



Believe it or not, San Diego does have a past, and it includes such curiosities as vigilantes, terrible gunfights, nudists in Balboa Park, and an Indian named Tall Poop. They all survive today in the archives of the San Diego Historical Society.

By Stephen Meyer

Hough still warm. Ramon was die cidedit deal, and both his hands and feet were bound be buckskin shoe string. Nickel out him down and im-mediately informed his supervisor. Sheriff Campbell, that the desperado Ramon had hanged himself. (Campbell arrived posthaste and sur-veyed the scene. No slouch as frontier sheriffs go, he was not a man to jump to conclusions, but sure enough, it looked as though Ramon had done himself in. Campbell nonetheless registered something mighty curious

Another Record For The Padres

Who killed "Here Come the Padres''? That's what young Chicagoan Kenneth Rici someday become the team's own anthem. Lenore Field, Rice's manager, thinks she knows. She and Rice worked long and hard to make the song number one. In February of this year they approached Andy Strasberg, director of Strasberg, director of marketing for the Padres, and let him hear a demonstration tape of Rice's music.

According to Field, Strasberg liked what he heard, and when she and Rice asked him if he would like them to work on a song for the Padres, Strasberg said yes. Rice and Field were ecstatic. By late March they had a tape of the song ready, and, according to Field, Strasberg liked it. By this point Field had spent \$6000 to record the song, including the \$500 Strasberg had charged her for the license to use the Padres

name in the song.

For a while, things looked great. Field, like a good manager, had been hustling around, working out deals to make sure the song sold after it received exposure to Padres crowds and was then released as a single. She approached Servomation at the stadium, and the Southland Corporation



(7-Eleven stores), both of which, she says, seemed interested in carrying the record. She carried a demo tansette of the song with her erever she went, so that she could play it at a moment's notice for anyone who'd listen. She and Rice held "Here Come the Padres" parties at small bars and steak houses all over

Field was determined that "Here Come the Padres" was going to make it. And it was that determination that led her to the La Jolla office of Beth Benes, the Padres' legal counsel, Field's lawyer was an acquaintance of Mrs. Benes's and recommended that as a friendly gesture Field acquaint Benes with the song. Field called in early May and was told by a secretary that she

fifteen-song, vaudeville-type show, aimed at older men and

them up and exercising. Honor bounces earnestly on her ninety-dollar Vitalizer trampoline (she owns sixteen

Politician accompanies her on

Their repertoire consists primarily of older songs that

includes new material that

the seniors appreciate, and also

of them) and sings while

women in an attempt to get

uld come by and drop off the tape. But when Field strode confidently into the office, no one was at the front desk, and she heard voices coming from a room in the back. She walked around the corner and smiled at the two women who were talking. "Excuse me," Field

in a minute." one of the ladies inswered. Field walked back to the receptionist's desk.
The two women finished their conversation. "May I asl who you came to see?" one of

'Yes, yes, we'll be with you

the ladies asked as the other walked toward the door. "I'm here to see Mrs.

Benes. I've got a copy of the Padres' song," Field replied. "Padres song? What Padres song?" the lady at the door

Politician himself has writter

she is not in the business of

selling trampolines, although she does encourage seniors to

seniors to stand up and move

with the music, and some are even bold enough to attempt

the Vitalizer. "Most of them

buy them if they can. As part of her show, Honor encourages

Honor is careful to explain that

Benes to hear. I'm supposed to deliver it to her," Field said, a little annoyed.
"Well!" said the lady at the
door. "I'm Mrs. Kroc and I own the Padres and if there's a song about them, I'd like to hear about it!" "I'll never forget it as long

"It's nothing. It's just a cop-

as I live." Fields said recently "She was wearing glasses, beautiful glasses. I should have known." Soon she and Mrs. Kroc were engaged in a short conversation in which Field tried to explain her complicated story. It culminated when Mrs. Kroc picked up a phone on the receptionist's desk and said. "Let me speak to my son-in-law. I've got a Miss Field here and I'm sending her

problems that I'd like taken

care of today!"
Field says that she tried to get down to the stadium. She wanted to explain to everyone that she had met Mrs. Kroc by accident, that she wasn't bothering the woman. The water pump of Field's car failed on the way. But when she got home at five o'clock the phone rang. It was Andy Strasberg. He wanted to know why Field had been pestering Mrs. Kroc. Field tried to explain. Ten minutes later, the phone rang again. It was Ballard Smith, president of the Padres. He wanted to know why she had been bothering his mother-in-law about a song. Field tried to explain. Things did not look good. The next day she decided to try to make amends. She wrote Mrs. Kroc a long and apologetic letter. However, every time she wrote Mrs. Kroc's name, she spelled it Crock. Two days later, the phone call she received from Andy Strasberg was brief.
"Look, Lenore," Field recalls he said. "If you want this to go through, talk only to me. Do not call, do not write, do not try and contact anyone else about this song. Don't even call to ask what time the game

The game Strasberg spoke of Padres played Philadelphia It was the day Strasberg had told Field "Here Come the Padres"

(continued on page 41, col. 1)

Bouncedance With Honor

"Blue skies, smilin' at me!" warbles Y.H. Honor as she bounces lightly in the air "Nothing but blue skies do I see!" The music gradually segues into her theme song, Bouncedance with Honor Rebound with Honor and vitalize, listen to what she has to say! Strengthen your muscles, your hips, and thighs!" she sings, waving the five-pound barbells in her hands toward the ceiling of her La Mesa home while her two scrappy terriers vip and gambol around the base of her round. portable trampoline. 'That's my beautiful, beautiful hubby. Politician," Honor says gesturing with her barbell at the red-headed, twenty-six-year-old man busying himself in a sound studio, preparing another cassette of his musifor Honor to dance to (His given name was Paul, which he wanted to change to "Pol"; she liked the sound of 'tician,' ergo his new name.)
'We're the New Journeyers," Honor says energetically between breaths as she leaps a little higher, "and our mission is to help senior citizens rock

c: Since January of 1980, Honor and her partner Politician have been touring senior citizen complexes a mobile home parks in San Diego, Phoenix, Tucson, and other cities throughout the Southwest with their one-hour

are afraid of losing their balance and falling off, but I explain that there's a metal attachment that serves as a hand grip that they can buy with the trampoline," she says

to the stadium. She has some

"He's got talent like crazy. He's got charm. He's exciting. He 's an ingénue. He 's naive. I even took a cinematography class to learn how to film him," Honor says of Politician as she ties the black ribbon on the leg of the bright-red pantaloons she wears. In the more than 1000 shows that she and Politician have performed. Honor has also sung the praiseof pantaloons as the exercise garment nonpareil for middle-age women. Most older women, she says, are afraid to exercise because they're embarrassed by the flab on their hips and thighs. The ample fabric of pantaloons artfully disguises a body's flaws in a design that is stylish as well as practical. 'While their schedule is

normally full with shows at such places as the Redwood Lutheran Retirement Home in Escondido and Trailer Village in Mesa, Arizona, Honor and Politician have had some difficulty lately in finding jobs ecause they have doubled their fee of seventy-five dollars. At \$150 per show. there are few senior centers or mobile home parks that can afford to have the New Journeyers perform. 'But that's the kind of quality entertainment that we offer We're heading for the big time," says Honor. And she intends to enlist the aid of such celebrities as Dolly Parton, Bob Hope, and Liberace (all of

whom use trampolines as part of their exercise routines, according to Honor). But the road to success has a few bumps in it. Last year they had the opportunity to audition for a spot on Channel 8's Sun Up San Diego show, but their hopes were dashed when they subsequently received a letter from the show's host, Jerry G Bishop, advising them that 'although your act is truly unique some acts, though terrific live, don't transfer to TV... 'If they can televise a some acts, though man on the moon." fumes Honor, "Legrtainly can" understand why it would be impossible to televise me.

While resting up in

preparation for their November tour through Arizona, involving more than twenty bouncedance shows at the new rate, Honor and Politician work on new songs and routines. As Politician mixes his four-track arrangements of "Take Five." "Hippy Hippy Shake," and "Lovely Hula Hands," Honor passes the day bouncedancing in the living room. "Our favorite show of all was last December at Chino state prison," Honor says. "The guys up there loved it, except for one song, "Oh, Susannah." A black guy started doing bird calls when we sang it. I guess he didn't like it because it was a Southern song. But when I got up and started singing
"Bouncedance with Honor,"

they loved it. Guys got up on

their chairs and started

screaming."

_R O

King Of The Park

To "Round Man" and his friends who lounge in Lakeside's Lindo Lake county park day and night, the ommunity's concern problems in the park are exaggerated. Local residents and park rangers are troubled by the growing number of "park people" and the problems rangers say they cause, ranging from vandalism to public drunkenness to panhandling. "I don't shit in my own backyard," counters Round Man, waving a tattooed arm over the park's west end. three-acre section covered mostly by trees and picnic tables in which Round Man and as many as twenty other congregate "to feed ducks, get drunk, and see old friends. About half that number, like Round Man, were born and raised in and around Lakeside and consider themselves regulars at the park; the others are transients "who we run out are transients "who we run of of the park if they cause any trouble," Round Man says Round Man is twenty-eight ears old, with a build like

and beard, and an ever-present straw hat with a vellow handana headhand. He bosn't worked in four and a half disabled with head injuries and enabled him to collect Social Security. And since then,

except for the nights he claims he spends at his brother's apartment in El Cajon, Round Man has lived in Lindo Lake Park, right in the center of Lakeside's downtown (aside from a six-month period a year ago this summer when he moved to Mission Beach and spent nights "mostly in the

bushes and under the roller coaster " he recalls) "There's not much I can do now but raise hell," Round Man says, and several of his friends Sonny, Skull Lady, Loper, and a grizzled scarecrow of a man who calls himself Pirate — nod in agreement. "I'm the king of

the park, and I don't think we got a fair shake from all the people who are saying we're causing trouble. I don't panhandle — I don't need to. Some of us might, and I guess people think one bad apple ruins the whole bunch. We're not bad people, though; we just like to have fun, and we always keep our share of drunk chicks around to keep us busy.

Tracey Walker, the county park ranger who's been supervising the entire fifty-five-acre park for the last eight months, has a different opinion. This summer, he says, the problem with "park people" has gotten worse than it's been since the late 1970s when a sheriffs sweep cleared the park of bikers who had nearly overrun it. The number of incidents - from vandalism to panhandling complaints — has risen sharply, from about one a month a year ago to two or three per day. And despite the protestations of Round Man and his friends, and their assertions that they rarely sleep in the nark. Walker claims the group is responsible for much of the panhandling and harassment of other park patrons. Besides the problem



years, since a motorcycle accident left him permanentl

disclosure under provisions of the California Public Records

overturned each of Kapiloff's

major rulings and ordered tha the police report be reviewed

and released to the newspaper Judge Kapiloff, who was a

Democratic state assemblyms between 1974 and 1982, has had a history of bad relations

with the press, and twice failed

in attempts to dilute the state Public Records Act. That act is

California's version of the federal Freedom of Information

Act and is designed to provide

government information to the public. In the 1979-80

legislative session. Kapiloff

introduced a bill that would

have given police departments the power to withhold from

maximum disclosure of

Act. The appeals court

The Judge, The Press. The Act

Last week's appellate court ruling in a case brought by the Oceanside Blade-Tribune against the City of Oceanside vas good news for the newspaper, and for newspape everywhere, but bad news for Superior Court Judge Larry Kapiloff, The Fourth District Court of Appeals reversed Kapiloff's 1982 ruling that sided with the city in refusing release of a controversial police report. Kapiloff had declined ven to look at the report himself, saying that the contents didn't matter because it was an "investigation report, instigated by a police officer rather than a citizen,

newspaper reporters the names and was therefore exempt from nued on page 41, col. 5 Charity Can't Fall Back On Slipped Disc

When rock radio station KGB-FM announced plans to revive its *HomeGrown* album project last fall after a four-year absence, the station's management decided to donate profits from sale of the albums o the local Child Abuse Prevention Foundation. The foundation's president, Norma Hirsh, figured that her organization could count on at least \$10,000 from the record's sales, which would be paid to the charity in installments directly from local record stores selling HomeGrown . But as of last week Hirsh's group had not realized a single penny from the effort.

KGB had dropped the album project when years of declining sales bottomed out at 20,000 copies in 1980, down from a peak of 50,000 in 1976. Last year, however, the station hoped to make up for the declining sales and the increased costs of production by raising the price of the



album to \$2.50 from its traditional cost of \$1.01. In addition, KGB decided to drop the usual requirement that bands submit songs about San Diego, this in hopes of improving both the quality and

the saleability of the record Shortly after the album's mid-December release date however, KGB learned that its expectations were a bit too high. Sales were sluggish and even today, nearly a year after its release. HomeGrown sales have totalled only about 10,500, despite countywide distribution in both independent record stores and major chains such as Wherehouse, Licorice Pizza, and Tower Records Regardless of the

disappointing sales, the Child Abuse Prevention Foundation should have been able to retrieve nearly \$10,000. Under the system set up by KGB, the record stores were to have sent payments directly to the charity from their bookkeeping departments (the stores accepted the albums on ment). The charity in a bank account and pay off the costs of the album's



amounted to about \$17,500 for recording, manufacturing, and distributing the albums. However the record stores have been as sluggish in paying up as the album has been in selling. Only \$9650 has come to Hirsh's foundation so far. which doesn't come close to paying off KGB's production sts, much less leaving anything for charity. So Hirsh recently called a meeting with KGB general manager Tom Baker to see what could be done to speed up collection of the outstanding balance of more than \$16,000 still owed. mostly by the three large record chains. And, Hirsh says, Baker promised her he would instruct his station's sales staff to begin pressuring the delinquent accounts.

Baker says he promised the local charity that "we'd try to get into it as soon as possible. and claims that part of the problem with collections was due to the transition in leadership when KGB changed managers late last year KGB program director Larry Bruce adds that there isn't a problem at least as far as he's concerned. "It's just that no one's been paying attention to ir." Bruce says.



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A False Cod?

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Straight from the Hip

answer the question: How did wishing with

answer the question; thow that wisning with wishbones begin? I've asked this question when I've pulled on my wishbone but have always come up with the short end. Also,

tarry," and your consistency obviously foretells of much marital bliss. You can test the matrimonial power of the bone by another simple procedure: place a broken end of the wishbone above a door and observe the first person through the door - he will be next to marry. Obviously the chickens really have it in for V. Brown's

and the Etruscans seem to have been the first to realize it. At least the earliest record of the practice dates to 322 B.C. and to the Erruscan civilization in northern Italy — not that they were the first or the only culture to recognize the powers of the domestic chicken. Ancient Sanskrit hymns mention hens in a favorable light, and the Veda also praises the chicken. White or yellow hens led a privileged life long ago in Egypt. Fowl of these colors were excluded from the mundane duties of hatching eggs; instead being kept for use is sacrificial victims for the gods. But it is the Etruscan hen oracle that provides us THE POSTER ART THE PO

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en't got any live chickens to peck out let-

ters in a circle, and frozen chickens don't

offense, chickens are not the sole bird rep-

resentatives in the league of fortunetellers. Everyone knows that the sighting of the first robin of spring is a time to make a wish, but few know that the actions of that

robin foretell a great deal. If the bird flies

upward, say to a tree limb, it means good luck; if it flies down, bad luck will follow.

A solitary crow cawing near a house is an

omen of approaching calamity for some

ome within, and a peacock calling beneath a window signifies the death of the occu-pant of the house. Birds do indeed make

mighty powerful medicine. Eating the

eveballs of owls will enable a person to see

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mony went something like this: first a cir-cle was drawn on the ground and divided into sections, one for each letter of the alphabet. Then grains of cereal were placed in each section, and the allknowing bird was put within the circle. The first piece of grain picked up by the chicken represented the first letter of the answer to the question being asked, the second grain stood for the second letter, and so on. The bird would be wise to be verbose, for once the answer was given, the bird was, ahem, a dead duck. The gods needed a reward for deigning to speak, so the chicken was sacrificed and its collar-bone hung in the sun to dry. After an appropriate period of time - we're now is norant of precisely how long - the perso seeking the answer made his wish and touched the bone (ergo 'wishbone''). Later the custom developed of breaking the bone into two pieces. The Romans adopted this ritual and carried it through-

orthern India. And some Turkish children who are slow learners are fed the tongues of birds, thereby improving their prowess in the classroom. Pass those fricaseed lark tongues, will you please?

Dear Mainew AIGC: Today I called the San Diego Police De-partment's business number to report a malfunctioning traffic signal in my neighborhood, and the call was recorded those electronic beeps gave it away). Why to the police record calls like this? And

You had better be a very, very good

person for the next hundred days, Liz because that's how long the police will keep the tape recording of your phone call. All business calls coming into the department, emergency or nonemergency, are recorded. The explanation police give is that if any further action on the matter is needed, such as if a complaint (or a compliment) is filed later, there will be a record of the dialogue of both parties. Your name and address were also taken as a matter of standard policy. It's a nasty world out there, and the police like to protect them. selves from crank callers, who are not likely to want to leave tracks to their front doors. But upstanding citizens such as you are usually quite willing to identify them selves. Anyway, with an average of 1700 to 2000 calls coming in during a single eight-hour shift, you've got quite a bit of company on that reel of tape

it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O.

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THE INSIDE STORY

MAII BOXES IN THE COUNTY'S NORTHERN coastal areas will soon fill with the first wave of election-time pamphlets designed to influence votes in the Lynn Schenk vs. Susan Golding supervisorial race. As in the June primary election campaign for the third-district race, Democrat Schenk's glossy mailers will show her posing with Republicans Jerry Ford, Nelson Rockefeller, and Evelle Younger. There will be no pictures of ex-governor Jerry Brown, and no mention that Schenk worked for Brown as chief of the state's department of business transportation, and housing. Schenk mailers will also distance her from the pro-bullet train and anti-Interstate 52 positions of the governor she served.

However, Schenk is not sending back the campaign contributions she's received from Brown's family, associates. and appointees. Few of those donors — who number at leas thirty — live in San Diego County. Among them are ex-Brown chief of staff B.T Quinn; Milan Panic, a trusted adviser to the former governo Carlotta Mellon, who worked as Brown's appointments secretary; former state international trade director Richard King; and Adriana Gianturco, who headed un Caltrans for Brown While Brown himself didn't give Schenk money, she received \$250 donations from the former governor's father and

brother-in-law Schenk also collected from a host of locals with Brown administration ties, including attorney Byron Georgiou. former legal affairs secretary for the governor; and Coronado Democrat Bobbie Quick. At least six local judges, including Brown appointees Sheridan Reed and Janet Kintner, are listed on Schenk's campaign disclosure reports. Schenk's aides say the

donors have given not because of a common relationship with Brown but because "they know Lynn and they know it takes money to run this race Moreover, Brown's generou friends also understand that Schenk has no choice but to downplay her association with the former governor if she hopes to get elected in this moderate but still lopsidedly Republican district. Schenk, they know, is the best hope of Democrats in a county dominated by Republican giant Genstar. Schenk will leadership. Because the board of supervisors will be neatly split ideologically, with conservatives Brian Bilbray and Paul Eckert on one side and moderates Leon Williams North County. and George Bailey on the other, Schenk could be the ... Port Commissioner Maureen deciding vote on many issue Clearly the most astute of the

establish herself as a threat to Republican Congressman Bill Lowery, whose district overlaps the Schenk territory. Susan Golding's contributors list opens the candidate to

five, she could dominate the board meetings, command media attention as the only

female supervisor, and quickly

GOLDING

similar charges of influence. As Schenk pointed out in her Monday press conference, much of Golding's money comes from developers and building-related interests, including Harry Summers, R.E. Hazard, and executives of continue to hammer away at Golding's ties to these developers, hoping to convince moderate Republicans that Golding would vote for new subdivisions which imperil their "good life" in the pristine

O'Connor should have known her fellow commissioners wouldn't agree to turn over \$95 million in port district funds to the City of San Diego, which would then build the Navy Field convention center and absorb any expected cost overruns. Despite talk about construction increases of between \$35 million and \$70

million, the commissioners and other civic leaders remain confident that convention center architects will keep the construction budget close to \$120 million, even if it means a less attractive facility. And acquaintances of port district director Don Nay say he's unperturbed by the overruns Nay, these sources say, wants the port to keep the project and is convinced it can be built for \$115 million, a politically palatable cost. Unavoidable cost overruns will simply be balanced by chipping away at the center's size and amenities. O'Connor didn't do much to

lobby other port commissioners to her plan. Shortly after proposing early last month that the city, not the port, take responsibility for the construction of the center. O'Connor took off for an African safari, leaving her trusted adviser Fred Schnaubelt to promote her alternative. (Schnaubelt has worked closely with O'Connor over the past

year in formulating challenges to the convention center and says the two discussed her recent proposal before it was presented to the commissioners.) So it was Schnaubelt, not O'Connor, Imperial Beach to support the fund-shift plan, playing on their concern that every penny the port spends on the convention center is a penny less for projects lining their municipal bayfronts. And when Channel 39 editorialized against O'Connor's proposal. Schnaubelt taped a September 17 rebuttal demanding any cost overruns be approved by voters. Schnaubelt, though, admits

there's little chance of scuttling the Navy Field proposal. "In order to make an issue of the convention center and stir up the voters, it has to be on the ballot," he says, acknowledging that no San Diego council member will lead a drive to put the measure before the voters. "Council members are in the unique position of getting ninety-five ercent of the credit for building a new center, with no accountability for overruns," Schnaubelt says. "If the cost is excessive they can shift the blame to the port or the chamber of commerce in an instant and still have their names on the dedication plaque." The former city councilman predicts he'll get his revenge in two years, when the project is finished considerably over budget and voters look for someone to blame. "Half the council could be up for re-election then, and they'll lose their office. Schnaubelt predicts, adding that port director Nay's job could also be seriously threatened by excessive

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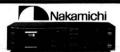


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downright anusual!—about this succidal hanging. "Hmmm," he wordered aloud. "How did that sneaky rascal Ramon get that hair rope into his cell?"

"I have no idea where the Greased got the rope." testified Campbell at the coroner's inquest, as he pointed to the sole exhibit in the case, a twisted heap of woven hair that had recently throttled the life out of a man.

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Coroner's Certificale of Death

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cell.

Ramon's is one of thousands upon thousands of stories buried deep in the boxed darkness of the San Diego Historical Society's research archives, in the twelve volumes of coroner's inquests, in-depth records of all the violent or suspicious deaths that occurred in San Diego County between 1853 and 1904. Not such a bad fate when you think about it. Immortality, Santon lives forever on brittle, yellowed paper protected in a polyester selvey, hoxed snugly on the ground floor of the Casa de Balboa in Balboa Park.

"Our purpose is to collect, preserve, and make available documents and other evidence of San Diego's

past," explains Gregg Hennessey, re search archive administrator at the San Diego Historical Society. In addition to secondary materials about San Diego history (books, journals, magazines, and other publications), the ar chives contain an immense accumulation of primary sources. The heart of the archives is the huge public records collection, which contains original documents from the city, the county and the courts dating back to 1850. There are also numerous manuscript collections (diaries, comprehensive records of businesses, private individuals, churches, social organizations. and families) bundreds of oral histories and unpublished theses, maps, architectural drawings, biographical files, more than one million photographs, and vast quantities of ephem-

era dating back to the Spanish mission period. Along with the Historical Society's museums — the Serra and the Villa

Montezuma - the research archives constitute San Diego's memory, a bank of stories, some happy, some sad, some entertaining, some tedious, some trivial, and some essential to an understanding of our city's past and present. If any town in this nation could be called a temple of modernity, it's San Diego, unabashed spawner of condo enclaves on barren tracts just waiting to bear the stamp of the Eighties, coveted turf of high-tech industry, unequivocal supporter of the belief that anything old and dingy can be stuccoed over and made to look nice. Who cares about history in San Diego anyway? We are primarily a city of newcomers. deracines who have left behind, in this town or that, pieces our segmented ancestral thread. Half of us came here to escape the past. to live free of the shackles of tradition, custom, and convention.

