercover Teenager*, the movie based on his original book comes out looking not unlike any other youth comedy. Crowe has written his own character out of the screenplay, and there is nothing else to unite the remaining dramatic personas: A couple of the characters (a perpetually sunnier surfer and a super-cool ticket-scraper) are sharply enough etched to have come from experience, but they and everybody

First Blood — A purgative for Vietnam veterans' feelings of rejection, Jack Starrett is back in the same role — sadistic law officer — in which he used to aggravate whole gangs of Hell's Angels into tearing apart peaceful small towns; here he gets the same results by aggravating only a single ex-Green Beret ("Those Green Berets... they're real badasses"). The action and suspense are well sustained, despite the time wasted in singing the praises of the destructive hero and in reassessing the damages of the Viet-

high-piered rifle, and \$800,000. They trace the money back to Dallas in 1963, but can find no record of a robbery thereabouts in the newspaper archives. Of course, there was the John Kennedy thing. This latter never presses on the action in such a way as to awaken the old paranoia, but is saved up as a mere punchline where it scarcely collects full value. Kurtzow Smith, as the obligatory federal agent who knows how full paranoia would be justified, articulates very nicely the scorn of the cynic for the idealist. With Ken Kesey and

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CURRENT MOVIES

opportunity even than Sean Penn in *FAST TIMES AT RIZZO'S CORNER* or Christopher Penn in *FOOTLOOSE*. He steals a few scenes at the least. But the movie belongs, as is only right, to Molly Ringwald, playing straight-woman to all the cards and cut-ups, in a pouty but dignified performance as a just-sixteen-year-old whose birthday is overlooked in all the hubbub over her big sister's wedding (Blanche Baker, the big sister, steals only the wedding scene; as is also right) With Paul Dooley and Justin Henry. 1984. (New Valley Drive 1).

A Soldier's Story — Black army of four investigates the murder of a black sergeant on a Southern military base during WWII, with Howard Rollins Jr., directed by Norman Jewison. (Loma, from 9:28).

Splash — Romance between man and mermaid — and the tale of the latter, which gives way to a serviceable pair of legs when dry, will do quite nicely as a symbol for all the unrestrained something which one partner in a re-

lationship worries that the other won't tolerate. It's a *Thelma Houston* premise, but without any real feel for fantasy (as the jangling of a Miss California Bland — Daryl Hannah, would indicate). The basic urbanity in its place is a pleasant enough substitute (the easygoing Tom Hanks is representative there). But all this is undone by the Steven Spielbergian finale with the lovable alien having to evade the coercive forces of the U.S. Government: Who wouldn't trade that entire sequence, from the moment the mermaid is taken captive, for a few more examples of the kind of English language an innocent immigrant might learn from television? With John Cusack, Eugene Levy, directed by Ron Howard. 1984. (La Paloma, from 9:29; Santee Village 8).

Star Trek III: The Search for Spock — As sequels go, this puts much more distance between itself and its predecessor than most. But what is there that need, or prudence can, be said about it? The expected resurrection of Spock is ingenious in conception and

subsequently prolonged, with a brand-new baby Spock hatched out of his coffin-cosmos and aging at an alarmingly accelerated rate; and it even, within the established postulates of Project (and Planet) Genesis, makes a kind of sense. In technique, it is well handled, with the junior Spocks, or Spockettes, being very reasonable likenesses of the elder. The eventual reappearance of Leonard Nimoy himself is somewhat muffled, but modesty may have prevented director Nimoy from granting actor Nimoy quite as grand a re-introduction as Robert Wise gave him in the first *TREK* movie. The climactic documentation of what we have heard alluded to as "vulcan mysticism," with its incanted gobbledygook and its gongs and its chorus-girls in white negligees, may have been modest to a fault, just a step or two above *PLAN NINE FROM OUTER SPACE*. And in truth, Nimoy, usually content to order up a mug shot of somebody or other, seems this third movie installment nearest the orbit of the old TV series. But the real and unexpected emotional core of the movie, as never be-

fore, is the Starship Enterprise, hastily patched up and still in need of repair after its last expedition, and tickled for the junkyard. This old crate is enough of a source of anxiety and of exhilaration that its ultimate demise, as a brief sad comet in the heavens, earns the full emotional response that Spock's demise, in the previous adventure, didn't quite. William Shatner, DeForest Kelley, Christopher Lloyd. 1984. (Carousel Cinema 6).