Human beings have an urge inside them to know the past, says Hennes-sey. "They need a sense of place, a sense that they belong. That is what makes us human. It's the same desire that scientists have to know what makes the world turn - it's what makes us civilized." Indeed there is something eminently civilized about standing downtown at Broadway and Fourth Avenue and knowing who Alonzo Horton was, knowing that when he arrived from San Francisco in 1867 he commented that San Diego Harbor was the finest he'd ever seen: that he surveyed the flat sagebrush dustbowl that is now downtown, a vast expanse of southwest desert hardpan and had a great vision - he decided he had never encountered in all his travels a site so perfectly suited to build a city. People thought he was crazy, but he bought the land for a trifle - 960 acres

(continued on page 12)



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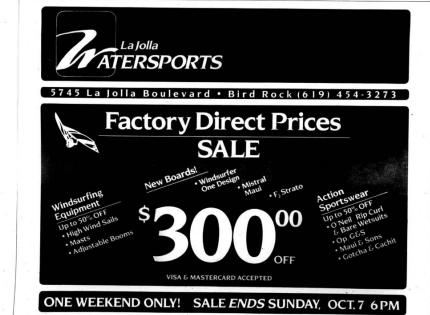




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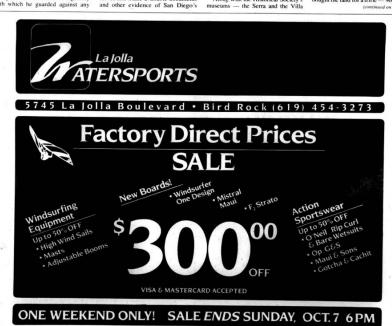
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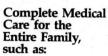
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for \$265 — and built San Diego anyway. How civilized to be aware that John D. Spreckels, sugar family heir, noticed three days after arriving here in 1887 that the nagging cough that had plagued him for months in the damp ness of San Francisco was gone, or that the photographer Herbert Fitch came to San Diego in 1895 at age twenty-nine to die of tuberculosis, but due to our salubrious climate lived to see ninety - and in his life provided this city with some of its most precious photographs, many of which now hang in the lobbies of restaurants and businesses all over town.

And how eminently human to feel,

as you drive down Island Street between First and Third, the perverse pulse of history's underbelly, to imagine the sounds of yesterday's rabble as they reveled in what was called at the turn of the century "the Stingaree," the grungiest, sleaziest, wildest. knee-slappingest place in town — the red-light district near the old Horton's Wharf, where briny sailors and dusty cowboys whooped it up in seedy bars and chased after five-dollar floozies in San Diego's first bona fide slum.

Dick Crawford, an archivist at

the Historical Society, really knows his stuff. He's in the business of history, and when you tell him you want information about a particular person, place, or event in San Diego's past, he disappears briefly into the shadows, performing God knows what investigative machinations, then reappears with journals, catalogues, photos, brochures, scrapbooks, maps tax rolls, minutes to city council meetings, oral histories, jail registers, or whatever you need. If that doesn't satisfy you, he disappears again and comes back with more. Crawford, a calm, easygoing fellow with a broad face, knows much of what there is to know about San Diego history, and what he doesn't know he can find in nothing flat; the extent of factual baggage he carries in his thirty-year-old brain is truly astounding. He dismisses easy historical trivia questions such as "What hotel was razed to make way for the U.S. Grant?" (the Horton) or "What did Mission Bay used to be called?" (False Bay) or "What survivor of the shootout at the OK Corral lived briefly in San Diego?" (Wyatt Earp). Child's stuff! Grade B trivia. So I hit Crawford with some grade A. He snagged on "What year did the foun-



tain in Horton Plaza freeze?" His face wrinkled in thought as he waited for a date to light up the darkness of his mind; but since the right answer, 1913, failed to appear, he played it safe "Sometime in the nineteen teens. Not had. I cheated when I asked him why the Indian Tall Poop had been jailed in Julian during the late Nine-teenth Century (I'd discovered Tall Poop in an obscure court docket among hundreds of other insignificant names), but Crawford, though he'd never heard of Tall Poop, nonetheless guessed correctly that he had stolen and eaten a cow, a practice common among Indians during that period. I thought I might stump him with "What famous anarchist spoke here in the early Twentieth Century," but he came back with "Emma Goldman before I could draw my next breath And he told me a story to boot.

In the early 1900s some of San

Diego's most upstanding citizens were involved in one of the more sordid chapters of this city's history, the vig-ilante attacks against members of the Industrial Workers of the World (IWW), often referred to as the "Wobblies." Persecution of the alleged "anarchists" became so bad in 1912 that Governor Hiram Johnson sent an envoy. Harris Weinstock, here investigate. Weinstock's report. 'Disturbances in the City of San Diego and the County of San Diego, California," expresses alarm at the paralegal means that San Diegans were using to deal with civic unrest. In this frayed, cracked, and yellowed docu-ment from the archive library, Weinstock tells the story of IWW member John Wallace, whose experience was apparently typical. Wallace was arrested one afternoon while casually reading at the IWW headquarters

tion. Later that night fourteen vig-ilantes, wearing constable badges and white handkerchiefs around their left arms, took him from his cell in the company of a police officer and drove him to the city limits at Sorrento Val-ley. There they made Wallace kneel, kiss the American flag, and sing the national anthem. When Wallace said he'd forgotten the tune, he was, Wein stock wrote to the governor, "pounded until he remembered it, which he did.' The next morning, at the county line in San Onofre, Wallace was made to run the gauntlet — that is, pass through a double line of several dozen vigilantes, each of whom landed blows with fists, clubs, and whips. Then, after kissing the flag once more, the battered, bruised, and humiliated Wallace was released on the road to

When Emma Goldman attempted to speak (unsuccessfully) in San Diego that same year, 1912, her road manager Ben Reitman was kidnaped and subjected to abuse similar to Wallace's: according to Goldman's autobiog-raphy, Reitman had to perform the gauntlet ritual naked, and while doing so had his testicles squeezed by a vigilante thug. Before releasing him, the vigilantes branded the letters IWW into the flesh of Reitman's rump with a lighted cigar.

Los Angeles and warned never to

There are, of course, many documents concerning San Diego's past that the Historical Society would love to stumble upon. Although a list of the San Diegans who wore the vigilante white handkerchief might not be of pre-eminent historical value, it'would certainly raise eyebrows and cause some excitement. But no such list exists, and all we have is some testimony that "very prominent" San Diegans were involved. Weinstock, who had visited Russia,

likened San Diego's treatment of the IWW to pogroms against the Jews. He quotes at length San Diego newspapers, all supporters of the vigilante cause. The Evening Tribune wrote on March 4, 1912 that "hanging is none too good for them [Wobblies] and they would be much better dead; for they are absolutely useless in the human economy; they are the waste materia of creation and should be drained off nto the sewer of oblivion there to rot in cold obstruction like any other

Two more tough trivia questions for crawford; "Why," I ask him, "was Mary C. Walker fired from her posion as schoolteacher in 1865?

Crawford smiles and shakes his Crawford smiles and shakes his head, not because he doesn't know the answer but because the question is too easy. "Because she dined with a black student," he replies. "Apparently, a black girl had helped her when she was ill on a boat trip. Walker dined with her to perture a courtery." to return a courtesy.

"Which San Diego mayor enter tained the Prince of Wales in 1920?" "Why, Louis 'Wildman' Wilde, of

The Historical Society was founded in 1928, during a period when urban growth was obliterating historical landmarks throughout the region and burying the signs of a past many felt was well worth preserving. San Diego, after all, was the site of Cabrillo's brief landing in 1542, the first point of discovery by Europeans on the west coast of what is now the United States. Presidio Hill was the site of the first mission in California (established in 1769), and was considered by some to be of historical interest equal to that of Plymouth Rock, where the Pilgrims first landed. Wealthy philanthropist George White Marston was particularly concerned. So in 1928 he aced the land on Presidio Hill and hired John Nolen, a noted planner and architect from Massachusetts to design Presidio Park. In the park Marston built the Serra Museum, a structure that imitates the Spanish architecture of the mission period. He also estab-lished there the offices of the San Diego Historical Society, which he founded. Then, in what archive administrator Gregg Hennessey calls
"an act of philanthropy of the highest
kind," he gave the whole thing to the

"George Marston is for me a hero," continues Hennessey. "He was a generous spirit, he had vision, and he (continued on page 14)

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many things for this community, giving of his time, money, and effort with no concern for his own personal gain. What he left as a legacy is remarkable." Marston came to San Diego from Wisconsin in 1870 at age twenty and began working as a clerk in a mar ket downtown. He eventually acquired his own store, which grew to become "Marston's," the largest department store in the city; it made him a very wealthy man and a leading public figure in San Diego. In 1917 he ran for mayor on an antigrowth platform against Louis Wilde, who turned the campaign into a metaphorical battle between smokestacks (Wilde) and geraniums (Marston). Geraniums lost. But Marston remained an important San Diegan until his death in 1946. In addition to his contribution of Presidio Park and the founding of the Historical Society, Marston is remembered for his work in building the San Diego Public Library and the YMCA, his efforts to preserve Balboa Park, and his influence in the establishment of Torrey Pines and Anza Borrego state

hough the Historical Society has documents and artifacts from the Spanish period (1769 to 1821) and Mexican period (1821 to 1848) of San Diego history, the bulk of its possessions reflect the American period. "The reason," Hennessey explains, "is that there were very few people in San Diego before 1850. The local Mexican and Spanish governments had much less structured bureaucracies than the later Americans, so they didn't produce near the quantities of documents. And of those they did produce, many were lost or made their way back to Mexico."

Hennessey, a soft-spoken man of forty who has masters degrees in both history and library science, has been with the Historical Society for six

grew out of his involvement in politics during the Sixties, and he laments the fact that the Historical Society doesn't get more attention in the community from those who share his passion "We're one of the best research ar-chives in the West, but nobody knows about us," he says. "Academics sure don't. Those who do know about us are surprised, even overwhelmed by what we have. We'd like to see more students, history buffs, novelists, journalists, people interested in genealogical research, and others who want to know about San Diego's past. What we have here belongs to the people of San Diego, and we want them to use it."

years. He has a passion for history that

The Historical Society isn't limited to its archival and museum functions. Though it tries to avoid political controversy, it carries on the tradition of George Marston by actively striving to protect the remnants of San Diego's past from the imperatives of progress. If, for example, a house of historical interest is to be destroyed, the Historical Society will provide advice and documentation necessary to have it declared a historic site; that way, not only will the house be saved, but the owner will receive significant tax incentives to restore it. To protect the facades of several old buildings in the Gaslamp Quarter (two of which are the Grand Pacific Hotel at Fifth and I and the Hotel Lester at Fourth and Market), the Historical Society has contracted with building owners and obtained a 'facade easement.' This mutually beneficial arrangement stipulates that in exchange for significant tax benefits, the building owner must restore and maintain the façade, which he 'donates' to the Historical Society.

In any nonprofit cultural organization, obtaining money is difficult, but particularly, Hennessey insists, for a historical society. "It's relatively and I stress 'relatively' — easy to raise money for an art museum, an opera, or a symphony. They are iden-tified with the fine arts and you derive immediate aesthetic pleasure from them. People seem to agree that these things are important to a community. It's more difficult to convince these



When people think of history, they think of that course taught by the coach back in high school. Nonetheless, I think people like to contemplate the past; few subscribe to Henry Ford's assertion that 'History is bunk.' "

Due in part to San Diego's growth and to an increased awareness of history during the 1970s - thanks to the nation's bicentennial celebrations and to *Roots*, says Hennessey — the San Diego Historical Society has expanded dramatically in recent years. Its staff has quadrupled since 1969, and its annual budget of \$60,000 has grown to more than \$500,000, a figure achieved through contributions, revenue from exhibits, fundraising activities, monies from the Transient Occupancy Tax (a levy paid by tourists staying at San Diego hotels), and grants. The Historical Society recently received a \$250,000 challenge grant from the Na-tional Endowment for the Humanities. and is hoping soon to obtain a different grant of \$314,000. These grants are part of an ambitious campaign to raise \$2.5 million for future Historical Soci-

ety projects. The Historical Society's most for tuitous gain has been its new locale, the Casa de Balboa, previously the site of the aerospace museum; the build-ing, like the Old Globe, was torched by an arsonist in 1979 and recently rebuilt with federal funds. "It's been a great boon for us to occupy this build-ing," says Hennessey. "Before, our archives, our photo collection, and our curatorial department were in very cramped facilities spread out all over the city." Most of the public records weren't even available to the public Decades worth of accumulated documents were piled in the old fire alarm station in Balboa Park, which is where Rick Crawford found them when he was hired two years ago. "It was a nightmare," Crawford recalls, "a total maze. There were just stacks and stacks of records, and I was told, 'Here, organize them,' It took a year and a half to get the public records in

Casa de Balboa last February, it took a Mayflower moving van two days to move them.

'Since we've been centralized, Hennessey says, "we've become much more accessible to the public. Being in Balboa Park, where foot traffic is tremendous, really helps. In most towns the museums of science. photography, art, anthropology, and history are scattered through the city. Here we're all together. As far as we know, the mall in Washington, D.C. may be the only place in the country with a denser concentration of museums and cultural attractions.

It is appropriate that the Historical Society will soon move its administra tive offices to Balboa Park, probably the most historic site in "new" San Diego, a monument to change, to civilization putting its thumbprint on nature, yet at the same time a secure mark of permanence. How easy to forget that that beautiful chunk of manicured green wasn't always so. In 1909. the year the United States government announced the construction of the Panama Canal, most of Balboa Park was windswept terrain covered with wild grass, chaparral, rattlesnakes, and a handful of thirsty oaks, willows and sycamores. In fact, it wasn't even called Balboa Park: not until a year later did "Balboa" win out over Hor-ton, Silvergate, Pacific, and Darien in a contest to name the park that would host San Diego's finest hour, its grand entrance into world culture: the 1915 Panama-California Exposition. This event was timed to coincide with the opening of the canal that would bring trade and tourism to Southern California and would - all hoped - make San Diego a smudge instead of a mere dot on the map. New York architect Bertram Goodhue was called in to design a series of buildings, all in Spanish Colonial style, to house the various exhibits. (Though the buildings have survived to this day, they were intended only for temporary use during











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Way It

the Cabrillo Bridge was commissioned. John D. Spreckels offered to build the organ pavilion. And San Diego's horticulturists, including Kate essions, the 'mother of Balboa Park." had their botanical dreams come true. One hundred thousand holes were blasted into hardnan to plant trees in an ambitious landscaping project, and 50,000 shrubs were planted. By 1915 San Diego's "park" had earned its name. The exposition was a success, even if it was overshadowed by the San Francisco World's Fair.

Still more trivia for Rick Crawford: 'It was the site of the great gunfight in 1875 that took the lives of twice as many men as the OK Corral.

"Campo."
"This San Diegan was hanged in 1853 for stealing a rowboat." "Yankee Jim Robinson."

This gold mining town in the Imperial Valley, the largest in the state in the 1890s, folded in 1905."

"Hedges." Crawford is brushing off my questions like importunate flies. But I've got more. "This famous person remained seated during his entire stay at the 1935 Exposition

Franklin D. Roosevelt. Exasperated, I pull out my secret weapon, my last hope to defeat this

deadpan fact machine. "Who was Crawford looks me flat in the eve. "She was the queen of the Zoro Gardens Nudist Colony, an exhibit at the 1935 Exposition."

Of course. Right in there with the Midget Village, a million-year-old whale, a human hair splitter, an alligator-skinned lady, a life-size diorama of the St. Valentine's Day Massacre, and John Dillinger's blood-stained hat, was a singularly bizarre exhibit called Zoro Gardens. In the gully between the Space Theater and the Historical Society, a mere siren's call from the park's neuroses, promising the healthy fullfountain, one could pay to see naked women (and an occasional man) bask-ing in the puritan sun of prewar San body hue of the naked women (few men, strangely) in the numerous Diego. Naked women in Balboa Park in 1935? By what tortuous reasoning photos that complement the text. According to Barr, the Zoro Gardens nudists came to San Diego so that could one have clothed such an exhibit "healthy young men and women, in-dulging in the freedom of outdoor livin respectability? It is perhaps our own puritanism that makes us believe that the past was purer than the present, and ing in which they so devoutly believe [might] open their colony to the that tortuous reasoning was ever necessary to justify lying about in the buff. Nevertheless, the whole affair friendly, curious gaze of the public.' seems puzzling, all the more so when Crawford hands me an eight-by-ten Zoro Gardens would watch from raised seats so they would have "an open, frank view of the life and habits glossy photograph of several blissful Zoro Gardens nudists, including one of the colony," whose members, Barr insists, represent "an average crosswho is sprawled headlong with her back arched seductively over a rock in what might be called a "protosection of life — stenographers, artists, and professional workers." A typpornographic'' pose.

To clear up the mystery I pore over ical day would find the nudists gaily frolicking in their leafy bower as the

an enormous scrapbook of the 1935 Exposition, speedily provided by Crawford, "There are several clippings from newspapers referring to Zoro Gardens," he tells me. Sure enough, amid countless memorabilia of the fair I come across several articles, one of which is accompanied by a picture of several men and boys peeking mischievously through knotholes in the fence. Curiously, none of the articles addressed the propriety of the

exhibit, although in ope photo pro-priety was clearly on the mind of the through another volume of the huge priety was clearly on the name of the editor, who had an artist paint a bikini on a young nudist holding a parrot. Crawford, who has disappeared into through another volume of the huge scrapbook, points to an article in which San Diego's newspapers were finally compelled to call a scandal by its name. In response to complaints about Zoro Gardens from civic groups and churches, police chief George the archival bowels, returns with a huge grin on his face. "You're going to love this," he says, handing me a photocopy of a ten-page pamphlet put out by the Zoro Gardens Nudist Col-Sears held a press conference at which he exclaimed, "Put some clothing on ony itself. Written by the gardens ony itself. Written by the gardens founder, George Barr, it explains the health cult's philosophy, which advo-cates a life free of both clothes and

As I sit leafing through the photo-copied pamphlet by Barr, a whitehaired lady, possibly old enough to have attended the exposition, passes behind me and taps my shoulder. With a smile that is not altogether unambiguous, she says, "We have eight-by-ten glossies of all those photos if you'd like to see them." A thoughtful and efficient bunch, these

ne of the most fascinating collections in the public rec-ords, according to Crawford, are the coroner's inquest files (1853 to collections in the public rec 1904), from which the case of Ramor was taken. They came to the Historical Society in 1937 when Serra Museum curator John Davidson received a call from county supervisor John Faddis, who had orders to ''dispose'' of them. It wasn't until the early Seventies that they were finally indexed and made available to the public. In the Nineteenth Century the coroner's office held an inquest presided over by a jury to determine the cause and circumstances of deaths. Decisions were made on the basis of autopsies and testimony from witnesses. A look at the index proves interesting; some of the common causes of death listed are gunshot, hanging, fatty degeneration of the heart, lynching by unknown party, bludgeoning, hit by train, run

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benevolent rays of the life-giving sun caressed their bare skin; they would eat

oranges and other fruits (all were vege-

tarians) and play frivolous games such as medicine ball — all this while

friendly and curious observers looked

on dumbfounded, seated in the

Barr's prose is sappy, but rings with

naive sincerity. His group seems to represent an honest attempt, however

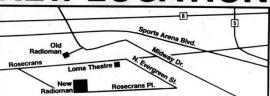
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over by streetcar, drowning, and with surprising frequency — suicide. On August 11, 1882, coroner T. G. Stockton received along with the dead body of Henry Eldridge the following

Enclosed find my will, by which you

suicide note:

may see
I have made you my heir and sole legatee
I likewise enclose of the Keen place the

Which I pray you deliver to Mr. M.D.

Since dissection would prove highly pleasing to me
Deliver my carcass to any M.D. If none of them want it, then under a

Or a grapevine, please plant the old

And now my dear fellow believe me to be
With kindest regards
Yours truly,

The first entry in the coroner's inquests concerns John Warren, who died in January, 1853 of "wounds inflicted by jawbone of an ox by persons un-known." Thomas Hess succumbed in September, 1874 to "softening of the brain." Only days later Barbara Garcia met her end in an 'unnecessary cutting operation by Juan Manuel Silva upon a cancerous tumor of the breast." The cause of Elizabeth Duncan's death in May of 1903 was "suicide — scissors to the neck!" One cringes to think how Edward Schaefer must have suffered before dying of "strangulation of the bowels." A more beneficent death was awarded to James Sotta, who in April, 1884 was escorted to the pearly gates in a "natural way by the visitation of

The coroner's inquests are a typical 'primary' source, documents kept

originally for administrative purposes that acquired their historical value with the passage of time. ''Many types of historians are interested in this kind of collection," explains Crawford. 'Legal historians can see how investigations were handled in those days, how extensive crime was, and how was. Medical historians can learn what diseases people frequently died of, and how doctors labeled diseases. Though some of the causes of death seem ridiculous, I'm surprised to see how good the doctors were, how much they knew. Social historians can gain all kinds of insights into how people lived back then. The testimony in the coroner's inquests is very nonelitist stuff, a view of society from the bottom up. It's mostly the common man giving his reaction to a crime as it happened, and it tells us a lot about the way people expressed themselves and about their attitudes." In the late Fifties the Historical So-

ciety began accumulating a different

sort of "common man" testimony, oral interviews with San Diego oldtimers willing to sit down and rem-inisce about the past. Unfortunately, Charles Hatfield, San Diego's famed "rainmaker," died in 1958 before the Historical Society could talk to him: but his brother Paul was interviewed in 1965. Charles Hatfield's story is one of the most popular in the history of San Diego. In December of 1915 he contracted with the city council to end several years of drought in the county. Using his twenty-four-foot towers containing a mysterious blend of chemicals, the sewing machine salesman would make it rain and fill the Morena Reservoir with billions of gallons of water — all for only \$10,000. To everyone's surprise but Hatfield's, the rain started in early January, but it didn't quit until the reservoir had overflowed and caused San Diego's worst flood ever. When Hatfield asked to be paid for his successful rainmaking, the city council countered by demanding he pay \$3.5 million in flood damages







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"The oral histories are of great value because they provide testimony from eyewitnesses to events, and they are a good way to get impressions of a given historical period," explains Crawford, "but you must be careful only to use them in conjunction with other sources." Certainly no one would be likely to take Paul Hatfield's would be likely to take Faut Fautieus of words at face value. Fifty years of technological progress had greatly re-duced the power of superstition, but Hatfield, who assisted his brother, still believed in 1965 that he and Charles had "induced" rain, as this excerpt from his interview shows:

Q. What do you intend to do with the secret, Mr. Hatfield? A. Well, that's it. I might turn it

over to the government. Q. Do you think this secret has some real commercial value? Has any-

one tried to buy it from you. . .?

A. Well, it isn't that, the price would be immense, you know, what it's really worth. But the government could handle it and have different rain-inducing plants here and there all over the United States.

over the United States.
When asked if he was angry about not being paid the promised fee for inducing rain, Harffield replied, "I felt sorry for them (the city council) because when we started there were 112 bridges in San Diego County and when we got through there were only two left. Imagine that! Well, there wasn't a train into San Diego County from Los Angeles for thirty-two days. Imagine

The Historical Society interviewers did their best to pry the ancestral secret of rain inducement out of Hatfield, but he was too sly an old fox for them, and all they got were these closing words: "Well, we just add to or augment our conditions and keep that up. If we do that you could almost flood the whole country out. We have plenty of conditions every year — even the dry years when there are clouds overhead heavily laden formations — but they fail to condense. You see the point?" Well, sort of. Despite the efforts of the Historical Society, Hatfield held his tongue until his death, and the great alchemical mystery of the 1916 flood remains unsolved

We're sitting in Hennessey's office at the Casa de Balboa when the phone rings. "Hello, San Diego Historical Society, Gregg Hennessey speaking."
Brief silence. "When did Hannibal cross the Alps?" repeats Hennessey incredulously. "Sometime around 200 B.C." He hangs up and says that such calls, which are not uncommon, dem onstrate how poorly most people understand what a historical society does. "One lady called and asked what law prohibited her from getting cable TV in her trailer in Vista," he says with a laugh. "But we have to take all calls seriously. You never know when someone will call and offer us something valuable."

Those at the Historical Society don't just sit back and wait for calls; Rick Crawford, for example, is always on the lookout for old public records He's a transtemporal scavenger, continually trying to fill in the gaps in his collection. Wouldn't he love to get his hards on the booking logs of the county sheriff's department in the late county sheriff's department in the late Nineteenth Century? Or some more justice court dockets from rural San Diego County during the same period? Or the minutes of the San Diego Common Council before 1889? "Finding old records is difficult because few people know what constitutes a historical document," Crawford explains.

'There may be people all over town sitting on treasures without knowing it." So Crawford hunts. Recently he called the courthouse to inquire if any old documents might be lying around After several people passed the bureaucratic nerf ball, he was finally put in touch with court administrator D Kent Pederson, a history buff himself who knew just what Crawford wanted.
Pederson took him downstairs where a stack of old records sat shelved in a corner. Thirty volumes of court dockets from 1910 to 1940. Bingo! Nearby

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n another stack, more leather-bound olumes of jail registers from 1912 to 1920. Bingo!

'An important part of this job is making friends with records managers in businesses and in the public sector," explains Crawford. "We have to make surselves known to them so that when they have something to get rid of they'll think of us. Searching for rec ords is the most satisfying part of this job. Sometimes it's frustrating when you come up with nothing, but other times you'll score a real coup.

A historical society is more than just a preserver of the past; it is also an editor of the present for future historians. "To some extent, what we're doing to preserve the present is dictating the kind of history people will be writing fifty years from now," Hennessey explains. "But it's hard to predict what will be of historical value later on. Who could have guessed in 1940 that a Wurlitzer juke box would be an extremely valuable artifact today? The best we can do is keep an eye on trends. For example, there is a trend now toward local history, which has dictated new kinds of sources such as city directories, census reports, and other data sources that can be manipulated by a computer." The greatest problem facing modern archives is the sheer quantities of records kept today. One archivist claims that the national archive in Washington, D.C. saves only one percent of contemporary documentation. In the future, the archivist's task will likely become more one of selection than preservation

The public records mentioned so far represent only a minuscule portion of an immense archive that includes 161 volumes of tax assessment rolls, fifty three volumes of city council minutes. 180 volumes of board of supervisors records, forty volumes of articles of incorporation, 640 cubic feet of civil and criminal case files, and much more. Primary sources such as these, omparable value, make greatest demands on historians. Unlike photographs or oral histories, they are tongueless — mute and un-



San Bernardino didn't take place

1890s. A masterfully composed image, it draws the viewer's eye along the

slightly off-center trolley line into the

vanishing perspective of the San Diego

Harbor. One feels almost as if one

could walk right into the scene. Hen-

nessey calls the photograph "an exceedingly important historical document." He describes it to me,

emphasizing the brick buildings, the telephone wires, the tracks for a

phenomenon only years after the rail-road vitalized sleepy San Diego during the boomtide 1880s. "By this time we

were no longer a frontier town," Hen-

nessey explains. "We were a growing

urban center." Certainly the density of

construction suggests this, as well as

the wide diversity of commercial en-terprises. Next to the saloon is a

Chinese-Japanese import shop, a doc-tor's office, and a billboard advertising

carnets. Winter and Scheutze's Market across the street next to a fancy

goods store, a piano and organ shop,

and an advertisement for "Marston Dry Goods" tacked to a telephone

pole. A fashionably dressed little girl

and several men in suits contrast sharp-

ly with the squalor of the dirt road and the dung heaps, signs of an era almost

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rse-drawn trolley, and the arc lights

all evidence of permanence, a new

replies Crawford.

'Eighteen eighty-three, of course.'

irectly behind Gregg Hennes-

sey's desk is an enormous pho-tograph of Fifth Avenue in the

ruly, yellowing scrolls of no tone from which a story must be grudgingly

Gregg Hennessey is researching an article about San Diego water rights in the early Twentieth Century. Working in his spare time, he expects it will take two years. "It involves reading all the secondary material - everything that's been written about the problem," he explains. "Next, I go to primary sources such as water developer Ed Fletcher's manuscript collection, I have to read all his business records. his letters to city officials and engineers, and so on. Then I have to go to public records to review the legal and political issues. Finally I will probably have to look over all the newspaper published in San Diego over a period of fifteen years. So much of what you read in this business leads nowhere. An old professor of mine at SDSU used to say, 'To be a historian, you have to have an asbestos ass."

. . . Rick Crawford has had a long, hard day. More trivia: "What was the original name of the Harcourt Brace Jovanovich Building?"

He looks at me suspiciously. "Is this a trick question?" I tell him no. "Oh, the San Diego Athletic Club,

then."
"When did San Diego finally connect with the East by rail?" This really is a trick question because although the tracks were laid from San Diego to Colton in 1882, the actual link-up with

24 x 36

over "Those dung heaps caused very unhealthy conditions," says Hennes-sey. "When it rained you had a quag-mire, and when it dried, the wind would come up and blow dung dust everywhere. The good old days weren't always so good."

Because Alonzo Horton built a wharf at the end of Fifth Avenue, that

street, being the most convenient route for arriving goods and travelers, served as San Diego's main roughfare for many years. But due to the efforts of another man, a new street, what we now call Broadway, would take over as San Diego's hub. In 1887 John D. Spreckels, on a trip to Central America from his hometown San Francisco, was forced to stop briefly in San Diego to restock his yacht. San Diegans, hungry for out-side capital to fuel the land boom, urged Spreckels to invest here, so he did, acquiring among other things the whole of Coronado Island. For the next nineteen years he remained in San Francisco and maintained his business interests from afar. Then the great earthquake of 1906 hit San Francisco and, in the words of Gregg Hennessey, Spreckels had religion scared into him." The very next day he sailed to San Diego, never to set foot in San Francisco again. A smiling, cheeky man with a great bushy mustache, Spreckels was an empire builder, a shrewd but uninhibited spender of ven ture capital. Spreckels came right in and bought San Diego's hottest real estate, sizzling downtown prime. To complement his water works, South-ern California Mountain Water Company, he organized a utility company United Light & Power. He built the San Diego & Arizona Eastern Rail-road. His investor's eye landed on D Street a nondescript thoroughfare just waiting to bear the imprint of a great nineteenth-century capitalist ego, so he bought the whole damn thing — every inch of property between Fifth Avenue and the water. And he started to build, not just mere houses but big buildings — the San Diego Hotel, the Union Building, the Spreckels Building and theater, and more. John D Spreckels was making all the right moves in the decade after his arrival here, and D Street became the symbol of his success. In 1914 Louis "Wildman" Wilde, who had built a beautiful home at Tenth and D. decided he fancied living on a street called "Broadway" instead of "D

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A few cranks of the administrative machine later, he did; the street that had already replaced Fifth Avenue as San Diego's main drag was now roadway. That was the end of an era of great

men, a golden age when one could see not only individual but social dreams materialize, when money could buy the flesh and blood of a city, when the anatomical limbs of a growing me-tropolis could be rearranged to fit one man's vision. Men such as Horton and Spreckels would be amused, if not enthralled, by the Historical Society's latest project, an ambitious (by today's standards) effort to re-create a portion of Fifth Avenue in the 1890s. Hennessey, the chief researcher, will use information from all the archive collections to achieve the project's goal of 'giving a sense of how people lived back then.'' The Fifth Avenue recreation, to be located in the Casa de Balboa, will include a full-scale, twostory building on one side and a similar façade on the other — both with architectural detail and ornamentation characteristic of the 1890s. Visitors will be able to enter the full-scale building and view "period rooms furnished and decorated with genuine antiques from the present curatorial collection. At the end of the street you'll see a large illusionistic mural of Horton's Wharf, with steamships arriving in the distance on San Diego Bay. There will be a sky cyclorama, a horizon at daybreak with the sun rising and starry darkness receding down the street. By the wharf the sound of shorebirds will be heard over the gentle lapping of the harbor waves as stevedores unload packing crates from a ship with a huge crane. A construccrew at one end of Fifth Avenue will be seen laying cobblestones in dirt, while at the other end, decades

later, another crew will be paving over the cobblestones. You'll be able to ride in a (stationary) trolley car that rocks back and forth, its lights dimming in sync with the fluctuations in electrical current as the trolley arms (seem to) move along the wires with intermittent sparks flashing. In the stagecoach you'll hear the sound of galloping horses and turning wheels as (what seems to be) a female passenger reads a diary entry describing the very trip you're on. Says one person involved in the project, "After you're out there five minutes on that street, you're going to forget you're in Balboa Park in the Twentieth Century."

The project, scheduled for comple tion in early 1986, will use the latest in exhibit technology. "We even hope to use smells," says Hennessey, inspired by a twentieth-century vision of his own. "I'd like to have the smell of bread coming from a bakery, the smell of leather from a saddle, and the smell of the sea down by the wharf.

"The smell of manure from a sta ble? Hmmm. That might be going a bit too far.'

One last shot for Rick Crawford. A piece of trivia nobody could know about, fished out of an obscure book concerning an obscure part of San Diego in the Nineteenth Century - a wrenched from a time warp What was Ocean Beach originally called?"

A wrinkled brow. Shifting eyes You can hear his mind churning, scanning, furiously searching through those brain files. But nothing. With a smile that conveys the good-natured humility of defeat, Crawford replies

"I don't know."
"Why, Mussel Beach, of

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The first thing you notice is how unnatural the *cesta* feels as it dangles there at the end of your arm The second thing you notice is the small crowd of jai alai palace employees, grinning like foxes, watching from the stands. They don't have to wait long for a good guffaw. Your first attempt at throwing the pelota looks like an imitation of a man with a bad sunburn trying to cha-cha. The hard little ball squirts downward and dribbles harmlessly toward the high front wall. José Alberdi, honorable Basque that he is, stifles a laugh and runs the ball down, then offers some more pointers. Feet spread, back to the wall, right arm relaxed, elbow straight, wrist flexed. "Try and hit the ceiling with the ball," he counsels. The spectators behind the wire screen are ready for a good augh, and they are not disappointed. The ball exits your cesta in a sideways vector to the right, and some of the wiseacres behind the screen pretend to dive for cover. You chase the ball yourself this time, and notice some of the real jai alai players knocking each other in the shoulder and giggling in the doorway beside the front wall. Now you're determined to prove that an American can learn to play this fastest of the world's ball games, and

you call up a picture in your mind. What you see is one of the top Tijuana jai alai players, Fernando Goitia, standing at home plate in San Diego Jack Murphy Stadium. This was last summer, between games at a double-header with the Montreal Expos. Goitia stood there at home plate, placed a neglong into is certar.

and let fly. The ball roared out over the diamond, over the outfield, over the stands, and struck the Marlboro sign beside the scoreboard. With this in mind, you place the ball in the far end of the curved cesta, turn away from the wall, and execute an uncoordinated series of jerky movements, and the ball accidentally shoots out of the cesto and glides slowly toward the front wall. Cheers break out even before the ball taps lightly against the smooth granite, and you run up in triumph to try to catch it as it bounces at the foot of the wall. Of course you miss it, but the point is made: an American can, in time, learn the intricacies of jai alai

But you didn't have to make a fool of yourself to prove that; a few Americans do have professional contracts in the twenty-two jai alia contracts in the twenty-two jai alia frontions worldwide where gamblers try to fathom the game, and that includes two Americans right here in Tijuana. José Albertá is one of them, and the other is Juan Gomez Cortez. Both of them are among the top players in winning percentage, and they both live in Chula Vista. Twenty-five-year-old Cortez is a career jai alai player two leaves next week for Bridgeport. Connecticut, where he has a contract to play in the upcoming winter season. His salary here of 155,000 will more than double to \$2000 a month during his tryout season in Connecticut. "Since the devaluation," he says, "we re all

trying to get out."

José Alberdi, who plays under the name José, has a different problem.

He recently got his degree in architectural firm of Martinez, adia chicketural firm of Martinez, wong, and Associates downtown. One of his design projects, the Sixty Minute photo store, just opened in University Towne Centre. The twenty-three-year-old Alberdi wants boconting his schooling for a master's degree in architecture, but he di also like to play professional jai adia for three more years, and finish his carreer in the money, in Florida.

The used jai alai as a stepping Some to another world, "says some to another world," says seems of two-ope and the support of the support of

Alberdi. "and ten years in jai alai is consigh." He has one more year on his Tijuana contract, and then he heyes to play two years in Florida. Alberdi is unusual in that he has the option to leave the game any time and step into another carear. For most jai alai players, particularly the good ones, the game is all there is. Not only does it take all of one's concentration and most of one's time, but it pays good money outside of Mexico. An average player in Florida or Connecticut makes about 1-10 florida or Connecticut makes about 45,000 a year, the exceptionally

good players are said to make double

The money makes it easy for players to miss the irony of such a beautiful game having to be underpinned by the base impulses of gambling. The game's roots are at least 200 years old, originating in the Basque country of northern Psain. In that region there's a saying: Every real town has a church, a bar, and jai alai court. After church the townspeople go to the court, and after the jai alai games they go to the

spread to other lands, but the best players remain Basque, and the best jui alai (which translates to "merry festival") is still played in the Pyrences and along the Bay of Biscay. "But everyone knows the place to be is America," says Jose Alberdi, who has visited his homeland. "because that's where

Jai alai was originally a "match game." but about the only place it's still played that way is in Mexico City. In this system, two players teams of two-on-two play to thirty-five points, with the odds and the bets changing during the game. More commonly played is the round-robin system, wherein player one or team one competes with player or team number two, and the winner of that point plays number free, and the winner of that point plays number four, et cetera, until alight players or teams have competed once. Then in the second round the players are awarded double points for winning each match, and the first player or team to get seven points wins. Bettors place two-dollar bets for quincileas, exactas, or to win, place, and show, similar to the betting at horse mees.

The game lesself is deceptively simple. The players stand in a three-sided court that 5 fifty-six meters long. The ball is served against the front wall from behind a particular line, and must land between two other lines painted on the floor. The ball must be caught either in the air or after only one bounce, and returned against the front wall by the opposing player. A





By Neal Matthews

AGAINST THE WALL





In the game of jai alai, you shouldn't put all your bets on one cesta.





The first thing you notice is how inmainted the crew feels as a mainted the crew feels as a flaggles there at the end of your arm. The second thing you notice is the small crowd of an dia polace employees, groungs like loves and first Placy to want long from the stands. They did not provide the property of the proper

you call up a picture in your mind.

What you see is one of the top
Tipana ja ia ali players, Fernando
Goitla, standing at home plate in San
Dego Jack Murphy Stadium. This
was last summer, between games at
a double-header with the Montreal
Expos. Goitla stood there at home
plate, placed a peloud into his cestus.

and let the The full issued out of the datument, over the outfield after stands, and strick the Madient full stands and strick the Madient full stands out full stands are stricked the outfield the out

learn the into access of partition. But you didn't have to make Americans do have professional contracts in the twenty two parala frontons worldwide where gamble try to lathom the game, and that includes two Americans right here Tijuana. Jose Alberdi is one of the and the other is Juan Gomez Corte Both of them are among the top players in winning percentage, and they both live in Chula Vista. Twenty-five-year-old Cortez is career jai alai player who leaves next week for Bridgeport. Connecticut, where he has a contrato play in the upcoming winter season. His salary here of 155,000 pesos a month (about \$800) will nore than double to \$2000 a month during his tryout season in Connecticut. "Since the devaluation," he says, "we're all

Irying to get out."

Jose Alberdi, who plays under the name Jose, has a different problem

silv est his degree in mass and sworting in the sould from of Martines; the sould from of Martines; the sould from of Martines; the sould be despite projects to the sould be despite projects of the sould be despite and the sould be despited by the sould be

If his one maney can an extension continue, and then he plan two curs in Honda death is unitisted in that he has plan to keep into another cancer around a part and the part of the plan to face the pain continue and the part of the plan to another cancer around a part of the plan to all there will only does it take all of one's execution and most of one's

on only does if take all of one's sencettration and most of one's me, but it pays good money outside a Mexico. An average player in forda or Connecticut makes about 40,000 a year, the exceptionally cost players are said to make double

The money makes it cases for inverse in miss the torny of such a so-uniful game having to be underprinted by the base impulses of gambling. The game's roots are at least 260 years old, originating in the Bosque country of northern Spain. In this region there's a saying, Every old lown has a church, a bar, and jar did court. After church the town speople go to the court, and dier the jar alat games they go to the Louis. The popularity of the game has

spread to other fands, but the best playes remain Basque, and the being alm (which translation) in the Section 1 result) played in the Percens and along the Bascot Ros as That version from the place to be a American and show albeith, who has a solid fits from hand the missilian schools.

the tomacoustic transition and the transition but down the outly place of a subflexion to the down the outly place of the down that the control of the outly place of the down that the control of the outly place two dollar bets for quintilas.

The game uself is deceptively simple. The players stand in a three-sade court that's fifty-six meters long. The ball is served against the front wall from behind a particular line, and intial land between two other lines painted on the floor. The ball must be caught the content in the arm of a truth of the content in the arm of after only one bounce, and returned against the front wall by the opposing player. A front wall from wall by the opposing player.





By Neal Matthews

But the speed of the ball and the physical grace of the players provide for infinite variation on the court. Finesse and strategy count for almost as much as sheer power. Since the ball travels so far and so fast, players must react immediately after watching the opposition throw; if a player reacted only after seeing the ball bounce off the wall, he'd never be able to get to the right spot for his return throw. The ball has been clocked at 140 miles per hour. The best players are able to make body fakes by thrusting their waists in a feigned motion of all-out power, then releasing the ball for a much softer throw. They are also able to put spin on the ball, and make it curve and jump in the air. A good jai alai player must be quick on his feet and possess the capacity to anticipate the carom angles of a ball before it even strikes the wall, and he must have the athletic coordination not only to throw the ball with power and precision, but to catch the speeding sphere as well

José Alberdi's father discouraged his son from taking up jai alai. a tough life," says the younger Alberdi, whose father was a professional jai alai player for twenty years. "If you don't make it big by the time you're thirty-five, it's all over." Alberdi is standing in the players' locker room behind the front wall at the Tijuana fronton. on contract are suiting up for the night's first game. "It's easy to get hurt," Alberdi continues, pointing to Hector Perez, who walks over to display his right arm. The night before. Hector (as he is known on the program) couldn't field a curving ball and it struck him on the forearm. raising a nasty lump the size of a golf ball. The initial x rays showed a small fracture, and Hector has been waiting for the swelling to go down before his arm is placed in a cast We've all been hit," he says. "I

paralyzed on the left side. I didn't sleep for two days!" Some of the other players chuckle knowingly then continue dressing or playing cards at a small table in the center of the room. The card players use a deck of Spanish cards, and the most popular game is a variation on hearts called tute. Upstairs, on a balcony overlooking the locker room, a masseur rubs down one of the players. "Jai alai players also have a lot of wrist problems," says Alberdi and sometimes their biceps just collapse. The strain on the tendons sometimes just snaps them, and the muscle falls down near the elbow. Goitia walks by and Alberdi nods oward his right arm, where a long scar trickles along the biceps

When Alberdi was fifteen his uncle played jai alai in Tijuana, and the youngster went down often to watch. One of the local aficionados knew who the boy was, and asked him why he didn't play. After all, hi father was a player, and so was his uncle, and he was Basque, and he was interested in the game. "This guy played jai alai in the mornings sometimes, and he challenged me to come out and play." Alberdi told his father of the challenge, and José, Sr. told his son that if he had a good practice session, he'd teach the boy everything he knew about the game On his first throw, the young Alberdi hit the wall. A year later he qualified to play in the Mexican national amateur championships in Mexico City. Though he fared poorly there. the competition legitimized him as a player, and he turned pro in 1979.

Alberdi's father is the intendente the players' manager and head judge at the jai alai palace. He negotiates players' contracts, sets the match-ups for the games, pairs the players into teams, and stands helmeted beside the court to judge every game. "José has a problem," says the elder Alberdi, sitting in his office just down from the locker room. "If he goes to play in Florida he wants to attend graduate school at the same time, but they play jai alai in the mornings and in the evenings there. He wouldn't have time for school. If he has to make a choice.

he should choose architecture. Alberdi is a taut, sturdy man of fifty-four who began playing jai alai in his native Basque country in 1949. He played professionally in Zaragoza and Barcelona, then

played in the Philippines and in Florence, Italy, before coming to Tijuana in 1957 (The Tijuana fronton opened in 1947.) At that time the highest-paid players were in Cuba, making about \$2000 a month. but Tijuana was considered to have a

well-paying fronton. Alberdi played in Tijuana for ten years, then finished his career in Tampa, Florida, retiring in 1969.

That was a seminal year for ia alai. Some of the Florida players, tired of low wages, staged a strike

Rules of the Game

There are two sorts of players, forecourt men and backcourt men. The man in the forecourt uses a cesta that is four centimeters shorter than his partner's, because the man in front needs more precision in his shots. He goes for the kill shots, while the man in back maintains the point and sets the other team up for the kill. Each type of player will tell you that it is more difficult to play his position. The forecourt men say they have to be better at catching the ball on the short hop, and at throwing it with vicious speed. The backcourt men say they have to be better at throwing from every position. using the overhand throw, which makes the ball angle downward off the front wall, the sidearm throw, which gives the ball the longest rebound, and the backhand throw, which causes the ball to bounce in a high arc. Backcourt men also claim to excel at the rebote shot, which is a kind of simultaneous catch and throw of a ball rebounding off the back wall. This is said to be the most difficult shot to master. The backcourt player is also considered the chief of the team, even though the better player may be up front, because he can see everyone on the court and can yell orders to his teammate.

The primary goal of the jai alai player is to establish dominance by taking over the forecourt, similar to the way racquetball or tennis players do it, and then to force the opponent to play your game. The best way to gain dominance is to keep the ball traveling close to the far wall, and make the opponent field it as far back in the court as possible. This not only assures that his throw won't be that powerful, since he's so far away from the front wall, it also "cuts off his angles." The farther out from the far wall the ball is fielded, the more possible caroms the player has, since he can angle the ball

The best jai alai player in the world is said to be Chiquito de Bolivar, a Basque who plays in Florida. They say he is a miracle on the court, and the next best player is nowhere near as close in skill as Ivan Lendl is to John McEnroe. The best pelota maker is in the Philippines, and his name is Justo Ormazabal. The ball has a core of virgin rubber wrapped in twine, two layers of goatskin, and costs about ninety dollars. The best cesta makers are in Spain, working with chestnut wood. The best time to play is when the humidity is high, because it gives the cestas more flex, and the players can hear the sound of the ball much better. And there are no left-handed players allowed, because of the way the ball hooks when it is thrown. If a person were to throw it left-handed, the ball would invariably bounce out of bounds toward the screen. Left-handers, and there are some, are required to wear the esta on their right hands, and are reputed to have great backhand shots which require both hands.