Swing Shift — Dr. GOLDIE THE RIVETER, for those who need Goldie Hawn and marital infidelity to perk up the documentary, *ROSE THE RIVETER*, on the female work force in World War II. And even Goldie, in an effort to show how her character grows and strengthens into a feminist paragon, is less perky than usual. The production, in terms of clothes, cars, and so forth, is very full — even overflowing. The life portrayed, in terms of what the people are like, what they do is like, what their leisure is like, is pretty skimpy. And granted that the woman is the rightful focus of attention, a slight bit of in-

terest in what her husband has been up to, once he returns home from war, would not too much impair her independence. With Kurt Russell, Ed Harris, and Christine Lahti, directed by Jonathan Demme. 1984. (Frontier Drive In; New Valley Drive In, from 9:28).

Tightrope — One of Clint Eastwood's more "serious" efforts, with the action submerged in an arid darkness — perhaps more dark than arid — and backed by a Lennie Niehaus jazz score. The conception of the hero — a police detective diner, in a sense, than Dirty Harry — is of a man who must daily go down what Raymond Chandler christened "Mean Streets," but who, in violation of Chandler's definition of some of the mainstays of those Mean Streets has started to rub up. With Genevieve Bujold and Alison Eastwood. 1984. (Century Twin, from 9:28; Oceanic 8, Plaza Bonita, Rancho Bernardo 6, Santee Village 8, Sports Arena 6; University Towne Centre).

Until September — Appreciative photography of Panamanian exteriors, interiors, and emotions, as well as of Karen Allen's freckles and Thierry Chemier's baby blues. It all looks good enough to eat, but tastes no better than to spit out a random collection of romantic banalities about the provincial female tourist (named, in this instance, Mo, which would seem to be short for or who anyway is from Mexico), and the suave lascivious Panamanian. To supplement the no-frills ones, there are also banalities in search of larger cultural issues as the son of a Frenchman and the daughter of a Panamanian. Directed by Richard Marquand. 1984. (University Towne Centre 6, Cinema Plaza 5, College Fashion Valley, Frontier Drive In, Harbor Drive In, La Jolla Village, New Valley Drive In, Santee Village 8, Sweetwater 6, UJA Quaschinsky 6, Westwood Plaza 6, from 9:28).

War Games — Doomsday thriller unity, adapted to fit the home-computer and videogame craze, a high school low-achiever (the highly gifted Matthew Broderick) attempts, from his bedroom keyboard, to tap into the intelligence center of a

supercomputer. The character's father sends to his two pre-teen daughters an established fully, and wisely, before his preoccupation for kindly sex. But neither quality ever comes fully into play. And if the character isn't going to bear more heavily on the case, or the case isn't going to bear more heavily on him, then it's up to the case itself — Jack the Ripper in New Orleans — to hold our interest. It holds it fairly well, fairly far, but the case begins to break down irreparably with a very unscrupulous dream scene that writer-director Richard Tuggle seems to have trouble distinguishing from reality. And from that point onward, it would appear to be the filmmaker, much more than the central character, on whom some of the meanness of those Mean Streets has started to rub up. With Genevieve Bujold and Alison Eastwood. 1984. (Century Twin, from 9:28; Oceanic 8, Plaza Bonita, Rancho Bernardo 6, Santee Village 8, Sports Arena 6; University Towne Centre).

The Wild Life — Comedy about high school graduates experiencing The Real World, with Christopher Penn and Lee Thompson, directed by Art Linson. (Reno Drive In, Balboa, Carousel Cinema 6, Cinema Plaza 5, College Fashion Valley, Frontier Drive In, Harbor Drive In, La Jolla Village, New Valley Drive In, Santee Village 8, Sweetwater 6, UJA Quaschinsky 6, Westwood Plaza 6, from 9:28).