A final word to the wise gambler: forget about a "system." There is no way to figure this game. But for those who insist on giving their money to fronton owner Mariano Escobedo, there are some things you should know. First of all, the numbers. Because of the round-robin system, the numbers one, two, three, four, and eight have the greatest probability of winning This is due primarily to their advantageous positioning with regard to the double point system. The most common winning quintela (first and second place, in either order) combinations are one-three and two-four. José Alperdi, intendente at the Tijuana fronton, assigns player numbers according to ability. He has an A, B, and C group of players, and the best ones, the A group, are garely placed in the top four positions on the program. He tries to even the chances by putting the best players or teams in the five, six, and seven slots. Odds are computed through a complicated system involving the player's ability, that of his teammate, and his winning percentage in whatever number he's assigned on the program.

got it in the helmet one time, it

cracked the helmet and the side of my head swelled up really big. The

doctor told me not to go to sleep that night, or else I might wake up

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that year, and although they lost that battle, they eventually won the war. Salaries began to climb upward in Florida, and the best players gravitated to the money. Many of those good players left Tijuana, and the level of play here has never been the same. "There are three kinds of players here," explains Patrick Lerga, a Frenchman who is leaving soon to play in Quincy, Florida.

Those who are getting started or trying to get back in shape after a long layoff, those who are from here and don't want to play anywhere else, and those who have played everywhere and are just finishing up

The big peso devaluation of 1981 hit the jai alai players as hard as anyone else. They are paid a salary in pesos, and also receive bonus

money for their performance. Each man plays in about thirty-five games a week, and is paid an extra 3000 pesos (about fifteen dollars) to win, 1500 pesos to place, 750 pesos to show. At any one time there are between twenty-eight and thirty-five players under exclusive contract to the Tijuana fronton. Alberdi says that attracting better players is a top priority of fronton owner Mariano Escobedo, and that the recent expenditure of more than half a million dollars to remodel the building and the court will eventually result in better games The logic goes like this: the plush. theaterlike seating area and the nev scoreboard will attract more Americans to the games, and the more Americans there are, the more money is spent and the more money

there is to pay to the players. "The best thing we could do is attract better players." says Alberdi. "With the new tote board, people will be more confident and will bet more. and I will get more money for the players." Alberdi says that when he played in Tijuana, ninety percent of the customers were Americans. Now he says ninety percent are Mexicans. deteriorated after the Florida strike of 1969

But for all the avowed interest in improving the play, the fronton management has made some ill-advised changes to the court. The much-ballyhooed new wall that was installed earlier this year has not met with enthusiastic approval from the players. The wall is a hard granite that was used at the MGM Grand

fronton in Las Vegas. The wall, the seats, and the new scoreboard were all purchased from the Grand when it got out of the jai alai business last year. Players who played on the wall here say that it was extremely fast, but the move to Tijuana somehow left the speed behind. They say that the old wall was faster than this one. and it was smoother, too. Mexican workmen put up the new wall in ten days, and the players say the workmen were inexperienced, using lengths of two-by-four to make it true. The result is a wall with little edges and grooves showing in the and the ball often takes unpredictable bounces now

Another change for the worse is the way workmen hung the new

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They built a catwalk about five feet wide that runs the length of the court against the far wall, and placed the large scoreboard in the center. (The old scoreboard is beside the front wall, separated from the court by the wire screen.) Between the new scoreboard and the front wall the catwalk often interferes with play, because balls thrown underhand rise after they bounce off the front wall.

The ball hits the underside of the catwalk at least once a night, scoring a point for the opposition, and players say that it has changed the game; they can no longer throw a high shot close to the wall

In its efforts to attract Americans back to the games, the fronton will also have to overcome the widespread perception that the games are fixed. This is a touchy subject for the players, some of whom admit to being approached by people trying to put the fix on. "But it's almost impossible to fix games." explains Patrick Lerga as he rubs

down another player's arm in the cestaria, the room where the players' cestas are stored and repaired. "With sixteen players on the court (during the course of team matches), you'd need eight or ten in on it as a conspiracy. I tell people, 'If you want to be my friend, let's talk about girls, cars, anything else, but not fixing.' "Judging by the numbe of players who come off the court and bang their helmets against the wall (never their cestas, which cost \$120 apiece and last only about one month), it's obvious that they're playing to win. "It's the money,"

says thirty-three-year-old José Salinas, a Mexican player from Tijuana. "When you're out there, it's either you that wins the [bonus money], or him." Some players say that the intensity of play has increased since the devaluati

The intendente says that jai alai players are expected to have high moral standards, "and when they step out onto the court, nobody knows who is going to win." Anyone caught cheating is blackballed, and is not allowed to play professionally anywhere else. But Alberdi says players are rarely



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fired for cheating. The last time he fired anyone for any reason was about a month ago, after a player was brought home at 6:00 a.m. for the second time by police. Alberdi explains that players are required to be home by 3:00 a.m. on game days He did fire a player about five years ago for attempted cheating, after the player was turned in by a fellow jai alai player. This was during a time when the fronton ran the "6-11," in which bettors chose the winning players for games six through eleven, and one night a man had chosen correctly for the first five and

he approached the player he'd picked for the last game. The man stood to make several thousand dollars if the player won, and he offered \$1000 if the player made sure his number came up. The game developed so that the player was in the last match, and had a good chance of winning. He approached his opponent and said he'd give him \$200 if he'd take a fall. The opponent refused and proceeded to win the game, and then he told Alberdi about the cheater. Alberdi fired the man on the spot, and he hasn't worked as a jai alai player

The intricacies of the game appear to make it impossible to fix, even for a conspiracy. Numbers probability a conspiracy. Numbers probability seem to play as big a role as skill in determining who wins, and a deep knowledge of the game is no guarantee of frequent trips to the cashier window. In fact, if you're interested in betting it may not be in your best interests to learn a lot about the game, because you then may be deluded into thinking that some rational system can be devised in choosing winners. "It's all luck, if you want to know the truth."

confides one player. In jai alai, as in life, sometimes ability prevails, and sometimes it's eclipsed by chance.
And regardless of ability, players
have good and bad nights. "It's all
in your mind," says Patrick Lerga, the Frenchman from Biarritz 'Some nights you can do no wrong, and others you're a disaster." If you know a way to divine how a player is feeling by watching him during warmups, the cashier's window is yours; if not, better stick to betting the combination of your wife's shoe size and her favorite color. The players can use the money.

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Places I've Been

The anxious question in advance of The anxious question in advance of Pluces in the Heart was whether or not its alleged autobiographical origins would produce something a little more firsthand ind free of formula than Robert Benton had given us in the past, something a little more detailed and individual, more expansive and at ease. Or to move a step nearer the nub, whether or not the inherent truth as of the material would lessen that string pulling urge that carries all through Benton's movies, from his not too bad worst (The Late Show or Still of the Night) to his not very much better best (Kramer

vs. Kramer). The answer, in a few short words, is en o tee. That familiar Bentonian neat and

tidiness, carried almost to the point of a mania, does not take long to assert itself. The sheriff of Waxahachie, Texas, and father of two, will very soon be shot dead by a rip roaringly drunken, pistol firing black man, but not before, lest the tragedy black man, but not before, lest the tragery of this be lost on us, we are shown a Happy Family vigitette: Sally Field carrying something Fresh Baked from kitchen to dining room, with the unmistakable look on her face of a grade schooler Playing Mommy and delivering up her first batch of Pillsbury frozen biscuits Made All By Herself (This actress, native of Pasadena

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and the appointed Hollywood representative of the archetypal unlettered Southerner, has justly had her Gidgets and her Flying Nuns forgiven and forgotten; but her innate incapacity not to overact is kept

always fresh in mind.) Subsequent events are set in place like a toddler's wooden blocks on the living-room floor, with all the intricate crafting of each, and with all the architectual ingenuity of a Great Wall constructed round the throw rug. It is fitting, and revealing that the coming-attractions trailer sets out the same order of events, only condensed to their rough-draft essence. The very night of the wake, a vagrant black man appears at the door looking for work (it is

the height of the Depression) and inciden-tally testing any increase in racism at that address (there has been none). But though he is allowed to chop logs for his breakfast, he is allowed to chop logs for his breakfast, he and his suggestion of converting the unused land into a cotton farm are for the moment waved off. That very morning, the local banker delays no longer in drop-ping by to explain why a new widow, with outstanding mortgage payments and no means of support, would want to sell her home. And that very altermoon, the black man, having thought to pocket some flat-ware before his departure, is returned to the premises by the deputy sheriff and is taken up on his offer to bring in a cotton crop. The banker, temporarily put off, uses what leverage is left to him to force the widow to take on his blind brother-inlaw as a boarder. And our core of charac-

ters is thus complete.

But the narrative imagination, unlike the Texas soil, is not terribly fertile. And if imagination is the wrong word here, if everything is transcribed straight from the Benton Family's oral history, it would not be my mistake. After the perfunctory staging of the no-fault shooting accident, we move on to such staples as the Saturdaynight barn dance (two of those), the tornado, the harvest-time race for prize money, and the inevitable arrival of the Ku race. The total number of such staples, and the amount of information divulged about each, would not be enough to fill out an entire movie. So another brother-in-law is brought in, very similar to the one in that other laconic rural epic The Stone Boy, to contribute an extramarital affair relevant to the movie only in the sense of padding it out to feature-length. The particulars of this subplot show no upswing in imagina-tion; e.g., the philanderer's brief revival of interest in his own wife when he catches sight of her in her undies. As with the baked goods in the opening scene, even the most everyday sort of occurrence is apt to be played here as if it were happening for

Places in the Heart seems ultimately to





their locale, and not even so much about that as about the genre of movies that that locale has spawned. Certainly Benton, in his compilation of conventional senti-ments about conventional concerns, has gone far to establish himself as Mr. Nice (Juy; and his movie is one of the rare ones since the retirement of Frank Capra that can be recommended without reservation to your Aunt Gert from Des Moines. Per-conally, having no doubt seen too many movies since the retirement of Frank Curra. I have seldom had so powerful a movies since the retirement of Frank Capra, I have seldom had so powerful a sensation of cinematic déjà vu, a sensation that started to suggest itself before I had seen more than just the ads and the trailer.

Characteristic of such cases, there would be some difficulty in putting a finger on exactly quand or ou this movie had already been seen. And the difficulty is increased by the movie's peculiar dis-tinction of doing the work of so many and yet doing less than almost any. Its pooling of common elements has paid off in any thing but a greater richness. Rather, t selects only those elements that have been sanctioned by repeated use, starting with such cornerstones as the theme of A Woman Alone (see Oklahoma Crude, Comes a Horseman, Goin' South, et al.) and a visual style copied from photographers of the Farm Security Administration hike Dorothea Lange, Walker Evans, and Benton's acknowledged mentor Ben Shahn (and nowhere do Nestor Almendros's considerable gifts as a cinematographer go more wasted than in his collab-orations with Benton). It's as though

Benton had posted himself as a kind of cinematic gatekeeper to screen out all those elements that might seem eccentric or random or ornamental. Or fresh or re-

or random or ornamental. Or fresh or re-laxed or natural.

The lack of deviation from or embel-lishment of the commonplace would tend to argue against the personal intimacy which is supposed to be Benton's trump card; or in other words, is supposed to justify the Heart in the title. And in an odd way, this ostensibly modest and smile scale move has as bad a case of monumerscale movie mas as bad a case of mounter-talism (the worse for its insidiousness) as any movie all year. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the Southern Depression. Much of the bloatedness of modern movies can be summed up in the drift from a to the.

In the circumstances, any extraneous

grace note, any new synonym inserted into some old cliche, will take on an outsized preciousness. Such is the case, for in-stance, with the belting that must be administered to the ten-year-old son for sneaking a smoke at school (Benton is not one to head toward a conventional destination by way of an unconventional route). But while this starts out in cliche, it is But while this starts out in cliche, it is given a bit of spit and polish by the boy's total honesty, and keen awareness of his responsibilities as the new Man of the Family, when the irresolute mother is obliged to ask what his father would have done about it. 'Ten good licks' shows an impressive sense of justice, impressive especially to anyone like me who, when

similarly drawn into the justice process at an early age, would invariably argue for clemency. The remainder of the scene— the "Did it hurt?" of the little sister waiting outside the closed door and the "I miss my husband" of the mother — jerks us securely back into cliche. Similarly with the scene of instant rapport between the ten-year-old and the black hireling (whose ten-year-old and the olack furthing (whose name, as three guesses ought to be enough to discover, is Mose). The scene in its general outline is straight out of stock, but I don't recall having heard before the precise superstition about rocking an empty rocking chair. Most of the time you can't see see that mixeh.

rocking chair. Most of the time you can't say even that much.
You can say a little more than that, perhaps, about the scene in which the outraged blind man, whose 78 pm of Trent's Last Case has been scratched by the over-curious children, breaks in on the mother in the bathtub. But if the humor here overin the bathtub. But it the numor nere over-shadows the contrivance (as soon as he realizes what state she is in, the blind man loses his unerring sense of direction and starts walking into walls), the scene nonetheless conforms to the stiff, clunknonetheless conforms to the stiff, clunk-ing, start-and-stop pace that turns every scene into one of those wooden blocks. And most of those blocks have been de-faced of any individual interest: "Mrs. Spalding, can I ask you a question?" in-quires the blind man, cueing a plaintive melody in the wind section: "What do you look like?" (The blind man is a nice character for the number of pitfalls avoided, but he makes his impression mainly through surface features — the

Oerald Ford hairline and throaty cello-like voice of stage actor John Malkovich — rather than through revealed personality.) Next block: another Saturday-night dance and the Man of the Family proves his met-tle again: "Mama, may I have did dance" "Frank John Grand Markovich and dance" "Trank John Grand Markovich and John Markovich and John Markovich Markovich and John Markovich and provided the provided that the stage of the provided that the stage of the provided that the provided that the provided that the day of the provided that the provided

No less of a block, but a distinctively No less of a block, but a distinctively colored one, like the little red caboose, is the final scene. This has gotten more atten-tion than it deserves, though certainly it deserves more than any other. Such a whimsical Felliniism seems an appropriate whimsical reliminst section an appropriate enough ending for a movie that is in essence Benton's Amarcord, with Waxahachie as the equivalent of Fellini's Rimini. But I can't see that the idea here is any more adventurous than those old-time Hollywood fade-outs in which transparent figures would ascend into the clouds. Granted the scene is more complex in its oranted the scele is more composite than that, as well as more complex in its design. That design, however, has much in common with that of a jack-in-the-box; and the tone of solemnity here. in-the-box; and the tone of solemnity nere-while perfectly in line with Benton's image as Mr. Nice, is perhaps a little heavy. But to go into the matter further is apparently not permitted. An air of hush and mystery has been adopted for any men-tion of this scene, and no doubt it would be unfair to reveal too much about the one scene in the movie that deviates furthest scene in the movie that deviates further from something you feel sure you have seen somewhere before.



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Allegory Details



that appeared in Los Angeles this past ammer in the Olympic Arts Festival, But

it is equally clear that this small, young, talented, and unpretentious theatrical

troupe brings us a type of theater San

Diego rarely gets a chance to see and ought

The two actors in Crusoe, the American John Flax and the Frenchman Didier Mar-

court, have similar backgrounds: the im-

JONATHAN SAVILLE

The San Diego Public Theater is hosting a visiting French company, the Theatre Grottesco, which will be giving performances of Crusov through October 7 and The Insomniacs from October 10 through

three actors, with no more than two of them in either production - and, if Crusoe is any indication, they work with a minimal budget. They clearly are not in a the popular, experimental Théâtre de la Jeune Lune; and the circus. They are, above all, clowns, experts in those amus-ing and grotesque exaggerations of move-ment and expression that give clowing its particular theatical tone. In Crasso-there is much dialogue of a fairly highfalluin sort, but one can never be in doubt as to the underlying identity of the two characters: Mr. Flax, in the role of Robinson Crusoe, is the slow, bumbling, foolish clown, and Mr. Marcourt, as Friday, is the nimble sardonic clown. The story derives from Defoe's early-eighteenth-century novel, but the atmosphere is that of the big top. No author is identified for *Crusoe*; presumably its structure, action, and language

sumably its structure, action, and tanguage were worked out jointly by the actors. For all the clowning, this is a serious comedy, and a political one to boot. Only the basic situation of Robinson Crusoe is retained: a man on a deserted island who discovers a "savage" and civilizes him. Robinson, with his work ethic, his puritan conscience, and his pious dependence on a God who rewards such things, starts out with many of the traits of Defoe's hero. But Friday comes on the scene as an airplane pilot from the Twentieth Century, who has had to bail out when his plane developed engine trouble. In the version performed on this American tour, Robinon speaks English while Friday — at least it first — speaks French (his real name is 'Vendredi''), and there is a nice bit of amusing satire in Robinson's insistence or amusing sarrie in Robinson's historice on treating French as a savage tongue and his forcing Friday to learn English, which he evidently supposes to be the language not only of true civilization but also of God. As in Defoe. Robinson teaches his new As in Defect, Robinson teaches his new servant various other fundamentals of civilization (as understood by the English middle class in 1719), including agriculture and religion.

At this point, however, the Théatre Grottesco's Crusoe diverges from its orig-inal. Having taught Friday to work, Robinson himself becomes a man of leisure, sustained by the labor of his servant, to whom he gives in return a small share of

the crops Friday harvests. Soon his ambi-tions rise higher, and he declares himself king; when the only subject of this self-appointed monarch balls at the inequality. Robinson cows Friday with a pistol. Sub-sequently, Friday discovers a cache of gold; Robinson tries to get it away from him, but fails; and a new kind of equality is established between them on the basis of money (the two actors do a delightful pardy of a ballroom dance, indicating parody of a ballroom dance, indicating parody of a balroom dance, indicating their harmonious relationship in purely theatrical terms). The equality does not last, however. Friday, in command of all the money, becomes Robinson's boss, and the former master must now go out and till the fields as Friday himself once did. Even Robinson's power to kill himself is now under Friday's control, since Friday has bought Robinson's pistol; "I have bought your death," as he says, in the play's most striking line of dialogue. But at the end, for reasons not fully explained, the relation-ship is transformed once again. Casting off the roles of master and servant or boss and employee, the two embrace as friends. nrades, brothers, equals. And so Crusoe comes to a cheerful end.

As these events transpire, it becomes

evident that the purpose of *Crusoe* is not mere theatrical fun (though there is a good deal of that), and certainly not a faithful dramatization of Defoe's novel. What we are being offered, in fact, is an allegory outlining the course of political, social, and economic history from the Marxist point of view. The master-slave relationship, sanctioned by religion and social between rulers and peasantry are maintained by the threat of physical violence (the pistol). With the development of capitalism, however, the middle class takes the reins of power, the former aristocracy becoming its clients. Control of the pistol passes to those who have the cash. In this period, money is the supreme measure of the value of everything, including life and death; it is the cash nexus that Marx saw as the ground of all action and

the popular, experimental Théâtre de la the crops Friday harvests. Soon his an

judgment in a capitalist society. Finally, the historical process brings about a socialist revolution, in which the true socialist revolution, in which the true equality of all people is established, and human impulses toward solidarity and mutuality, no longer distorted and sup-pressed by a class system, become the governing principles in social

Such is the general picture of historical development allegorically presented in the changing relationships of Robinson and Friday. The details of this development are less precise. The bourgeois revolution, which displaces aristocracy and monarchy with a middle-class democratic regime (as in the French and American revolu Robinson gives up in his attempts to wrest control of the gold from Friday. Things were, of course, a great deal more compli-cated than that. Furthermore, the reduction of every stage of history to two and only two conflicting social classes (necessitated by the size of the cast) simplifies and vul-garizes Marx's intricate analysis of power struggles among kings, nobles, upper niddle class, lower middle class, workers, and peasants, turning a profound theory of history into the illustrations of a comic book. The upbeat ending is truer to Marx, at least in its vagueness and naiveté. The evidence of history — and the authors of Crusoe have access to a lot more such evidence than Marx had - indicates that whenever a socialist regime is established,

everything; and class differences, class conflict, the master-servant relationship, and the cash nexus merely reappear in a new and more pernicious form. Marx was an optimist, and so (it appears) is the Théatre Grottesco; in both cases, the end of the story is based more on wishful think-ing than or, a realistic stire, of secole and ing than on a realistic view of people and

question remains whether this sort of child's-garden-of-political-economy allechild'sgarden-of-political-economy alle-gory is viable as the basis for a work of theatrical art. In my opinion, both theater and politics usually suffer from such an approach, and Crusore is a case in point. As a dramatization of Marx's theory of history, Crusor is childishly crude. But even this crude nicture is remed intelleceven this crude picture is rendered intellecfually ineffective by its relative obscurity. Tually ineffective by its relative obscurity. For many (perhaps most) members of the audiences this company will be playing before in America, the meaning of the Marxist allegory will probably remain to a large extent unclear, if it is perceived at all. This is hardly the fault of the audience. If Cresoe is not allegory of Western his. Crusoe is not an allegory of Western history, then its successive actions have no rationale, for they surely do not spring from the characters of the two clowns. But it its message is in fact a simplified version of Marxist historicism, the audience ought of marxist historicism, the audience ought to get the point, and I suspect that few theatergoers at the San Diego Public Thea-ter will get anything but some passing laughs at the actors' antics and a certain uneasy and irritated puzzlement as to why those curious things are happening to their

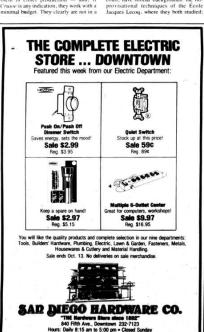
old friends Robinson and Friday. If there is going to be political theater, and if the aim of political theater is to enhance the audi-ence's intellectual grasp of the meaning of history, class struggle, and revolution (as Brecht, for example, defines that aim), then our intelligence has to be alerted and in-structed much more lucidly than is done by

Whatever its political message, theater is theater (as the Marxist Brecht never forgot), and that means that first and foremost we must be confronted with lived life: with the truth of the emotions, and with experi-ence we can identify with. That is the necessary sugar coating that makes the di-dactic pill palatable. In this regard, there is much to be recommended in *Crusoe*, but the recommendation must be qualified Mr. Flax and Mr. Marcourt are able actors Mr. Hax and Mr. Marcourt are able actors and able clowns. Both of them speak intel-ligibly and dramatically, Mr. Marcourt in both French and English. They have many of the physical qualities of dancers and acrobats, and they make excellent use of these abilities in the various capers that Both of them have presence and charm. They are so close to us in the SDPT's space, their bodies are so energetic, and their personalities are so vivid, that there is a strong inherent pull toward an interest in them as living characters. We empathize with them, and our thoughts and feelings are engaged by their interactions — their conflicts, their struggles for power, their growing familiarity and intimacy, the pos-

sibility of their becoming fully real for each other and for us. Yet every time we become absorbed in Crusoe as a theatrical representation of life, the story stakes a turn that is patently dictated by theme, by theory, by political doctrine. The doctrine itself may be obscure, but there is an unstatable whire of the classroom. Crusoe repeatedly springs into life and then falls—back into instruction—an experience that detracts from the undeniable theatricality of what these two accomplished and en of what these two accomplished and en

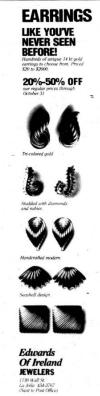
thusiastic actors are doing.

In short, as political theater Crusoe tends to have the worst of both worlds. Its theatricality is weakened by its doctrine But its doctrine is so disguised and so simplified that it is hard to learn anything politically useful from it. The Théâtre Grottesco need not take all the blame for this. Marxism regularly produces such results in the theater. The exceptions—
Brecht's Caucasian Chalk Circle or Mnouchkine's 1789—are rare. Basically, Marxism is to the theater what boric acid is to baking — the wrong thing in the wrong place. Fortunately, the theatrical vitality of Crusoe, however impaired it may be by political doctrine, remains strong enough to prevent this lively entertainment from poisoning you. But it would be good to see Mr. Flax and Mr. Marcourt in the high, witty, Chaplinesque spheres their talent propels them to, their spirited Gallie flight unimpeded by the heavy weight of that bearded German theoretician sitting on his carbuncles in the reading room of the











pect Street in La Jolla next door to El Crab

Catcher and on the site of the old Blue Parrot (later Hunan Garden). The restaurant sign is difficult to see, and if you ente

on Prospect Street, you have to descend at least three flights of wooden steps. You

may also gain access from Coast Boulevard — it's the entrance that's

closest to the caves. Once you arrive you

will see a beautifully paved patio where you may dine, and then the vast interior containing a bar, a nonsmoking area with booths, and a room for smokers overlook-

ing the ocean. Fortunately for me on both

that we could sit in the smoking section, where there were no smokers at the time.

The atmosphere is charming: wallpaper with patterns of ferns, subdued lighting, immaculate and appealing tables. This is

clearly an establishment of elegance and

and enjoy the view

visits the restaurant had so few diners

ELEANOR WIDMER

The Restaurant: Oueen of Sheba The Location: 1298 Prospect Street, Suite M3, La Jolla (456-0850) Type of Food: Ethiopian Price Range: Complete dinners, ap-

petizer, soup, salad, entrée, \$6.85 to \$15.25. All-you-can-eat lunch buffet.

Hours: Open daily. Lunch, Monday through Saturday, 11:00 a.m. to 3:00 p.m.; dinner nightly, 5:30 p.m. to

If you've never tasted bambia, fitfit caulo kabuchi or shiro, now's your chance. The food is Ethiopian, the restau-rant is the Queen of Sheba, and frankly these were the best ethnic dishes I've had

the of long, white gowns and sure enough, a party of Ethiopians entered. They had come down from Los Angeles and everyone without exception was dressed in white. The women had their heads covered in white scarves and their dresses reached the floor. Their faces were exposed and each woman in turn bowed to Miss Suliman, the sister of the owner, who came out to greet them. Miss Suliman's head was also covered with a scarf and she in turn bowed to each woman in the party in a

dignified ceremony of African greeting.
On Friday and Saturday nights a charming Ethiopian woman waits on tables. Her name is Zhigeda and she looks like an name is Zhigeda and she looks like an Ethiopian queen. As it happened she was a former student of one of my escorts and she treated us as if we were in her home and she was presenting us with a royal feast. On my second visit we had a Cauca-sian waitress and she was just as desirous of pleasing us. But it was Zhigeda who ated us into this cuisine, patiently answering all our questions and making

Ethiopia is, of course, part of Africa; it did not have a seacoast until 1950, when the Italian colony of Eritrea was joined to it, thus giving Ethiopia access to the Red Sea. Known as "the land of bread and honey," Ethiopia cultivates millet, wheat, and sorghum for its breads and has wild and domesticated bees that provide the honey. Wild coffee trees still grow on the hillsides of Kaffa and Harrar, and in some provinces very strong coffee is consumed by placing a spoon of honey under the tongue and then allowing the honey to

In the official language of Ethiopia, Amharic, berberé is the name of the spice used in Ethiopian dishes. Berberé paste is prepared from paprika, red pepper, ginger root, onion, garlic, cloves, cinnamon, nutmeg, cardamom, allspice, coriander, and crushed fenugreek. *Berberé* is placed on bread, used as a dip for raw meat, and seasons stews and soups. It enlivens vege-tables, appetizers, and even porridge.

New Era Travel

The other exotic item in Ethiopian cuisine is the bread, called injera. Made from teff. a flour ground from millet, the batter is poured on a round griddle and the result resembles a very large pancake. The griddle is sealed with a lid and secured with a dame cloth, eiving jutera its. griddle is sealed with a lid and secured with a damp cloth, giving injera its steamed quality. Spongy, and with a bubbled surface, injera is the staple of the diet. It's placed under the food as if it were a plate and then stews or vegetables are heaped on top of it. In Ethiopia the food is breaking off. heaped on top of it. In Ethiopia the food is consumed with the fingers, by breaking off a piece of *injera* and using it as a utensil. Because *injera* is so spongy, it seems odd to the Western palate, but once you get used to it, you realize how well it sops up the berbere' and mitigates some of the fier-ingers of the spices.

iness of the spices.

Now I should say right off that none of my food was spicy. I simply asked for the least spicy dishes and had them. But if you want yours highly spiced, the waitress will direct you to those dishes or will instruct the cooks to prepare your entree to the degree of spiciness you desire.

Although the menu does not list this, all entrées are served with hummus and pita bread, soup, and salad (the menu says soup or salad, but at present you get both). There's a great deal of food, so you have to pace yourself. The hummus was smooth and served with squares of pita bread (I would have liked the pita squares warm or toasted, but that is a personal preference). This was followed by a delicate lamb broth that was naturally sweet tasting and had not the slightest hint of fat. After that we had a crisp salad with an excellent garlic dressing. Each leaf of lettuce and each sprout was a model of freshness. French bread is served with the salad, but I advise you to forego it — the entrées are huge and we couldn't do justice to the main courses because we had overindulged in these preliminary dishes.

We had four entrées: Omderman's Dish. Pride of the Nomad, Hagir chicken, and a vegetable platter. Each entree was visually arresting and marvelous to the palate. My Omderman's Dish, was listed as

marinated lamb leg and I thought it would be a lamb shank. It was in fact a rack of lamb prepared with mild berher's spices. It had three huge chops, plus rice, nigera bread, and more brocciot than I could possibly eat. Though I could live for the conficiency of lamb was superh—beautifully cocked and elegantly presented. If it were served as an entrie by itself for \$13.95 it would be reasonable by today's standards (rack of lamb costs seventeen or more dollars in a good restaurant these days). Inasmuch as it arrived with appetizer, soup, and salled, it was a great buy as well as being my favorite entrie of the night. The dish called Pride of the Nomad (\$11.95) consisted of cubes of fat-free bear faranged with fresh, spiecd dates, mango, and pineapple. To get the maximum flavor of the dish, be sure to place a bit of fresh fruit on every fortful of beef. Consuming all the bed first and them the fruit may

all the beef first and then the fruit may cause the beef to seem tedious. The Hagir chicken (\$7.75) proved to be half a chicken cooked in mild spices and sur-

rounded by green peppers and potatoes.

One of the most interesting dishes by far was the vegetable platter (\$6.85). The platter or combination of vegetables is not was the vegetable plater (56, 85). The plat-er or combination of vegetables is not listed as such on the menu, though it de-serves to be a regular offering. Queen of Sheba does have another vegetable plate that offers a choice of three vegetables, but we had the fall range of vegetables as well as sambous, a suffed, tringular-shaped pastry that accompanied the entries. This platter was prepared for us at our request. The vegetables, placed on top of injera plater was prepared for us at our request. The vegetables, placed on top of injera split peas with berber's sauce), and im-timo (split peas with green pepper). The sauded cabbege was especially fine, as was the spinach. Unlike our method of cooking split peas, in the form of a purie. cooking split peas, in the form of a pure, these still maintain their original shape and may seem underdone. The same is true for the lentil soup — the lentils are not quite soft; but both are delicious. If they will

prepare the vegetable platter for you, by all means try it.

We were outrageously full, but never-theless we tried the Abyssinian pie made from red beans (\$1.80); the lemon pie (\$1.80), which I had on my second visit, was more delicate and more suitable after

was more delicate and more suitable after so much food. I brought a young relative of mine the second time I went to Queen of Sheba—it was to be a birthday party for his friend. The friend couldn't come at the last minute, so there we were, the two of us in an empty restaurant! To be honest, I came the second time to see whether the service. second time to see whether the service would be as accommodating and the portions as large as previously, when one of my escorts knew the waitress. Indeed we my escorts knew the waitress. Indeed we had outstanding service and a noble meal. I asked whether I could have half an order of barnio (tamb stew) and half of green chicken (chicken marinated with spices and green pepepers). My request was granted and it proved a wonderful combination (58.75). The barnia was served inside the injerae bread and looked like a quesadilla; and the soft texture of the lamb was complemented by the cubes of firm

chicken. My young escort enjoyed the Omderman's rack of lamb. Of the many dishes I sampled, every one revealed integrity of product, preparation, and presentation. It's true that on both ocand presentation. It's true that on both oc-casions the large rooms were virtually de-serted, and therefore we may have been given extraordinary service, but I would hazard a guess that the lovely family that operates this restaurant would never do less for its patrons. An all-you-can-eat luncheon buffet is available, Monday through Saturday, for \$5.95. As we were leaving, my friends and I remembered the lines of Coleridge from the new 15 mg. 18 mg. 1

remembered the lines of Coleridge from his poem "Kubla Khan". "A damsel with a dulcimer! In a vision once I saw! It was an Abyssiniam maid./ And on her dulcimer she played! Singing of Mount Abora." You'll be singing when you leave Queen of Sheba. It's one of two major Ethiopian restaurants in San Diego (he other. Blue Nile in Southeast San Diego, will be reviewed soon), and the food, the ambiance

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The Lesson Plan

IFFF SMITH

Miss Margarida's class would never qualify for a magnet program. She teaches a variety of subjects in the eighth grade. and her methods are a cross betyeen Sister Mary Ignatius and Miss Grundy, with a generous dose of the Wicked Witch of the West thrown in for good measure. A selfproclaimed mind-modifier. Miss Margari proclamed mind-modifier, Miss Margari-da's ideal is a room full of ''perfectly pas-sive students' — with everyone taking notes feverishly, with none questioning her assertions or authority, and with the hour easing gently toward the recess bell. Without incident. Without a peep. In Miss Margarida's Way by Brazilian playwright Roberto Athayde, currently being per-formed at the Gaslamp Quarter Theatre, this bizarre, control-freak of a teacher waxes lyrical at the prospect of a com-pletely passive world. And the thought of her dominating such a world makes Miss

Margarida go ga-ga with glee.

She doesn't believe in evolution, and to her, revolution is evolution (i.e., nothing) squared. But Miss Margarida is a Darwinhow can one divide, she asks, twelve bananas among thirty-five people? If one had the courage to speak, one might an swer that it would be easier if another person showed up, but bananas are pretty pli-able. If every person took slightly less than a third of the banana. . . . Not so, Miss Margarida would scream in the face of the teacher. Anyone, Go ahead, I'll

No one in the theater speaks up, for two reasons. First of all, to contradict this teacher would constitute an act of academic disobedience. She has warned us academic disobedience. She has warned us repeatedly that dissenters in her classroom (that is, anyone-raising a hand) will go straight to the principal's office, and that few have returned to tell their tales of woe.

Miss Margarida is mercurial enough.

She's a hellion with a humiture in the low 120s, and we've seen her whirl into a rage at the slightest affront to her pedagogical methods — and we've also learned to repress whatever calling we once had for the truth. If Miss Margarida's fits of mania and nada. And there's also the second reason, a lure that curbs the potential Gandhis and Thoreaus among us. Miss Margarida has promised the class, if we behave, that she just might give us a detailed lesson in sex on Torn as we are then between eternal damnation and the prospect of vi-carious titillation, we fold our hands on our desk tops, we smile passively, and we

Among other things, Miss Margarida's Way shoots us back into a past that, if we're lucky, we have blocked successfully from our minds. In the play, the audience becomes her students, which prompts us to recall, against our wishes, a Mr. X or a Miss Y who lorded over a classroom in our youth — and who gave us a permanent aversion for whatever it was they taught But Athayde's drama is concerned much more with the present than the past. Miss Margarida is a political allegory that examines the illogic of dominance. The play doesn't tell us how the teacher, or the principal, came into power, but it does show us vividly — through taunting, threats, cajoling, and cheap lures to the libido — how that power is sustained and repression is fostered. In Miss Margarida, Athayde has created a totalitarian ogre. She fears chaos and instills that fear in her students. She craves order and will do any thing to maintain it. And she loves to rule over her captive (translate: captured) audi-

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them at all. The world doesn't work that

way. The strongest person would grab nine, the second strongest three, and the

Her history lesson is another corker.

History, she argues, again in a Darwinian vein, shows us without a doubt that everyone wants to dominate everyone

else, just as Miss Margarida dominates her

classroom. Ergo, she says — and hold on to your hats for one of the classic non sequiturs of modern theater — ergo

everyone wants to be Miss Margarida

Now, surely a syllogism has wandered astray here, or a homeless middle element remains undistributed. I mean, ah, her

conclusion doesn't follow from its premises, at all. Someone would point this out

rest would starve. Period.

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SUN CENTER

3020 North Park Way (Located in Creations Salon) I block south of University at 30th St. Call for appointment 299-2537 Ask about our non-prime time discounts ence. Miss Margarida is more blatantly overt than most dictators. At one point, during a lesson in grammar, she boasts that she's the "noun that bosses the verbs." But like her political counterparts, who are present in every word of this play, "free" to Miss Margarida is a four-letter word. Miss Margarida's Way has been trans-

lated into several languages, has been per-formed all over the world, and is especially popular in countries whose leaders prac-tice the ''Margaridan Method.'' The play's allegory, the classroom as a microcosm for and linguistic barriers. There are places in the script, though, where the intentions of the playwright become confused, at least for a San Diego audience. In the second act, after Miss Margarida has convinced us that we want no part of her teachings (and also convinced us that we would do well not to leave the room), the teacher sud-denly reveals that she's a vegetarian, does voga and levitates, is the embodiment of cology, and even frets about the inferior status accorded to the lowly cheeseworm. In the T.S.-Productions version of the play (hosted by the Gaslamp Quarter Theatre) and in the script, it is difficult to tell how we are supposed to respond to these revela-tions. To an audience in a country where oppression and hunger are omnipresent, to oppression and nunger are omnipresent, to practice levitation is frippery, a negative value because it turns away from im-mediate problems. But to a Southern California audience, just in from a cedar-

and-fern dining experience, when Miss and-fern dining experience, when Miss Margarida announces these things, she suddenly (and wrongfully, it would seem) becomes humanized in the minds of sev-eral audience members. She can't be all bad if she cares about ecology, I overheard someone say, and hey, maybe she's just a few Jane Fonda workouts away from total

health.

The T.S. Productions' staging of Miss
Margarida's Way, in general, was also a
few workouts away from being a sound
show. Directed by James A. Strait, the
production did have some fine moments.
The first act, in particular, effectively established the play's claustrophobic world(s), and it evoked the kind of squirming, defensive laughter one hears at horror movies and on roller coaster rides, where a laugh sounds like the prologue to a scream. But while Strait's visual choices for act two were also fitting, for the most part, the production's energy lagged in the second act, and the play's climax fell flat. A possible reason for this lapse is that the first act was pitched quite high, and thus the second act had no higher notes left to play. As a result, the play's vertiginous concluding scenes, in which Miss Mar-garida spirals herself into a stupor, became anticlimactic rather than the frenetic maelstrom they could have been

As Miss Margarida, talented actress
D'Ann Paton was not yet comfortable with the role. With more lines than most actors read in an entire season, with a like number

bility of advancing and controlling the play's movement, the character must rank among the more demanding in theater. It also requires a tour de force from curtain to curtain. Like a dizzy devil. Miss Mar garida is a character capable of doing any-thing at any given point: In many ways, Paton's performance was quite good Early on, she vividly showed us the strange combination of pleasure and revul-sion Miss Margarida experiences every time she enters a classroom. And often during the show Paton could zing us with an unexpected about-face — from dol-drums to tornadoes without warning. At the same time, however, Paton had troubles with her lines, with both the words and their delivery, and these difficulties of reci-tation undercut the sense of felt immediacy necessary to keep the show alive. Paton captured parts of the character, but her formance was unable to sustain the level of exact spontaneity that would have made Miss Margarida's fits of paranoid schizophrenia seem truly believable, and

thus truly menacing.
Paton's performance would have been better served if the production had been clearer about what it wanted the audience to do. The decorum of theater locates observers outside the world of the play. The audience enters this world, imaginatively, but remains in its seat. By making its onlookers students in a classroom. Athavde's script appears to encourage a different,

the observer and the action. In order to get the full effect of this play, the audience must be inside it, taking notes yet terrified that these may not be what the teacher wants. To remain outside, distanced from the class, means a loss of Miss Margarida's
— and thus the play's — authoritarian control. But to go too far inside, to heckle too vehemently (as one jerk did the night I saw the show), disrupts the class and, in effect, the fabric of the play.

The T.S. production has provided only a

partial solution to this technical dilemma Young Dana Ashbrook sits at a desk, in front of the audience. He behaves as a model student, and credibly at that, with appropriate reactions to his teacher's luna-tic whims. But this placement dislocates the rest of us and leads to a confusion about where we should stand. With the student between us and the teacher, we are neither completely within the reality of the class aged otherwise, merely in a theater watch ing a show. We're somewhere in an undefined middle, a halfway point be-tween observation and participation. And with a student representing us by proxy. we are free to drift back and forth between these roles at will. Because of this license, we are also free to choose whether or not we should take this play seriously. The real practitioners of the "Margaridan Method" in this world permit no such escape



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All That Funk



JOHN D'AGOSTINO

For eleven years keyboardist Herbie Hancock has been dodging allegations of musical wrongdoing leveled by critics and other jazz musicians because of his head long dive into electro-funk that began with the 1973 album, Headhunters. The jazz purists, steeped in tradition and enamored Hancock's work with Miles Davis's mid-Sixties quintet and subsequent solo and collaborative efforts, have persistently and loudly indicted Hancock for commercializing and cheapening his talents in purcharizing and encapening instatents in pur-suit of big money. Hancock has steadfastly denied these charges, maintaining that funk is no less an art form than jazz and

defending his right as an artist to experi-

ment with new instruments and forms. Last Thursday night Hancock's case came

to trial before several thousand fans at the Fox Theatre, but it may take a while for the

jury to reach a verdict. Most of its mem bers fell asleep midway into Hancock's

Generally I have tried to remain impar-tial in this minor controversy. I have found most of Hancock's funk efforts to be of little consequence, both musically and in terms of experimentation. But I also find jazz purists, like most fanatics, a tiresome, insular lot whose pedantic fretting over allegiance to style robs them of peripheral vision. So even if I couldn't count mysell among the fans of Herbie the Funk Bug. I approached his concert with as open a mind as possible, hoping to confront in Hancock's live show a persuasiveness that has been missing on his recordings. Cer-tainly the tools of persuasion were abundant and impressive. I would find. Han dant and impressive, I would find. Han-cock's Rockit Band features six skilled, well-traveled musicians — two drummers, three keyboardists (not including Hancock himself), and an African percussionist The musicians were positioned on risers of

varying heights, creating a spatial sym metry that was augmented by a bank of overhead lights of the size one might ex pect to see at a Led Zeppelin or Earth Wind, and Fire concert. Among them, the keyboardists had eighteen synthesizers and electronic keyboards at their disposal arrayed on racks that could serve as tempo-rary bleachers at most ballparks. To one side, a row of exotic African instruments provided an anachronistic humanizing provided an anachronistic, humanizing touch. I prepared myself for what an over-zealous promoter might call a "sight and sound sensation." Two hours later, it occurred to me that I hadn't been so excited

by a spectacle since the last time I watched ice melt.

The obvious conclusion to be drawn from what I consider a failed concert is that this music does not translate well to the stage. In his techno-funk, Hancock has willfully omitted the elements of harmony and melody that afford his jazz (and most music) its emotional appeal, so to criticize

Hancock's brand of funk for its lack of those qualities would be to miss the point. But what's left? Rhythm — in this case rhythm so rudimentary, so simplistic in its insistent perfection, and so artificial in its computer-programmed syncopation, that an entire evening of it by comparison-would make a two-hour drum solo seem an absolutely rapturous experience. On record, at least (or on the radio, or in a dance club), Hancock's funk effectively serves its simple purpose: it provides an uninterrupted and electronically garnished beat to which dancers can work out the latest steps. Techno-funk works fairly well in the recorded medium because, like the medium itself, it is passive, detached both from reality and from live action. But to present techno-funk in a concert setting ndeed, to charge fifteen dollars a head for the privilege of watching what is by nature, a nonvisual exercise — is as silly as usher-ing 60,000 football fans into San Diego Stadium to watch Chargers coach Don Coryell diagram plays on a chalkboard. I would gladly consider myself a minor-

ity of one in my evaluation of Hancock's cert last Thursday if it were not for the audience's generally tepid, indiff sponse to the proceedings. Moving through material taken mostly from his best-selling Future Shock and more recen Sound System albums, Hancock unwittingly played into the hands of his cruelest detractors by proving that, even though it is divided into individual "songs," his funk material is nothing more than one long, repetitious, and excruciatingly boring groove. And, for a while, the only visible reaction to the tedium was the steady exodus of listeners that began with a trickle early in the show and continued until by late in the show and continued until by late in the set those in the theater's balcony could easily have squeezed into the vacated seats on the floor. Hancock, whose showmanship throughout consisted of elliptic patter, handclaps, an awkward little sidestepping dance, and occasional noodling on his electronic toys, sensed after a few songs that a change of pace was in order. "Do you want to hear something melodic?" he asked. "I said, 'Do you

want to hear something melodic?" he repeated, setting a precedent after which at least two identical exhortations by Hanpleast two identical exhortations by rian-cock, "scratch"-master/keyboardist D. St., or vocalist/keyboardist/percussionist Bernard Fowler were required to rouse the audience from its slumber. Hancock's answer to the barely audible assent to hear something "melodic" was "Stars in Your Eyes," a funk ballad so devoid of melody and drama that Fowler had to climb through the orchestra pit and onto an empty seat in the tenth row just to prevent the crowd's attention from deserting for good. Fowler's strong, soulful singing seemed wasted on such drivel.

Throughout most of Hancock's static set, there was so little to see that one's eyes frequently returned to the forlorn sight of percussionist Foday Musa Susa, who manned a small battery of African instru-ments on stage right. Even with the aid of a microphone. Susa's hand-held implements, especially the talking drum, were no match for the high-decibel bombast of the Rockit Band, and Susa himself wore the pained expression of a man completely out of his element. Nevertheless, it was Susa who provided the only truly musical noments in Hancock's program when he

formed on the kora and the dusunguni two related African string instruments. Su-sa's solo on the kōra, an instrument de-veloped 600 years ago by his own family in his native Gambia, was especially beauti-ful. The kora looks like a distant cousin of ful. The kora looks like a distant cousin of the sitar, but combines the tonal charac-teristics of the Japanese koto, the African kalimba, and the Spanish guitar. To hear the gorgeous spray of notes that Susa coaxed from the kora made one wish that the Rockit Band would take the rest of the night off Even though Susa received for his ef

forts what was to that point the closest thing to an ovation, those hardy souls who were still around later gave their loudest approval to the opening gurgles of "Rock-it," the synthesized funk tune from Fu-ture Shock that inspired an award-winning video and became the largest-selling twelve-inch single in the history of Col umbia Records. The "Rockit" video. which was created by the former 10cc duo of Lol Creme and Kevin Godley, featured a horde of mechanized mannequins in syn chronized movements, and earned Han cock five statuettes at the recent MTV Awards show. Although admittedly it would have been financially and technically prohibitive to reproduce faithfully that video in concert, Hancock's low-budget evocation of the video proved worse than had he done nothing at all. As the audience in its anticipation of something special rose to its collective feet for the first time in the set, stagehands brought out two chair-bound props whose mechan-ical torsos, heads, and arms moved with the appropriate robotic precision, but never in sync with the music's beat— which is, of course, the whole point to their existence. Meanwhile, three pairs of mechanical legs dangled from the overhead lighting frame, electronically prod-ded into ridiculous dance moves as if by an inebriated puppeteer. Embarrassing.