The Woman in Red — American translation, and quite faithful in letter, of the Yves Robert comedy *PARDON MON AFFAIRE*. But something has been lost. The attempt to broaden (or simplify or clarify) the humor, and thus the appeal, doesn't just cheapen it; it changes it. This is a true even down to

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video game company, but unwittingly taps into the misdeeds defense system instead. The opposing computer, "Whopper," offers him a choice of games from Checkers to Global Thermomuclear War, and once he has chosen the latter, won't let him resign. Are subsequent developments real or simulated? To get to this point, a couple of high hurdles of disbelief have to be leapt over, but any basic incomprehension of computer procedures will go well with the general air of distrust. The action never stagnates, as it easily might have, in front of computer terminals and print-out screens, and there are some nice, small human moments strewn throughout (a com-busting technique, for instance, that lives in memory for all time). There is also, of course, some sure-fire (not to say sure-holocaust) countdown-type suspense, and there is a blaring message, agreeable to all ideologies, which equates nuclear war with tactical loss. Despite everything in its favor, director John Badham seems determined to make the movie as visually unattractive as possible, with lots of large, life-past heads afloat in soupy gray space, and with a fundamental belief that anything to have any impact must be pushed right up into our faces. 1983. (Cinema Plaza 5; Village, from 9:28).

The Wild Life — Comedy about high school graduates experiencing The Real World, with Christopher Penn and Lee Thompson, directed by Art Linson. (Reno Drive In, Balboa, Carousel Cinema 6, Cinema Plaza 5, College Fashion Valley, Frontier Drive In, Harbor Drive In, La Jolla Village, New Valley Drive In, Santee Village 8, Sweetwater 6, UJA Quaschinsky 6, Westwood Plaza 6, from 9:28).

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the casting level. The chiseled cover-ge of Kelly Le Brock (for Le Brock), with her novelty store pair of plastic lips, is a poor substitute for the elegant and feminine Anny Duperey. Le Brock is a woman only an androd could love. And Gene Wilder lacks the basic normality, so well em-

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bodied by Jean Rochefort, to play the bourgeois family man in middle crisis. It seems only natural that, as something of a Harpo Marx look-alike, he should be a hot blooded satirist. And what else is a hot blooded satirist going to do when he gets an eyeful of a skirt in an upstart? With Charles

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Our new patio
tables.
Beautiful Sunday
brunch. The magic
of our new
crêpe and
Nordstrom's



The Magic Pan
restaurant

SEPTEMBER 27, 1984 11

[illegible]

STEREO, NEW NEEDLE, nice wood console. \$75
272-8284

VALUABLE COUPON

COURT SHOE COUPON SALE



NIKE	REGULAR	WITH COUPON
Leather - Royal blue swoosh	39.95	29.95
Challenge Court - Royal or burgundy swoosh	39.95	29.95
Leather Court - Red swoosh	44.95	34.95
Sport - Ladies all white shoe	39.95	19.95

ADDIDAS

High Top - Men's leather mesh	39.95	29.95
High Top Low - Men's leather mesh	24.95	17.95
Lady's Samba - Ladies leather	44.95	34.95
Moscow - Ladies canvas	21.95	14.95

OTHERS

RENNER - Men's leather	43.95	33.95
ASIAN CROWN - Men's or ladies	27.95	19.95
ASIAN CROWN - Men's or ladies	27.95	19.95
LUTTO Jacki - Women's - Amador shoe	49.95	29.95
LUTTO Newport - Men's - Amador shoe	34.95	24.95
LUTTO Santa Ana - Ladies - Amador shoe	34.95	24.95

Coupon expires 10/14/84. Must be stocked on hand. Coupon should go with coupon only. Not valid with any other coupon, discount, or gift certificate.



FAST

7900 E. Cajon Blvd. - La Mesa
(On the Best Shopping Center - Between all Balmaines Drive)

469-3278

STYLING: SILVER FILITE. Hair: nicoté 263-9100.
Specialties: Silver, Silver & Silver. Excellent condition
1900 or later. 755-8320.

AVITA
950

Professional Rower
Special \$299
Reg. \$349.00

**FREE Avita sheepskin seatcover
with purchase of rower.**

With this set expires Dec. 4, 1984. One per customer.