I won't bother to question Hancock's motives in pursuing a form of music that in nearly every way stands as a contradiction of his creativity as a jazz musician. Motives aren't important to me; results are Unfortunately the results of Hancock's immersion into synthetic funk, and espe-cially his ill-advised attempt to present that high-tech dance music as a legitimate concert experience, make it impossible for me to remain impartial. In its utter reliance on programming (even the drummers' fills are prepackaged) Hancock's future-funk

not only obviates the need for spontaneity, heart, conviction, intuition, feeling, and spiritual and intellectual involvement, it also renders expendable the musicians themselves. That may make a kind of warped sense in this video age—and maybe I am a victim of Hancock is "future electric" but two hours of Hancock is "future electric". shock" - but two hours of Hancock's computerized groove has convinced me that, for once, the jazz purists are right for condemning this pitiful waste of a great musician's talents.

The deficiencies of Hancock's presenta-tion were made all the more glaring by Steel Pulse, the reggae band that opened the concert. As do Third World and a couple of other Jamaican groups, Steel Pulse starts with the basics and builds from there, dressing hypnotic reggae rhythms with sinuous instrumental embellishments and great vocal harmonies until the stage seems awash with feeling and expression. Unlike Hancock, Steel Pulse leader and vocalist David Hinds had no trouble whatsoever getting the audience on its feet and participating — when music is this good, involvement comes naturally. If you've never seen Steel Pulse in concert, I strongly recommend that you indulge at the ver-next opportunity.



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OUARTER NOTES



CARMEN

The New York City Opera. celebrating its fortieth birthday presented its latest production of *Carmen* on KPBS-TV last week. Music and opera lovers. of course, look to this public television station as one of thei great resources, supplementing and enriching the live musical offerings of our city in the most stimulating way. This particular telecast gave us the hance to see and hear why there is such controversy about the NYCO's Carmen, and hence to learn something about operatic production that our local operatic performances alone cannot give us.

The controversy revolves around director Frank Corsaro's notion of updating the action to the Spanish Civil War of the 1930s and giving the drama a political meaning Franco Colavecchia's sets and ostumes are drab, realistic nodern: abandoned boxcar nstead of the cliffs and boulders of the traditional mountain retreat, and trench coats instead of gypsy skirts The military troop Don José belongs to is part of Franco's army, and José is a passionate porter of the general, men and the smugglers. turn, have been transformed into loyalist partisans, smuggling guns to support the republican government against Franco's fascists. The toreador Escamillo is a less-than glamorous, over-the-hill narcissist, whose popularity with the fascists may come in useful to the partisans if they can get him over to their side Carmen's relationships with both José and Escamillo are initially motivated by political instructions from "the Party,

and many of the other events of the opera — Carmen's escape from the soldiers in act one, the

confrontation with Zuniga in

act two, even the bullfight in the final act — are reinterpreted according to

Corsaro's political scenario

The purpose of all this, as the director tells us, is to bring

Carmen to life for an audience grown blasé toward gypsies, toreros, and the other fustian of

exotic operatic locales. The only legitimate test of a directorial concept is whether it works in the theater. Judging by the televised production. I would say that while this surface, a worthy experiment, in practice it does not function very well. The political equivalents are never sufficiently sharp to make sense: are we really supposed to see the Spanish lovalists as the irresponsible, greedy thugs Bizet depicts in his smugglers? The politicization of Carmen's amorous affairs runs contrary to the text and music in numerous places, and since this is an integral version of the original Bizet score, the occasional incongruencies between Bizet's ideas and Corsaro's cannot be concealed by cutting. There are even moments where the new concept overtly interferes with the dramatic and musical effects the composer intended, as in the final moments of the opera, when José's tragic fulfillment of his destiny to kill the woman he adores is atrociously upstaged by wild bursts of gunfire from within the bullfight arena, where the loyalists are engaged in some kind of unspecified act of political violence.

excitement has little to do with the controversial nature of the

The only major flaw of the telecast is the intermissio features, in all of which Beverly Sills, general director of the NYCO bectors the viewer at great length and with compulsive repetitiveness as to how wonderful the production is. Since her retirement as one of the most lovable coloratura sopranos of our time, another of Miss Sills's identities has come into unpleasant prominence — that of used-car salesman — and her relentless domination of the intermission is virtually indistinguishable from those awful commercials "You've got to see this 1978 Mustang to believe it ") that make watching old movies on commercial television such a

PETER GRIMES

The San Diego Opera's production of *Peter Grimes* is one of the best things the company has ever done. It has the air of thorough professionalism, even in the professionalism, even i smallest roles, that has sometimes been absent even from productions otherwise notable for world-class leading singers. Its staging is first-rate. Singers, chorus, and orchestra, under the direction of conductor James Lockhart (and







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Otherwise, however, the

updating is almost entirely a matter of sets and costumes, and the singing, acting, and

characterization all belong

pretty much to the tried-and

true traditions of old-fashioned stagings of *Carmen*. On this level, which is far more

important than that of costumes and superficial conceptual gimmicks, Corsaro proves

nimself a first-rate director

The whole production is filled

with vitality and passion, and the director has devised

such as Carmen seductively

feeding segments of an orange to the wide-mouthed soldiers)

that underline the real drama,

political drama he has tried to

political drama he has tried to impose on it. Star of the show is Victoria Vergara, a sensationally beautiful Chilean mezzo whose Carmen is as fiery and fascinating — and as

exquisitely sung — as anyone could possibly desire. The

Trussel (José), and Robert Hale

(Escamillo) — belong to the more usual category of NYCO performers, i.e., mediocre

other singers — Marianna Christos (Micaela), Jacque

singers and exceptionally

strong actors Christophe

Keene, music director of the company, conducts with fas

tempos and much electricity. All in all, a very exciting performance, whose

rather than the imaginary

numerous bits of stage business

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chorus master Martin Wright). have a clear and powerful sense of the style of Britten's great work, and they con that sense authorita these factors, along with the nature of the libretto and scor work together to produce a compelling musical and theatrical experience, an acute and moving confrontation with life — which is far from always being the case in the opera

Peter Grimes pre

child battering. The hero, a driven, tormented, ambitiou self-defeating fisherman in the small East Anglian village of Aldeburgh, loses two apprentices successively to accidental death — yet the accidents are the result of his own excesses in pursuing his trade and his failure to pay attention to the boys' needs and weaknesses. With his character leading him inexorably if inadvertently into fatal error, Peter is modeled upon the traditional tragic hero. His sense of the universality of suffering and his articulat longing for a safe harbor from the storms of life raise him



naturalistic drama, animal-like victims of impersonal external circumstances and inexplicable nternal passions. The moral gossipy, narrow-minded, ensorious citizens of the town also tend to engage our sympathies for him. But the nature of his tragic actions his cruelty to the poorhouse orphans he acquires to help him in his work — is so repulsive that the pathos of Peter's helplessness before his inner demons tends to be indignation his acts arouse:

ultimately, it is hard not to agree with the lynch-minded mob of Aldeburghers that this man is a menace to society and ought to be eliminated. This is a dramatic problem that not even the most intense and sensitive acting the lead singe a Peter Pears a Jon Vicker or (as in the current production a Richard Cassilly — can quit overcome. Shakespeare could make a consummate villain and intentional child-murderer into — uncannily — an object of sympathy; but Peter Grimes is no Macbeth, and Montage Slater, author of the libretto Britten's opera, is a far cry from Shakespeare.

Britten himself, however belongs quite firmly in the category of great operatic composers. His melodic sense his mastery of orchestration. his skill in balancing sonoritie and in clarifying textures, his structural power, and above all his capacity for realizing the dramatic moment in immediately comprehensible musical terms - these make him, for all the differences of idiom, the mid-twentieth-century equivalent of Puccini, Straus

Massenet or Verdi In Pete Grimes, his first full-scale opera (it dates from 1945, when the composer was thirty-two), all these qualities are fully manifest. Fortunatel the San Diego production has the personnel to bring these qualities to the fore Mr. Cassilly may overdo his use of falsetto a bit, but his voice is strong, plangent, and comfortable with the role's demanding tessitura, and hi imparts intense dramatic expressiveness both to Peter arine lyrical lines (as in character's distracted frenzies in acts two and three (Britten's modern equivalent of the Donizettian or Bellinian m scene). As the tenderhearted schoolteacher who tries unsuccessfully to help the obsessed fisherman to build a new life, Patricia Craig turns in a performance of distinction. with tender, limpid singing that ought to have melted Peter's heart if it were not so rigidly

encased in his explosive

certain traits to object to in

character disorder and

Miss Craig's singing: the rapid flutter in the voice that makes every note at me: louder verge on a trill, and the habit of initiating all phrases with a caressing little swell. But this somewhat overly inflected and mannered singing eems to suit the character of Ellen Orford very well, just as it did Carlyle Floyd's Susannah when Miss Craig sang that role here a few years ago. The San Diego production also offers a English baritone Peter Glossop is the sympathetic Captair Balstrode, and the singing of the minor roles varies from highly competent to splendid Kenneth Cox's resonant Hobson falls into this latte

Just as significant is the performance by the orchestra. under Mr. Lockhart's admirable direction. One of the striking characteristics of *Peter* Grimes is the prominence of its orchestral part, which includes, in addition to a variegated accompaniment to all the action, six substantial interludes of near symphonic proportions and completely (continued on page 40)



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symphonic depth. I confess to having been rather apprehensive about these interludes. San Diego Opera audiences have a notorious penchant for regarding all orchestral passages in which no one is singing on stage as appropriate moments for loud onversation, and I was afraid that Britten's magnificent interludes, which embody the principal dramatic themes of the opera and work them out in absorbing and beautiful music

structures (rondo, passacaglia, and so forth), would be drowned out at the Civic Theatre by the rattle of tongues, the unzipping of pocketbooks, the crackling o candy wrappers, the jingling of wrist ornaments, and other signs of infantile impatience. There was indeed some of this But most of the audience seemed spellbound by the music, listening to it with alert attention and sympathy — a phenomenon I attribute not only to Britten's mastery but

also to Mr. Lockburt and the orchestra. The opera orchestr in fact, outdid itself, playing better than I have ever heard it do before, and the consequent enhancement of the opera's

Gorgensen's artful lighting design, which conveys the feel, the smell, the living ambience, dramatic power was stunning Visually, this is a production of the seaside town at dawn, in worthy of what we hear from the pit and the stage. The sets and costumes, by Carl Toms, sunlight, in moonlight, in storm — though in the opera's final scene Mr. Gorgensen and belong to productions of the the company's technicians opera in San Francisco and Chicago. They are realistic in might have made an effort to give us the illusion of that thick, enveloping fog that is so the best sense, evoking time. place, and atmosphere with a

Director Richard Gregson deploys the resources of this stage with great skill. He is particularly good at managing the crowd scenes, of which opera. And that chorus lives up fully to the demands the score makes upon it; its singing (and indeed its acting), like the production as a whole, makes one proud of our local opera

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City Lights

Padres Record

(continued from page 2) was to be played for the stadium audience. Field had invited a hundred friends to that game. Or May 8 Field went to Strasberg's office to make sure the song was going to be played. According to to be played. According to Field, Strasberg said ves, and that it would be played on May 11 and throughout the season. On May 11 Field and her friends went to the stadium As the fans filed to their seats. the instrumental section of 'Here Come the Padres' played over the loudspeakers. nd at the top of the fifth inning the entire song was played. May 11 was the first and last time "Here Come the Padres" was heard at San Diego Jack Murphy Stadium.

Last Friday morning Lenore Field and Kenneth Rice filed a lawsuit against the San Diego Padres for \$40,300, claiming breach of contract. More than one-third of that, \$15,300, is for the production and distribution of the 1000 singles that Field and Rice delivered to

more than twenty local record stores, and the remaining \$25,000 is for lost sales from their recording. "I wouldn't have sued them if someone would have explained what happened with our song," Field says. "But Andy Strasberg wouldn't have anything to do with me after May 11." Reached Monday at the

Marriott Hotel in Chicago, Andy Strasberg said, "Ms. Field was under the impression that the song would be played again and again, but the only again and again, but the only reason it was played the first time is because I was a compassionate person. There are nine other Padres songs currently being played and it wouldn't be the club's decision which one would be the which one would be the Padres' song. It would be the fans' decision. The contract Ms. Field signed [for licensing to use the team's name] was no an exclusive contract." When asked if Field's chance encounter with Mrs. Kroc weakened her chances of having her song played more than once, Strasberg replied.

Not only did she tell Mrs Kroc that I avoided her, but she said that I never paid any attention to her. I paid attention to her all the time. Every time she came here, she can compassionate people.

Park

(continued from page 3)
with panhandling and public
drunkenness. Walker says. Lindo Lake Park has been the site of much vandalism. Ducks from the park's lake have been pushed through the book-return slot in the library, one of six buildings on the park; windows in the Boy Scouts building have been repeatedly broken signs have been knocked down trash cans have been set on fire toilets in the two restrooms have been smashed, torn off. and plugged up; the door to the pumphouse has been smashed in on a number of occasions. preventing Walker from turning on the lake's water pump; and his own truck has been broken into three times and pelted with eggs one night. And on July 28 Walker's

nolested by a transient Charges against the suspect were not filed for nearly a month, Walker says, and in the meantime the alleged molester returned to the park, drunk, on at least four occasions, one sarcastically asking Walker, 'Hey, how's your daughter

surrounding the park have experienced their share of troubles stemming from the habitués of Lindo Lake Park George Mower has operated a self-service gasoline station a block from the park for nearly two years, and he says, "All you have to do is spend one day down here to find out how bad it is. They even intimidate the older people; they say, 'Hey, you have a nice car, so you should have some change, shouldn't you?' And around the first of the month, when the old folks pick up their pension checks at the post office nearby, the problem gets especially bad.

Ranger Walker says because of the large area he and his two deputies must oversee. enforcement has become very difficult. About a month ago his staff was given some help when sheriffs deputies, who

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had previously visited the park only when called by a ranger, agreed to twice-daily patrols. But even that's not enough, he says, and oftentimes the deputies are powerless to help, especially in instances of paphandling or harassment, which must be witnessed by an

Service station owner Mower, however, feels the deputies are going about it all wrong. "They ought to use their brains," he says. "If a bum sees a uniformed officer, of course he's not going to do anything wrong. So the logical solution would be to send out undercover patrols. Eventually, the bums would get the

The Judge

After intense lobbying by the California Newspape Publishers Association (CNPA), which argued that the law would seriously hamper public disclosure of crime information, the bill was defeated in committee. But in the next session Kapiloff

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City Lights

The Judge

the same bill that would have required withholding of names of crime victims and witnesses until they signed consent forms. This bill, which was also opposed by the CNPA, was defeated on the assemb floor. Also, Kapiloff voted against an amendment to the Public Records Act that expanded the range of vernment records subject to

disclosure. The bill passed. The California Newspaper Publishers Association entered the Oceanside case informally on the side of the newspaper The Blade had filed suit in 1982 after the city refused the newspaper's request to examine the police report regarding Oceanside High School principal Joseph Graybeal. The report contained a criminal complaint against Graybeal for not reporting an incident of sexual misconduc between a teacher and one of the school's students. State law requires that such an incident must be reported within thirty-six hours. Graybeal allegedly knew of the affair for three months before the police found out about it through other sources. (The teacher pleaded no contest, was fined, and eventually left the school district: the district attorney decided not to file a case

against the principal.)

The newspaper, which has a history of adversarial dealings with the local establishment wanted to print parts of the police report relating to the principal's actions. 'Graybeal jed to the teacher, he lied to the cops, he lied to the D.A., he lied to the school board, and he got away with it all, "says Blade-Tribune managing editor Bill Missett. "We're going to print the entire report, word for

That may be an overly optimistic prediction. The ppeals court ruled that the trial court would have to read the report and edit out certain things, like names of minors or secret police sources and some other exemptions, and the ruling seems to give the trial judge the discretion to summarize the report. Blade publisher Tom Missett isn't celebrating yet. "We don't know which judge will review it." he says cautiously

"Kapiloff wouldn't be my first choice. He'll try to save face. Kapiloff will be trying to make Kapiloff look good." Missett admits to being leery about the judge's history of stormy press relations. "Anytime a judge says you can't have something

that he hasn't even read, I've got to question his motives.'' Kapiloff himself wouldn't comment on the matter, other than to say he believes he will be the one to review it. Regarding questions of bias. given his record of trying to alter the very laws that are applicable to the case at hand Kapiloff remarks, "If a person els strongly that I ought not to hear a case . . . I would disqualify myself. It's imperative that a person feel he's getting a fair and impartial

> Neal Matthews Thomas K. Arnold, and Randy Opincar



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Off the Cuff

Any predictions for the World Series... the Super Bowl?



Pacific Beach The Padres in six. They will The Padres in six. They wan be playing Detroit. I'm just guessing, actually. I feel this is our year. Detroit's a good team but I think the Nat is a stronger league, that's why I'm picking the Padres. I think San Diego is becoming a great city for baseball and football. I'm really brokenhearted about the Clippers moving to Los Angeles. Basketball's really my sport. As far as the Super Bowl, that's a tough one. Let's see . . . the Miami Dolphins. My neighbor Woody is from Miami and he's been saying one of these years . . . I think he's right. Besides, I don't like the Raiders. Even if I did I wouldn't admit it. I think the Chargers are a darn good team but I'd say maybe next year



Law Student

San Diego In the series I'll have to go with whoever wins the National League, and since my team, the Cardinals, are history this year, it will be a choice between the lesser of two evils. live in San Diego, but we have the ugliest uniforms and the worst announcers in baseball. I'm from Illinois and baseball. I'm from Illinois and being a St. Louis fan, I hate the Cubs. But Harry Caray and those dichard Cub fans deserve a win after thirty-nine years. So I'll have to go with the Cubs. In the American League Detroit seems almost unbeatable, but I don't know. unbeatable, but I don't know enough about the two teams to make a fair judgment. As for the Super Bowl, I'll have to go with Miami or San Francisco because of their coaches. If the Chargers would stop trading everyone and start paying some money to their players, they



Cosmetics Consultan

The Padres. They're ballbusters, right? But the name. They've got to do something about the name, I mean, the Fathers? How about calling them something more aggressive, something like the San Diego Rippers? I'd like to see Steve Garvey be a little more manly, not so goody-goody, he's so *soft*. I'll say the Chargers for the Super Bowl and my second choice would be San Francisco. I think from a woman's point of view, you ve got to give your team fan support and some constant encouragement. I mean, everybody wins and loses, but I think men in general are a lot harder on the Chargers. They're really a good team. It just reminds me of a man's attitude toward marriage: when you're on a roll you're on a roll, but make a



Insurance Management

The series? I've got to lean with Detroit, they've had a with Detroit, they've had a great winning percentage. I'm not a Detroit fan, by the way. The Pads will beat the Cubs. I like the Padres. As far as the Super Bowl, I'd have to say the Raiders. They're just too good. I don't think anybody can really effectively pass against them. I think the Chargers versus Raiders game was really a tribute to our offense. I think they did a great job. We're so dependent on timing. Disrupt that and Dan has a hard time. Truly. I think the Chargers ha the best team since '81, Earnest Jackson is a pleasant surprise. I like the Chargers. As far as the Raiders, my hate for them is diminishing. I respect their ability to win, year in and year



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The Padres. We need some spirit in this city. People are just too laid back here, when it comes to sports. In fact they don't really get excited about anything. I've gone to other cities and it's amazing to see cities and it's amazing to see how enthusiastic people are about their teams. If you live back East or in the Midwest, after months of three layers of clothing, when spring comes, you get excited. When baseball comes, it's time to be outside, and it's warm and wonderful and it's warm and wonderful. and something fun is going on Here, it's almost always that way, so sports are no big deal

If you miss one game, there will always be another. As far as football goes, you're talking to the wrong person. If I just happened to be in a room
where a football game was on,
I wouldn't understand it. I
haven't the faintest — maybe
the Raiders. Just because

- Lin Jakar



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Section 2

Events, Theater, Music, Film

They've Got No Strings

Mr. Baggins would like Mr. Baggins would like nothing better than to sit home sipping tea, yet here he is, lost in a cave, trading riddles with a slimy creature named Gollum who plans to have him for dinner. How could be have left dinner. How could be have left his hobbit hole to join that useless troop of dwarves on some ill-conceived adventure — why, he must have been mad to believe their tales of treasures. A fine mess he's in now, with hungry Gollum, and nothing to show for his trouble but a ring

he's found in the caverns.

The ring, of course, figures heavily in this story; it possesse magical powers that render its wearer invisible. Our story is J.R.R. Tolkien's The Hobbit, J.K.A. Tokken's The Flobent, which is being presented by the Theatre Sans Fil (No Strings Puppet Theatre) in its first and only San Diego appearance, tomorrow, Friday, October 5. The art of puppetry has been repular for the last source.

popular for the last several centuries. In 1524 Spanish

explorer Hernando Cortes brought along a puppeteer for the amusement of his troops as they marched from Mexico City they marched from Mexico City to Honduras. Punch, of the English puppet duo Punch and Judy, had his origins in Italy around 1600, when an actor from Naples developed a masked character called Polcinella. This character called Polcinella. This popular figure was transferred to the puppet stage, introduced to Parisian audiences by 1650, and reached London some ten years fater to become the well-known Punchinello, or Punch. There are permanent pupper theaters around the world, and a World around the world, and a World Puppetry Festival, at which the best companies perform. The Theatre Sans Fil, founded in Quebec in 1971, represented Canada this summer with The Hobbit at the Olympic Arts Festival, and will appear at the next World Puppetry Festival in

Dresden.
The popularity of this particular company derives from several factors, one being its members' technical expertise in manipulating the large (four- to twelve-foot-high) rod puppets. They specialize in the Japanese



Burraku technique, in which black-robed puppeteers maneuver their characters fror behind by means of attached

little disappointed that she didn't simultaneously throw her voice, it was a tremendous performance, marred only by the fact that Granny was rushed to

The doctor has forbidden an

Brothers are not a trapeze act.

not brothers, and not Russian (although they sport the black pantaloons and facial hair that would make their namesakes

would make their namesakes proud). The five-man group, all Californians in their thirties, began as a two-man street act in Santa Cruz. When the group was formed, they were doing advance acts for theatrical

productions at UC Santa Cruz:

since that time, they've played

Broadway and most of the country's theaters.

The Karamazovs will juggle anything you can think of — booze included — and some

things you'll never guess, tish

flaming torches, hammers, innepins, ducling folls, even a couple of heroje cars that travel with the trouge. In their "Stump the luggler" segment, they welcome objects from the undence and, in past performances, they've been handed squid, a potted plant, a

flaming torches, hammers

audience responses were so tremendous that the main tremendous that the main attractions seemed anticlimaeric. In 1964, while hitchhiking to the Seartle World Fair, they met up with Ed Sullivan's niece, and — well.

encore by Granny, but no matter. If such high spirited matter. If such high spirited highjinks are your idea of a high old time, a much younger but considerably more experienced juggling act is coming to town. The Flying Karamatov tods. So convincing are the puppets' actions that reality is suspended, with each character assuming a life and personality of

its own. The puppets are ingeniously designed, especially the towering dragon and the [continued on page 9, col.1]



Juggle This

Granny had been active for more than twenty years. The audience, friends and relatives audience, friends and relatives of the senior participants, applauded politely through Mrs. Lafferty's display of antique doilies. They responded in like manner to Mr. and Mrs. Royston's shaky rendition of "When the Saints Come Marching In," which they had rehearsed at their Diamond Wedding Jubilee a few months earlier. Mrs. Clegg whipped up. mess of her prized sweet-and-sour saltwater taffy, and old Ben Larch both amazed and horrified the crowd with a dexterous show the crowd with a dexterous show of tobacco-chaw spitting — nineteen straight shots in the brass spittoon with only one miss, which, unfortunately, landed on one of Mts. Lafferty's

All of this however merely All of this, however, merely set the stage for Granny's performance. Her eighty-four years did not deter her from bouncing — yes, bouncing — onto the elevated platform in a onto the elevated platform in a skin-tight, steel-gray leotard and, after a few salty wisceracks to the assembly, she began to steal the show with an outstanding display of what she called "boose juggling."

Aptly named. In one hand, a quart bortle of Stolichnaya vodks and Cour voiser brandly has been seen to be a second to the called boose the salt of and, in the other, pints of Jim

handed squid, a potted plant, a box of computer confetti, raw liver, and a cream pie. Let your imagination soar; the Karamazoos thrive on improvisation and audience participation — heckling and ad libs are meat and potatoes to both users of trans those here the state of the state. and, in the other, pints of Jim Beam and Beefeaters. Granny started juggling these jugs of firewater like I don't know wha and, after my initial, acute embarrassment, I don't mind hardy veterans of street theater. "We juggle ideas," says Paul "We juggle ideas," says Paul Magid, spôkesman for the group They also juggle puns, pratfalls, Shakespeare, Greek tragedly, Tom Stoppard, and political commentary. "Juggling is the basis of it, even while juggling is telling you that I was leading the cheers. For her finale she balanced the brandy on her head, the whiskey and the vodka on one arm, and then slugged down half a bottle of Beefeaters. While I will admit that I was a the least of it." Magid says.

Nonetheless, the basis is certainly there as they toss mean (continued on page 9, col. 2

An Awareness Of The Smile

"Even when you teat a piece of paper and divide it, it's a tragedy for that piece of paper." No one could have said that but Martha Graham. The dances she has choreographed since the 1920.—those magnificent evocations of locasta. Phaedra. Medea, Clytemnestra, the Medea, Clytemnestra, the Bronte sistees, the sacrificial victims of myth and ritual—are all about the tragedy of the torn heart, the divided self. And the core of these dances is the dramatic expression of feeling. The world for Martha Graham is feeling struggling to be feeling, struggling to be expressed. Even a piece of paper has feeling within it; even the

has feeling within it; even the tearing of a piece of paper is a dramatic event.

Here is something else only Martha Graham could have said. She is a vegetarian, but she will occasionally ear a piece of fish—a "placid fish," like sole. "But I does not see the sole." "But I don't eat salmon because "But I don't eat salmon becaus they're such valiant fish and have so much lite." Valor and superabundance of lite, the struggle to find one's ultimate home by leaping upstream against all the forces of nature, the tremendous physical exertion that is the exertion that is the manifestation of pure will, beyond possibility, beyond pain — these are not only the themes of Graham's dances but the characteristics of her technique The Graham technique of modern dance, with its tension. modern dance, with its tension, its contractions, its falls, has become a worldwide vocabulary. But its inner meaning is in that admiration for the salmon. The paradox of Graham's

dances is their extreme physicality — the violent, the physicality — the violent, the erotic, the experience of the flesh — and their extreme spirituality, their exaltation of the hidden soul. For Graham this is no paradox: the soul manifests itself through the body. "You must honor the bod You must discover what hidder secrets it has to say about the state of your soul, of your well-being, your heart, and you must discipline it, and it must be prepared to speak with others in

for a person, shir what they're don instrainment through which the dance speaks more the instrainment through which lite is the instrainment by winch all the primaries of experience are made manifest. It belas in its memory all matters of the and death and love."

love."
The visit of the Martha The visit of the Martha-Graham Dance Company, under the auspices of the San Dego Arts Foundation, will exhibit many aspects of the Uraham imagination. There are the Greek myths that have inspired her so often. Phaefia s Dreum, with its homosessia theme; Errand into the Mar. transforming the stor Theseus and the Ministerr into a Theseus and the Minotour intersion of a woming circle tormenting discovery of sexual desire. Acts of 1 this bised on the myth of 1 the area of the Heart Statum's recreation of Medicals vengeance. There are the rituals of the primitive El Penitente, about a Indian sect of brough agonizir Graham's choteograph Stravinsky - 16 where a victim archetypal Graties



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Section 2

Events, Theater, Music, Film

They've Got No Strings

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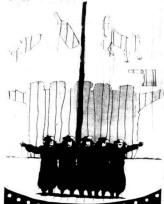
believe their tales of treating with time mess he's mow, with hungry Gollum, and northing to show for his traible but a ring he's found in the caverins. The ring, of course, figures heavily in this story, it possesses magical powers that render its vector missible. Our story is 1.R.R. Tolkren's the Hobbit, which is being measured by the which is being presented by the Theatre Sans Ed (No Strings Eupper Theatre) in its first and only San Diego appearance, tomorrow, Enday, October 5.

explorer Hernando Cortes brought along a puppeteer for the amusement of his troops as they marched from Mexico City then mot hed from Mexoc Cay to Hombars. Punch, of the English popper date Punch, and body, had by compose in Tady around 169V, when an act for two Naples developed a masked character called Federach. This populate piece was transferred to the popper stage, introduced by Parsona anderies else 169V, and teached Jondon some tru years to be proposed to the seal Automa-tical head of the proposed to the proposed piece with the proposed are permanent pupper theorem, and are permanent pupper theorem, and account the world, and a World I. Dupperty Isstiral, at which the best companies perform. The Doppetry bestival, at which the best companies perform. The Hicatre Sans Fil, founded in Quebec in 1971, represented Canada this summer with The Hobbit at the Olympic Arts Festival, and will appear at the next World Puppetry Festival in Diesden.

Desden.
The popularity of this
particular company derives from
several factors, one being its
members feed had expertise in
manpularing the lange (four to
twelve tool high) risk papers.
They specialize in the Japanise



black robed pappa



Juggle This

dothes.
All bother, however, merely set the stage but training, pettermance. Her credity four years dight not deter her from bouncing wes, bouncing onto the cleaned platemin markin right, steel gray sorard, and, after a few softs we extractly to the assembly, she became in the behavior of the assembly, she became in the first word her show with our proposed.

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"We musle ideas

An Awareness Of The Smile

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READER'S GUIDE

Dance

Greek Dancers, the Ora' Dancers will perform, Sunday, October 7, 2 p.m., Bazaar Del Mundo, Old

Modern Dance, the New York-based Clive Thompson Dance Company (Clive Thompson was for years a featured soloist with the for years a featured soloist with the Martha Graham Dance Company) will appear, Stinday, October 7, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

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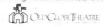
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Complimentary lunch will be provided. Please dress appropriately for the theatre. No one under 18 will be admitted. You may be videotaped for future programming. No admittance after 8:00 am.





TO LOCAL EVENTS

Third Lecture Hall, UCSD. Free 452-4450 or 452-2016.

"Films of Latin America," this special series opens with Porrait of Teresa, Saturday, October 6, 8 p.m., MiraCusta College Theater, One Barnard Drive, Oceanside. 757-2121.

"Mexico's Golden Sea of Cortez,"

ter, Preside 236-5471.

American Way Film Festival,

"Way Out West," another Laurel and Hardy classic will screen.

"Evening Film Series." the month-long series of Russian films continues with Isan the Ternile. Part III, directed by Serget Eisen-stein, Wednesday, October 10, 7-30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla.

Music

Organ Concert, classical and popular compositions will be per-formed, Sunday, October 7, 2 p.m., Spreckels Organ Pavilson, Balboa Park, Free.



This year make it season tickets.

You deserve it.



SEASON

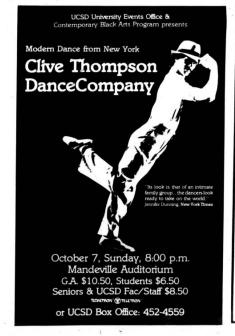


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READER'S GUIDE

day, October 7, 5 p.m., St. Pauls Episcopal Church, at the corner of Fifth Avenue and Nutmeg Street, Hillcrest. 298-7261.

Miniconcert Series, pianist Sursa Heiligenberg and violinist Igor Groupman will perform sonatas of Schubert and Brahms, Moraday, October 8, noorn and 12:30 p.m., Grand Salon, Community Con-course, 202 C Street, dawntown. Free, 274-6317.

"Jazz Live" Concert Series pre-sents trumpeter James Zollar and his new group in concert. Incedu-Cycloder 9, 8 p.m., Cary College Theater, at Twelfth Avenue and C Street, downtown,the concert will be broadcast live on KSPS-FM (88.3).

Folk Festival 1984, the eighteenth annual San Diego Folk Festival triesout a new location this year to showcase its plethora of musicians; of tireen concerts are scheduled and seventy workshops will be held, all an an effort to promote the venerable and lovely art of tolk musicians, the contraction of the contractio ship and its appreciation, Wednes-day, October 10 through Sunday, October 14; for information on October 14: for information on specific artists, concert times, and workshops, phone 282-7833; tickets are available at Folk Arts Rare Records, Drowsy Maggie's Cate, Paper Rose, Access, Art and Harmony, and the Old Time Cate.

Folk Musicians Paul and Carla Roberts will perform, Wednesday, October 10, 11 a.m., Performance Lab, Palomar College, 1140 West Misston Road, San Marcos, Free. 744-1150 or 727-7529 x2316.

Violinist Benny Kim, winner of the 1983 Young Artists Interna-tional Auditions, will open SDSU's "Showcase Series," Wednesday,

Special

"Performance Parameters." a new "Performance Parameters," a new performance series opens with the musical-theatrical duo. THE rrumpeter Ed Harkins and barrione Phil Latson, Friday, October 5, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Rodeo, the thirteenth annual Power Rodeo starts with a chili-code off at news. Simulab, OX-code off at news. Simulab, OX-code off at news. Simulab, OX-code off at new start and outside the permitted of the permitted outside of the attention performance data say 19.30 pm.; on Sunday, Oxforder Z. the attentions performance datas singuistic and the attention performance datas singuistic and the attention of the attention of the permitted outside of the attention of the performance of the attention of the permitted outside o Canada's Theatre Sans Fil puppet, theater will present The Hobbit, using forty-eight giant rod puppets, some of which are twelve feet tall, Friday, October 5, 8 p.m., Mande-ville Auditorium, UCSD. ville Ai 452-3120. "The Failure of Roses," a mixed-media presentation, employing film, slide projections, taped narration, performance, and

A New Season of Performance Art opens at Sushi, with a contem-porary cabarte performance by Los Angeles artists Linda Albertano and Marina La Palma, Friday, Oc-tober 5 and Saiurday, October 6, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Nature Walks in the northern Tijuana River estuary are con-ducted, every Saturday, 9 a.m., sponsored by the Southwest Wet-lands Interpretive Association;

A Two-Day Event, sponsored by the Docents of Quail Botanical Gardens, includes an art and pho-tography show, Saturday, October 6, 10 a.m., and the annual fall

Fall Fitness Festival, VillaView Hospital holds its annual fair, with health screenings, a 10K run, and a two-mile furn-run, Saturday, Oc-tober 6, 8 a.m., Balboa Park, In-formation and applications for the running events may be obtained at area sports stores or by calling 582-5516 x 370.

Used Books go on sale, Saturday, October 6, 9:30 a.m., San Carlos Public Library, 7265 Jackson Drive, San Carlos. 461-4480.

plant sale, Sunday, October 7, 10 a.m., Quail Botanical Gardens,



BEGINNING PROFESSIONAL WORKSHOP



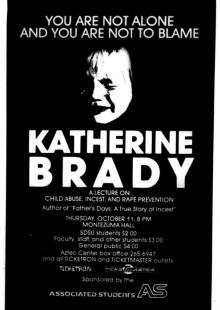


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TO LOCAL EVENTS

Walking Tours through the his-toric Gaslamp Quarter are offered every Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

Psychic Fair and Metaphysical Conference, more practitioners of palmistry, astrology, tarot, and the like are expected to attend the like are expected to attend the two-day event. Saturday, October 6 and Sunday, October 7, 10 a.m., Sortish Rite Center, 1895 Cambon del Rio South, Mission Valley, Admission is free; expect to pay, however, for any enlightenment, 278-8029.

"Nunc est Bibendum, Nunc Pede

Libero Pulsanda Tellus," it's the fourth annual San Pasqual Grape Scomp, complete with games, dancers, live music, frod, and, of counce, libation, Saturdan, October J. Ip m., San Pasqual Wood, Econdido. Tickets will be available only in advance. 741-0855.

A Fashion Show of Wearable Art will be presented, Saturday, Oc-tober 6, 2 p.m., Del Mar Arts Park, 1226 Camino Del Mar, Del Mar. 296-9060.

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

tober 7, 2 p.m., in the patio of the House of Pacific Relations, Balboa Park, Free, 466-7654.

"Heritage Collection," more than eighty dealers will be represented, whose specialties range from Early American to Chinese and Japanese art and primitives, Thursday, Oc-

tober II through October 14, Del Mar Fairgrounds, Del Mar. 295-4522 or 294-9466.

Sports Baseball, the Cubs enter Padre ter-ntory for the third game of the series, today, Thursday, October 4, 5:30 p.m., San Diego Stadium. Two more games are tentatively scheduled for Saturday, October 6,

Velodrome Racing continues, Fri-day, October 5, 7 p.m., San Diego Velodrome, 2221 Morley Field

Drive, Balboa Park. 298-1570.

Bicycle Time Trials will be held, Saturday, October 6, with sign-ups at 6:45 a.m., and the races at 8 a.m., El Monte Road, Lakeside; for specific directions and information phone 444-6425.

For Runners, the third annual Moving Comfort 8K-race for women, sponsored by the San Diego Track Club, will be held. Saturday, October 6, 7.30 a.m. Mission Bay, just south of the Hil-ton Hotel; for registration infor-mation call 277-7862.

national Flying Disc Association offers ultimate and freestyle in-struction each Saturday, noon.



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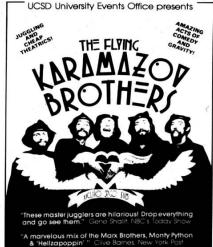
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81-85

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EVENTS

Belmont Park, Mission Boulevard at West Mission Bay Drive, Mis-sion Beach. Free. 273-7441.

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

Hree, 298-0920. Ultralight Flying, San Diego's new Ultralight Flying, San Diego's new Ultralight Park is open daily from dawn to dusk and offers a flight school, aircraft tiedowns, and certification programs, the park is located fifteen mules northeast of San Diego on Wildcat Canyon Road, mule marker 105, between Lakeside and Ramona, 789-9474.

(Radio/TV

"Aguas Negras: Black Water Time Bomb," the flow of raw sew-age into the ocean and San Dego's Tijuana River Valley may become a public health disaster of major proportions by the end of the cen-tury; the situation is examined, to-night, Thursday, October 4, 830 pm, and repeats, Sunday, Oc-tober 7, 4-30 p.m., KPBS-TV, Channel 15.

"Three Generations of the Blues," the 1983 Solana Beach concert; which featured Sippie Wallace, Big Mama Thornton, and Jeannie Cheatham, will be televised, Saturday, October 6, 9 p.m., KPBS-TV, Channel 15.

The Raiders' Game against Seattle I p.m., KSDO-AM (1130).

Debates, President Reagan and Walter Mondale face off, Sunday, October 7, 6 p.m.; Bush and Fer-raro will debate, Thursday, Oc-tober 11, 6 p.m., all three networks.

Expires _ Name __

"The Missiles of October," Wil-liam Devane and Martin Sheen star in this dramatitation of Kennedy's handling of the Cuban Missile Crisis, Sunday, October 7, 8 p.m.; the program concludes, Monday, October 8, 9 p.m., XETV, Chan-nel 6.

mel 0.

"Ballot 1984: The General Elec-tion," the twelve-program series examines candidates and issues in the November electrois; candi-dates from the 75th and 76th As-sembly Districts are questioned in the opening segment, Sunday, October 7, 10 p.m., KPBS-TV, Channel 15.

"The Precious Legacy," the program will trace the history of the State Jewish Museum in Prague, Monday, October 8, 10 p.m.; it repeats, Saturday, October 13, 3 p.m., KPBS-TV, Channel 15.

"Fiddler on the Roof," this musical will air in two segments, Tuesday, October 9, 9 p.m., and Wednes-day, October 10, 9 p.m., KCST, Channel 39.

"The Brain," the eight-segment documentary will debut with The Enlightened Machine, Wednesday, October 10, 8 p.m.; the program repeats, Sunday, October 14, 5 p.m., KPBS-TV, Channel 15.

Lectures

general elections will be discussed by USD professor Bob Simmons, tonight, Thursday, October 4, 8 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Cabrillo Festival Historic Semi-nar, the twelfth annual seminar has as its featured speaker Ross Hol-land, director of restoration and

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y-care chap tries to get his affairs in order when doctors tell him his running out. A narrative show seasoned with humor and wisdom,

preservation of the Statue of Lib-erty and Ellis Island, Saturday, October 6, 9 a.m., Salomon Hall, Point Loma Nezarene College, 3900 Lomaland Drive, Point Loma. Free. 293-5450.

Consumer Activist Ralph Nader will speak on environmental issues and the November elections; two stops are schouled, the first, on Saturday, October 6, 2 p.m., D.G. Wills Books, 7327 La Jolla Boulevard, La Jolla-Free (456-1800), the second is that evening, 7 p.m., Roseverl Junior Boulevard, North Park. Free. 235-0281.

"Guatemala: Not Just Another Domino," Guatemalan refuges and a representative from the Guatemala Information Center will present a film. When the Mountains Trendle, and offer dustion and commentary, Saturday, October 6, 8 p.m., Grass Rooss Galtural Center, 1947 Thirtech Street, Golden Hill. 322-5007.

"Current Report from the Second Season at Pacatnamu," Alana Cordy-Collins will deliver the next Brown-Bag Lunch Series" lecture, Monday, October 8, noon, San Diego Museum of Man, Balbou Park. 239-2001.

"Travel Lecture Series," Charles Forbes-Taylor will open the MiraCosta College series with a lecture on England's history, Tues-day, October 9, noon, Flower Hill Cinema, 2630 via De La Valle, Del Mar. 942-1352 or 757-2121 x259.

U.S. Secretary of Transportation Elizabeth Dole and Senator Robert Dole will address a Republican breakfast gathering, Wednesday, October 10, 7:30 a.m., Rancho (continued on page 8)

12

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appy Birthday, Johann Sebastian Bach—Sun, Not. 11, 1984
Now—Sun, Jan. 20, 1985, The Naked Seriabin—Sun, May 5, 1985

MUSIC OF YESTERDAY

UCSD Faculty Chamber Series
Series D: 3 Concerts—\$12 8 pm, Recital HalfAll Bach—Thur., Oct. 18, 1984
wart, Beethoven & Schubert—Wed., March 6, 1985
Music of Debussy—Wed., May 29, 1985

MUSIC OF TODAY

The 20th Century Performer Series
Series E: 5 Greentury Performer Series
Series E: 5 Greenter \$12.8 pm. Recital Hall Auditorium
Harvey Sollberger & Sonor—Wed. Nov. 14 1984 Mandeville Auditoriu
János Négvey, violin—Thurs., Nov. 29, 1884. Recital Hall.
John Pawdiff, Inter—Nov., Maych 4 1985, Recital Hall.
Hel Hartins & Larion— Wed. Agril 10, 1885, Auditorium
RIva, An Evening of Mutal & Mella—Satt., May 25, 1985, Auditorium

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READER'S GUIDE

"She Even Chewed Tobacco

PACIFIC BEACH

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BALBOA PARK

come the restrictions of female life," Wednesday, October 10, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

"The Physics of Nuclear Weapons and Their Effects," UCSD physicist Welliam Thompson will speak, Wednesday, October 10, 6:30 p.m., Revelle Formal Lounge, UCSD. 272-2550 or 272-8815.

LES DUDEK Oct. 6. 9PM. Rodeo

Humphrey's Concert Club

TELESE AT

YOUNGBLOOD Oct 5, 9PM, Roo

Galleries

Paintings on an Antiwar Theme by Dottie Korn-Davis are on view through October 6, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"Origin and Innovation," a design and crafts show, featuring furniture and other works in clay, fiber, wood, metal, and glass, will be dis-

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Neon Structures and Works on Paper by Stephen Antonakos are on view through October 7, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

Realist Painters William Beckman and Gregory Gillespie are featured in a new exhibit; more than forty-one works of the last two decades are on view through October 7. La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541. Art. 700 I 454-3541.

"Fata Morgana," San Francisco surrealist Richard Vaara's exhibit will be on view through October 13, Pink and Pearl Gallery, 711 Eighth Avenue, downtown. 236-0284.

Paintings by William Gambini, Ethel Greene, Ken Maney, Barry Masteller, Mario Uribe, and W. Hase Wolyth are on view through October 13, Maple Gallery, 2400 Kettner Boulevard, downtown. 234-2151.

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

Indian Art and Art of the South-Indian Art and Art of the South-west, a show featuring the work of Guillermo Acevedo, Mario Törero, Zarco Guerrero, Salvador Torres, and Pepe Leon, continues through October 14, Acevedo Art Gallery,

"CAFE DESIRE"

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OCTOBER 1984 CALENDAR

"THE LONG WHITE DRESS OF LOVE"

Gallery hours every Friday and Saturday Noon-4 pm. "Artist's choice": Michael Johnson, Anna O'Cain, Jim Skalman, Deborah Small

WOMEN AS ARTMAKERS

TERRY WOLVERTON

"Significant Others," a group showing, including works by Ed Ruscha, Paul Knotter, Wick Alex-ander, Renee Petropoulos, Brent Riggs, and others, continues through October 15, Patty Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.

"New Responses to Ancient Media," artists Chatelain, Garner, and Pilarczyk employ, respectively, paper, silk, and bamboo for their wall reliefs and sculptures, on dis-play through October 18, Galerie 5, La Maison, 3688 Fifth Avenue, Hillcrest. 298-0119.

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

"Artist's Choice," five area artists
— Michael Johnson, Jim Skalman,
Anna O'Cain, Deborah Small, and
David Clemesha — were selected
by five other area artists for this
show, which hangs from Saturday,
October 6 through October 27,
Sush, 852 Eighth Avenue, downtown, 235-8466.

"Twenty-five Jewelers — Plus Isadora," traditional and contemporary techniques of jewelry design are exploited in the works on dis play through October 27, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-9781.



Santorini are layered with acrylic, sand, wire screening, and other materials in the "Akroteri Series" by Faiya Fredman; the works will be on view through October 28, Mandeville Art Gallery, UCSD. 452-3120.