**Exercycles • Rower's • Gyms
Treadmills • Pulsmeters**

NORCO HEALTH EQUIPMENT
Visit our showrooms
Dodge 4633 W. Irving St., 569-4260
Escondido: 228 N. Broadway, 747-0320

FF

Now
29.99
20.99
25.79
37.10
39.59

HER SHOES

shorts

9/30/84

ICES

(ph 5)

marina sportswear

1845 Quivira Road in Marina Village • 223 2900

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ON S

Patagonia

Timberland

Sperry deck shoes

25%-50% OFF

**EXPANSION
CELEBRATION
SAVINGS TO 70%
SELECTED STYLES**

Merona • Sportif • Merona • Speedo
Woolrich • Sirena

&
shoes
6 off

A large, stylized graphic of a sailboat, composed of solid black shapes, positioned in the lower half of the advertisement. It features a large triangular sail and a smaller triangular sail, with a rectangular base representing the hull.

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**OFFICES OF
HOWLETT
EXTINGUISHING
INK
LIVING
E TO STAY OUT OF JAIL
E TO SAVE YOUR LICENSE.
BANKRUPTCY
TOR CALLS, SUITS, WAGE
NT, & REPOSSESSIONS
ELITATION
OUR LEGAL ADVICE
105**



we offer perms for
texture or volume, body
waves, transparent
candy-glass colors, fo-
llies, colour weaving,
make-up, manicures
and most important
manicure designed to
bring out the best
in you

SERVICES

36 Positions Available in Broadcasting

**Announcers • Disk-jockeys
Newscasters • Sportscasters**

No prior training or experience necessary
Do weekly radio shows in spare time for various stations in growing network
Not a school
ATS Radio Network
For free information/private audition
292-9444

Seasons change...
and so should your hairstyle
Complimentary bottle of shampoo
with your new fall cut



Sally
1525 Foothill Blvd. • San Diego, CA 92108
921-551-1111 • 921-551-1112

70% OF THE PUBLIC IS LEGALLY & MEDICALLY LOST

But obviously they don't. If they did, there wouldn't be so much talking and shoddy advertising by physicians, dentists and lawyers. What we're doing is putting in a bill for the public and dental needs. For the first time, the Executive Director of the CLMCA states that citizens have a right to a workable, personal, individualized legal and dental service. It's designed to help the public and at the same time it benefits the professional in the field. Cunningham said. "It takes the guesswork out of finding the properly qualified attorney, doctor or dentist." Cunningham estimated that 70% of the public is legally or medically lost. "They would love nothing more than to have a family lawyer, doctor or dentist

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

Rides

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
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AUTOMOBILES AVAILABLE...
REPAIRS...

Photo

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

Pets

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

Models Wanted

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

SK7N

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

ADULT CHILDREN IN RECOVERY

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

IMMEDIATE CASH

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

PHOTO DATE

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

HAIR-STYLE BOOTHS AVAILABLE

ENGINEER AND EXPERIENCED OWNER/OPERATOR...
CHIMNEY/DRIVE...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...
LAWYER COMMUNITY...
Rides
HAVE CAR...
AUTOMOBILES AVAILABLE...
REPAIRS...

HAIR-STYLE BOOTHS AVAILABLE
Progressive salon
1 mile from SDSU
Unlimited potential
Le Beau
6677 Montezuma Rd.
469-2169

PET PALS
In-home pet sitting
Service your pet's needs in the security of their own home
Feed
Exercise
Affection
Eliminates the trauma of kennels
\$3.00 OFF
1st visit with ad
Call now for more information
Sue Shaffer
456-1827
Licensed & Bonded

Dashboard Special \$65
Vinyl & dashboard repair
Free estimates • Mobile
SERGIO WINGARTEN
293-4271

MODELS WANTED
National greeting card company looking for male models. Experience not necessary - must be well developed body a must. For consideration send passport sized composite photo with phone number to: Portfolio Studios, 728 North Santee St., San Diego, CA 92108. Tel: 234-2444. Tel: 234-2444.

SK7N
Yours is going to feel so much better
FACIALS BY CHASE
Appointment only
295-4711

ADULT CHILDREN IN RECOVERY
Free introductory seminar
October 2, 7:30-9:00 pm
For reservations call
Cheryl Soper, M.A., or
Debi Valente, M.A.
456-9111
The La Jolla Center For Psychological Services

IMMEDIATE CASH
on
• Estate jewelry
• Diamonds & gold
• Silverware
Confidential appointments on request.
1135 Prospect St. La Jolla
454-6138
10:00 am-6:00 pm
7 days a week

PHOTO DATE
Providing a better way for selective singles to meet since 1964, 1,000's of members, California's largest - as seen on TV, 17 offices.
24-HOUR RECORDING
293-3000
10% off with this ad

ADOLESCENT SEXUAL ASSAULT GROUP
Free introductory seminar
October 7, 7:30-9:00 pm
For reservations call
Cheryl Soper, M.A., or
Debi Valente, M.A.
456-9111
The La Jolla Center For Psychological Services

Haircut Specials
Women \$15
Men \$10
Includes shampoo, cut, condition & blow dry. We also do perms, highlighting & color.
7441 La Jolla Village, 454-3038
Valid on first visit with this ad.
Expires 10/11/84

Preparing for MFCC ORALS?
Whether this is your first or repeat attempt, I will help you get your license.
Free refund if you do not pass.
Mark Bender, Ph.D., MFCC, RIB 18732
Days 563-5510
Eves. 729-8221

Pet-Tendants
Care for your pet in your own home
We offer:
Feeding • Exercising
Plant care • Housecleaning
and above all, **spilling**
Call: **PET-TENDANTS**
(619) 294-2344, 24 hrs.
Licensed/Bonded
Long term care, service of discount

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HAIR-STYLE BOOTHS AVAILABLE
Progressive salon
1 mile from SDSU
Unlimited potential
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PET PALS
In-home pet sitting
Service your pet's needs in the security of their own home
Feed
Exercise
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Eliminates the trauma of kennels
\$3.00 OFF
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Call now for more information
Sue Shaffer
456-1827
Licensed & Bonded

Dashboard Special \$65
Vinyl & dashboard repair
Free estimates • Mobile
SERGIO WINGARTEN
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We offer:
Feeding • Exercising
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SERVICES

Candida? The Yeast Connection

Environmental chemical exposure causes food hypersensitivity manifested by symptoms of chronic fatigue, chronic rhinitis, fatigue, migraine headaches, sinusitis, depression, learning disabilities, and in some cases, binge eating which can lead to obesity. Dr. Bouni said that over 15,000,000 people die of chronic disease each year, according to 25,000 people per person.

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go, 9K miles, 1978 Honda CB
1976 Toyota Celica liftback,
2500, all excellent, 741-1374

7, 4K miles, over 100mpg, top
2-1688

4 -
IN Superglide (FXE) for sale
all, excellent condition. Best
m, trophy winner, Hondaline
zero, improve your accom-

Dress, 110cc. AM/FM cassette, cassette saddle bags and

cycle. Like new! 3500 miles.
Call 462-8386 or 563-5777
or, 5K miles garaged, abso-
lutely to appreciate, only 3700.

front drive, excellent condition, garage kept, & more. Sacrifice

... good original condition.
This model with the 1976
... sprocket, tires, \$250

VE

drive

SEPTEMBER 27, 1984 31

BUY ONE - GET ONE FREE!

Sale Ends October 11!

MIX OR MATCH
2/\$7.00

Your Choice:

CYCLAMEN
(Poor Woman's Orchid)
White, Pink, Lavender or
Red Flowers • 6" Pot

PERSIAN VIOLET
Sparkling Blue
Diamond-like Flowers • 6" Pot

Also
2/\$7.00

- Boston Fern
- White Flag
- Silver Queen
- Golden Pothos

MIX OR MATCH
2/\$25.00

Your Choice:

**FICUS
BENJAMINA**
3-4 Ft. Tall
Grown For Indoors

**DWARF
SCHEFFLERA**
3-4 Ft. Tall

**Green Emerald
PHILODENDRON**
1 Ft. Tall
Best Buy!

Also
2/\$25.00

- Bamboo Palm
- Parlor Palm
- Dragon Palm
- Elephant's Foot

**RATTAN
BOOK SHELVES**

30" W x 24" H
Reg. \$175
\$65!

**BRASS TABLE
with Glass Top**
15" D x 16" H
Reg. \$175
\$8.50

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CASE**

180 E. Washington
at 3rd and Washington
in Hillcrest • 291-0215
9:00 a.m. - 6:30 p.m.
7 Days a Week