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

"The Decoy: An American Art-form," turn-of-the-century water-fowl decoys will be exhibited from Saturday, October 6 through November 18, Natural History Museum, Balbon Park. 232-3821.

(continued from page 1) villainous Gollum, who require

two puppeteers to produce his malevolent undulations. The company is also respected for the care taken in the production of their works. For *The Hobbit*, a

complete stereophonic soundtrack has been recorded.

which includes original music and songs as well as the requisit

voices, narration, and sound

effects. The production has been adapted into English for the company's American

Strings

Lest anyone assume this production is only for the youngest among us, the Theatre's brochure is subtitled Theatre's brochure is subtitle "Giant Puppets for Adults." Indeed, the story and the medium are sophisticated enough for the grown-up theatergoer, who will apprec Tolkien's humor and imagination while enjoying the beauty of the production. Children will be enthralled by the forty-eight puppets and by the happy-ending story of a reluctant hero.

The Hobbit will be presented

The Hobbit will be presented at UCSD's Mandeville Auditorium on Friday. October 5 at 8:00 p.m. Tickets are available through Ticketron and the UCSD box office. For more information please call 452-4559.

- Robin Klever

Awareness (continued from page 1)

information phone 452-4559.

danced first by herself in 1930danced first by herself in 1930: Lamentation, a searing, compact fusion of all possible griefs. Once after she had performed this work, a woman came backstage to speak to her. "She had been crying. She said, 'You'll never know what you've done for me tonight. Thank you.' And left. found out that she had seen her nine-year-old son, her only child, killed in front of her by a truck. And she wasn't able to cry. They were afraid she was going to break. They took her everyplace. When she saw Lamentation, she realized that grief was honorable and universal and nothing to be

ashamed of. So that was the one person I danced for that night." Why end these quotations Spreckels box office, at Ticketron and Ticketma outlets, and by phone at 234-5855. from America's greatest choreographer with words about lamentation? Here is something

- Thomas Arno

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higher. "In all of us who perfo

there is an awareness of the smile which is part of the equipment or gift of the acrobat We have all walked the high

rd at work, and her creativity

has suffered no diminution. If

Lamentation dates from over hal Lamentation dates from over half a century ago, The Rite of Spring is only seven months old. Martha Graham is still smiling. She does not choose to fall. The Martha Graham Dance

Company will perform at the Spreckels Theater, 121 Broadway, downtown, on Friday, October 5 (Diversion of Angels, Phaedra's Dream, Errand into the Maze, The Rite of Spring); Saturday, October 6 (Emburled, Company)

Saturday, October 6 (Embattles

Garden, Phaedra's Dream, El

Penitente. Acts of Light): and

Fenday, October 7 (Diversion of Angels, Lamentation, Cave of the Heart, The Rite of Spring). All performances are at 8:00 p.m. Tickets are available at the

wire of circumstance at times wire of circumstance at times. We recognize the gravity pull of the earth as he does. The smile is there because he is practicing living at the instant of danger. He does not choose to fall."

Martha Graham was ninety years old on May 11. She is still here a very living at the second of the seco

Friday, October 5, 7:00-10:00 p.m., Schroeder Hall—FREI Call about weekend with Kote Lotah and Willard Johnson, of Riding the Ox Home, October 6-7, 9 a.m. to 6 p.m.



Beyond the Magical Child—A Weekend with Joseph Chilton Fearer Cochoer 20:21, 900 am. 6:00 p.m., Schroeder Hall, \$50.00. Call about college credit and following weekend, October 27:28. with Williad Johnson, Ph.D. Joseph Chilton Fearer is the author of Magical Child, The Bond of Pouer, and The Corok in the Cosmic Egg:

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7:00-8:30 a.m. "Women in Relationships" Management"
Rhoda Vander Voort, Diane Malloy Grimin

\$7.50 per workshop (including Continental breakfast) Reservations requested by Oct. 11th: 270-0710 (ask for Michele Koonin)

on's is located in the Plaza level south 294-8053 for dining reservations Underground parking available 2459 Juan St.



Art Ensemble of Chicago Friday, October 12, 9:00 & 11:00 pm Theater listings are compiled by Jeff Smitr, commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always uses to phone the theater for any last-minute changes and to inquire about ticket availability. Mary theaters offer discounts to students, senior citizens, and he military, ask at the box office.

ACCOMMODATIONS

ACCOMMODATIONS
The Flests Dinner Theatre is staging the comedy, by Nick Hall, about a wife who feels she may be missing something. She leaves her husband and moves into a small Greenwich Village apartment with two roommates — one of whom is a male. Frank Warner direction. — one or whom is a make : ridnik. Wayne directs the production. Members of the cast are Zoe DuFour, Kerry Slattery, Franc A. Ross, and Michael Waston. Marty Burnett is the scenic designer, and Dan Wade is the scenic designer, and Dan Wade is the lighting designer. (Sm.) Fiesta Dinner Theatre, through October 21: Inseadey through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffer luncheon at noon, curtain at 1:15 p.m.

AGNES OF GOD The North Coast Repertory Theatre The florth Coast Repetrory I neater opens its third season with the drama, by John Pielmeir, about a novitiate nun's crisis. Believing her to be "chosen," the mother superior protects Agnes from civil and

resychatic intervention into a mander set the convent. An Aguach Webbar et the convent of the plant in Neither and or inspired madness? Martin Kate directs the production. Ellen Thompson is Agnes, Gimy-Lians. Safford is the psychiatrist, and Particla Dirnco is the mother superior. (Sm.) Thursday, October 4 through November 4, Thursday, October 4 through November 4, Thursday through Saturday at 800 pm. Sunday at 700 pm. Materies Sunday, November 1 at 200 pm. AH. WILDERNESS!
Applicat of the gloomy author. Experience and the property of the gloomy author is present and an application of the gloomy author is present and the gloomy author is gloomy author in the gloomy author in the gloomy author is gloomy author in the gloomy author

AH, WILDERNESSI

rehearsed that its most striking note is one of spontanelly, as though, seepthing were happening to these characters for the very first time. My Jacobs and his actors have taken care not to let a moment go by without, inhaining a with the nounthing pixes of reality and humor; the result introughout is an effect of lived life and comic energy. Linda Vickerman's dever musical deviction tops of a rever musical arrection tops on a production you ought not to miss. (Sa.) San Diego Repertory Theatre, Sixth Avenue Playhouse, through November 1. (Note: Ah Wilderness! is running in repertory with O'Neill's running in repertory with O'Neill's Long Day's Journey into Night at the Rep. Call the theater for specific dates and times of each show.)

and times of each show.)

ANNE CRI YOUR GAIN
The Lawrence Weld Village Theorie presents the popular masked and yets by laving Bellin. Dook based on the life of a shapehooter. Areic Casloy, who then from humanite and shapehooter. Areic Casloy, who then from humanite and shapehooter. Areic Casloy, who then from humanite of the states, Areich hadd order Fareit Dades, a man with whom the states. Areich hadd order Fareit Dades, a man with whom the states, Areich hadd order Fareit Dades, a man with whom the states. Areich hadd order Fareit Dades, a man with whom the states of the states, Areich hadd order Fareit Dades, a man with whom Dane directs the production, which features much compare "Don't What Tayloring Village and "Don't What Tayloring Village Theories," and I village Theories, and the processor for the production, and the states of the Stophen and BO Qim Muttered Sunday, and Tuckesh through I humandy at esday through Thursday at

THE BEST MAN which he revises every four years to update topical references, takes a behind the scenes look at a presidential convention. Though it is longish and boasts few believable characters (most being cardboard amalgamations 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 excellent. He has given the droin a discharge of the droin and the droin and the droin and the same that discharge content the pales of a political convention and the same that converting in a study at stake. Although several performance have director has been able, for the most part, to coast core published with our of his cast. Three worths tarm in the best and Cecila Reed Bariburn, as the where of the two presidential candidates, tell us in detail not only about their own classification of Collier has a field day as Mrs. Carriage, as color-ancolor profitation. Collier has a field day as Mrs. Gamadge, a society-snooping mixture of Arny Vanderbilt, Barbara Walters, and that wide-eyed posse of 'in-the-know' reporters on Entertainment Tonight. Mrs. Coronado Playhouse, through

CAFE DESIRE CAFE DESIRE.

To relebrate the opening of its fifth season, the Sushi Gallery presents a weekend of contemporary cabarte performance. The gallery will be transformed into a nightfuller like setting, with tables and a full box, and Carmen Bortia will be the host for Los Angelea artist Linda Albertano, who will present a work entitled "Politics and Modem See," and Marina La Pains, who sings multilevel posity with DVA. In addition to La Pains, the band includes. Sense Follows on East Mark Parelly on guidans and passance of the Committee of the Comm

CORRIDOS
The CAS Clobe Threater loss \$I Testor
Threater Correpany, and its neveral
voir. Witter by List Middle, founder
of the group and author of 20 of Suit,
Thimmorous, and demands Vegetes
based on a centures-clob Mesican folia
correction of the Cas Cloth
The Cas The Old Globe Theatre hosts El Teatro

CRUSOE. Reviewed this issue. San Diego Public Theatre, through October 7, Thursday through Sunday at 8:00 p.m.

DANCING ALONE AGAIN

Don Victor, one of this city's vanguard comedians for years, is leaving San

SAC SECTION

CONED STORE

DICK SHAWN

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FIESTA DINNER THEATRE

FOX THEATRE 720 B Street, downtown GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown

Stagehouse Theatre 8800 Grossmont College Drive, ET Cajon 465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Threater 4079 Fifty-fourth Street, San Diego 583 3300 x36 LA JOLLA PLAYHOUSE Mandell Wess Center, UCSD

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LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mesa 464-4598

LAWRENCE WELK VILLAGE THEATRE

LYRIC DINNER THEATRE

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 295-5654 MIRACOSTA COLLEGE

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista

OLD GLOBE THEATRE Did Globe Theatre Cassius Carter Centre Stage Festival Stage, Balbioa Pari. 130, 2316

OLD TOWN OPERA HOUSE

PALOMAR COLLEGE Palomar College Theat 744-8860 PATIO PLAYHOUSE

ineyard Shopping Center 1151 E. Valley Parkway. Escon 146-6669 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive: Point Loma 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 SAN DIEGO JUNIOR THEATRE

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downton

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theate
265-6884
Open-air Amphitheater
265-6947

SAN DIEGUITO PLAYHOUSE Del Mar Fairgrounds, Del Mar 755, 7358

755-7538
SCRIPPS RANCH COMMUNITY THEATRE.
Wangenheim Junior High School Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216 SOUTH COAST REPERTORY THEATRE

655 Town Center Drive, Costa 714-957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall. 900 Otay Lakes Road, Chula Vista 421-1780

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10459 Pomerado Road, Scripps Ranct 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 452-4574 Mandeville Auditorium, Mandeville Rectal Hall 452-2380

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

READER'S GUIDE

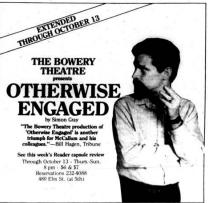
Spontaneous Combustion, a mem' of the Cornedy Store Pottuck Player director of the International Blend Players, the "Victor" in Victor and Goldberg, director of Jollywockenskazoo and Fool Moon Theatre, and the Instructor of security local Courses on Improvisation, Victor will perform a "Tareveel show," Composed of Improvisational and victor will perform a "tarewell show" composed of improvinsational and scripted material, for two evenings only. (Sm.) Galerie 5, 3681 Fifth Avenue, Hillcrest Friday, October 5 and Saturday,

THE DINING ROOM
The Lamplighters Community
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the production. (Sm.)
Lamplighters Commanies of Their opens
Lamplighters Commanies of Their o

A Compton and Joseph A Settin-about "one charming character's unique and unpredictable odyssey through a curious phenomenon calle-life." Neste Manshall Walsch directs the roduction. Members of the cast include Eleen Boerman, Anta Haghurd, Luars Rinninger, Jun Modino, Marc Richard, Bil Slaut, and John Sower. Gel House, Friday, October 3 birough (November 11).

THE INSOMNIACS
The San Diego Public Theatre hosts
Theatre Grottesco, a Paris-based
theater company currently making a
rare nationwide tour. The Insomniacs rare nationwide tour. The Insormiacs, an original work by the company played in half-masks, combines the styles of clown, burlesque, and black comedy, and is the story of a Beckett-like Everyman and Everywoman caught up at the edge of their earth. They are a "pathetically rampage, create a new society out the debris, only to fall victim to the own regimes. There will be five performances only of *The*

KISMET Sebastian's West Dinner Payhous Sebassian's west Diriner regintous presents the musical — music and lyrics by Robert Wright and George Forrest, book by Charles Lederer and Luther Davis — based on the book Edward Knoblock. Set in ancient



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Opens Oct. 5th thru Nov. 11th

8 p.m. There, Fh. Set, Sen, exer, Sun mattines 2 p.m. Old Torn Ceren House, 4404 Tadgas Shreet, San Diego Ticket Information, call: 9830191/298-0082 Mal seats reserved: 91,5 122.0,95.00 'San Diego Magazine's choice for the producer/director to watch in the years to come.

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through opulent palaces and teerings busses. Popular sons include: "Stanger in Paradior," Bankler: Stanger in Paradior, "Bankler busses, My Blooked." Miller Rever direct Rev. direct his in production. Members of the cast through the production. Members of the cast through the production. Members of the cast through the production. Members of the cast was also also also also also also also the Fresch. Eric Leviton. Michael Mollome. Members of the production of the Work of the Control and New Work of the Control and Work o

curtain at 1.00 p.m. For information call (714) 492-9950 LONG DAY'S JOURNEY INTO

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The San Diego Repertory Theatre is staging the Eugene O Neill drama that

Gays have the httpsdy of the playwright cone farmly. The play is set in the long room of a summer house, in 1912, and it presents one day and cone light in the long room of a summer house, in 1962, and it presents one day and cone light in the latest of the latest cone light in the latest cone light in the latest cone light in the latest cone latest cone light in the latest cone latest cone debt and in the latest cone latest cone latest cone latest late

designer (Sm.)
San Diego Repertory Theatre.
Thursday, October 4 through
November 18. Thursday, October 4.
Friday, October 5. Tuesday,
October 9. Thursday, October 11.
Saturday, October 11.
Saturday, October 13.
Friday, October 19.
Friday, October 19.
Cotober 19.
Cotober 23. Thursday,
October 23. Thursday,
October 25.

Saturday, October 21, Sunday, October 28, and Wednesday, October 31 at 8:00 p.m., Matines Sunday, October 7 and Sunday, October 21 at 2:00 p.m.

MISS MARGARIDA'S WAY

OTHERWISE ENGAGED

OTHERWISE ENCAGED
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PIRATES OF PENZANCE PROTES OF PERSONNE PROTES OF PERSONNE Exposure converted to Gilbert and Sulham Members of the cast includ-lane Bishop as Mesil- Den Rotele as Frederick, Judé Plumarma Ruth. Paul Terra as Starley, inche Mago Cerrical and Nos Lopez Ceptera and John Mag King Tom Busch directs the production. (Sim). The Don Room, El Cortez Hotel, 702 And Street, San Diego, through Cocker (14 Fridge), October 1, 91 (4 Fridge)

Tom Rusch Productions Gilbert & Sullivan's **'Pirates** of Penzance

Don Room-El Cortez Hotel 702 Ash St. Downtown Oct. 4. 6. 7. 12. 13. 14 Evenings 8 pm, Sunday matinee 2 pr Cabaret seating Main floor \$10 Sides \$8 Seniors/children \$6
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Blindingly theatrical"

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ns, call and reservations (619) 481-1055

NORTH COAST REPERTORY THEATRE

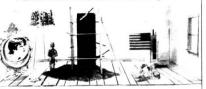
AGNES OF GOD

A drama by JOHN PIELMEIER

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READER'S GUIDE TO

A PROUD LOOK, A LYING TONGUE A PROUD LOOK, A LYING TONGUE Playwight David McFadzen couldn't have asked for a better staging of his new mysters. Dieceted with one and precision by Robert Smyth, everything in the production is an ally off the script. The actors, especially Lamb's Players Theatter regulars David Heath and Deborah Girnour, all turn in fine work. Don London Landon Landon Landon Landon Landon and Landon Payers Theater regulars David Heath and Debornal Girms all turn in few with. Dark Londersaylis set, Fernan with Londersaylis set, Fernan Londersay white we earth is concurrently as a second we earth of the play potential for susperine. When Agatha Christie puts the people in a room and belief the door, personal in a room and belief the door, personal for a room and belief the door, personal for a room and belief the properties of foreigner, written in the tradition of a Christel thirtie. Looks this sus of missattle personal foreign production accentiates its many strengths. But it is a good resett resely from been a careful state in the production accentiates its many strengths. But it is a good resett resely from been a Careful Flegers. The safet, through Careful Flegers. The safet, through Careful Flegers. The safet, through Statuting at 800 p.m. Missieres.

withed. This is a vousily handsome production, with sumptious period containers and ingenious sets, but it is the consistently high quality of the acting that demands your presence in Costa Pieca. [Sci.] South Costs Repertory Theatre, Manstage, through Catcheer 14. Beading through Stutzday at 800 p.m. Sunday at 7.30 p.m. Mattinee Statistical and Sunday at 1.30 p.m.

For the first event in its new SAINT JOAN
South Coast Repentory's production of
South Coast Repentory's production of
Shave Spity about Joan of Arc is
thoroughly wonderful. Director John
disciplines are married to the control of the coast married or
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coast particularly well judged. Brite
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Sou nusicians. Harkins and Larson

THEATRE SANS FIL.

(U.S.Ds. Mandeville Audtorium plays
host to Theater Sans Fill (the No.
Strings Puppet Theatte), a trouge
from Guebec. Canada that uses
forty-eight gaint rod puppets and
performs in the Buruaku syle, with
puppeteres cloaked in black. For one
performance only, the company will
J.R.R. Folken (Sm.)
Mandeville Audtorium (U.S.D. Friefen
Mandeville Audtorium (U.S.D. Friefen
Mandeville Audtorium (U.S.D. Friefen

THEYRE PLAYING OUR SONG The North County Community Theatre presents the Neil Simon

THE SUNSHINE BOYS
The Pine Hills Lodge Dinner Theatre
presents the Piel Simon comedy
about Al Lewis and Wille Clark, two
ex-vaudevillans planning a comebac
even though the former comedy
team can't stand the sight of each

musical — lyrics by Carol Bayer Sager and music by Marvin Hamisch. An and music by Marvin Harmsch. An established composer and his aspring young lyricist collaborate well professionally, but they have a few problems in their personal relationship with each other, John B. Warriner directs the production. Members of the cast include Toni Tanna, Richard

THE THIRD PARTY
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strangely quiet, sweet, and folksy. The pacing is sluggish, and the production

THE THIRD PARTY



Horasian, Kathy Brown, Marlo Horasian, Kathy Brown, Marlo Derwing, Kathleen Le Masters, David Hedrick, and Billy Workman. (Sm.) North County Community Theatre. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Annie Get Your Gun.

A Netson as Wille, Jim Langham as A. A.E. Botsworth as Ben. Sherie Nicholds as the name. Joer Hutchinson as Eddle, and Dick Nicholds as the potent, The dimer theater opens at Eddle, and Dick Nicholds as the potent, The dimer theater opens of Eddlewed by a Buthecue dimer of ribs or steads at 700 p.m. Vegetarian entrees are available on request. (Sm. Per Hills Lodge, through October 1): Friday and Saturday, dimer at 700 p.m., creation at 800 p.m. 92

For the first event in its new Performance Parameters series, the La Jolla Museum of Contemporary Art presents The, a unique musical-theatrical duo, featuring trumpeter Ed Harkins and bantone Phil Larson, Trained as classical and rock. The dub will appear to one evening only (Sm.) La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Saturday, October 6 at 8:00 p.m. For information call 454-3541.

script's dramatic moments — or of their historical momentosuness. We see a surprising placisity, as if Lockwood and everyone around he has a severe mession to conflict. There is strong-willed agner in credit, she has crafted inner feelings in a nonneleditemate manner. The Caislamp's mild production is obbinous to them, however. Schechter's play wants to open a door and reveal an important again our nation's history. The Gisalamp's production barely cracks the screen door. As a result, we screen door. As a result, we the vice but not the virtues of this promising script. It descrees better (Sm.) Gisalamp Quanter Theatre. Brough November 10. Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m. Matinee Sunday at 3:00 p.m.

TOM JONES

TOM JONES
The San Diego State University Drama
Department opens its new season with
David Rogens's dramatic adaptation of
the novel by Henry Fielding. Young
Tom Jones, founding and ward of Tom somes, founding and word of Sopiale Allworths, is deeply in love with Sophia, and she with him. but her lather has arranged for her to many the sophial sound of the sound young 1881. To make matters worse, young 1881. To make matters worse, form is banished, by E. Fleids directs the production. Membed of the cast include Tom Suldwan, Dond Wheeler. Sychery Brown. Low Wettel, Rosermay, Man Stage, San Deep State (Inwenty, through October 6

TOP GIRLS
The South Coast Repertory Theatre The South Coast Repertory Theater 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 which women who have made their mark in history gather to disc russ the issue. David Emmes directs the production. Card members are Jerife Parker, Martha McFarland (who plea) pope, Joan; Patt Johns, Anna Long, Karen Hensel, Path Wasstake, and Cabrinede Smickar. CRIF Faultwer has diesigned the sets. Shipper Vay the Leghts. Shin J. South Coast Helpark (Product of South Coast Helpark Product).

TWO FOR THE SEESAW woman from the Bronx who falls in love with Andwestern layer with a cultured background and a beautiful socialite wife (Sm.) Marquis Public Theater; through October 14: Thursday through Saturday at 8:00 p.m. Matrice Standa at 2:00 p.m.

South Coast Repertory (heare: Second Stage, through Ortober 21 Tuesday through Sunday at 8:30 p.r Matines Saturday and Sunday at 3:00 p.m.







If synthmeister Giorgio Moroder weren't too self-absorbed to know what's going on in contemporary music ("I have no influences." music ("I have no influences," he once huffed to Cyndi Lauper. "I listen only to Moroder"), he would not have chosen the likes of Pat Benatar, Billy Squier, Jon Anderson, Adam Ant, Bonnie Tyler, Freddie Mercury, and Loverboy to perform on the soundtrack of the revised Fifty. soundtrack of the revised Fritz Lang film classic, Metropolis. He might, for one example, have engaged Peter Gabriel to write the musical score and Michael Been of the Call to write the lyrics for the film's songs. Not because Been is a futurist or has any interest in Been has proven himself mon capable than, say, Moroder's lyricist, Pete Bellotte, of pinpointing the anguish and helplessness of a society being squeezed to death between the

superpowers.
Actually, Been might be too adept at the musique noir game for his own good, if you believe the critics. Words such as "dour," "grim," "self-righteous," and "moralistic" keep popping up in critiques of the Call's album, Scene Beyond Dreams, which boasts Been's lyrics, music, bass playing, lead vocals,



and production. I'm almost Been sings with a bravado just a and production. I'm almost certain that Been's downer musings aren't to blame for the negative reviews — critics have consistently lauded such artists as Lou Reed, Neil Young, and Jackson Browne for their moroseness. Rather, I think it's that was Bean research his case. Been sings with a bravauo just a daless forceful than Bruce Springsteen's. There's a heroic quality to Been's wocals that must confuse those who expect, and want, their prophets of doom to sound drugged and defeated. Too, the Call's somewhat somber-sounding somewhat somber-sounding the way Been presents his case that riles the typewriter jockeys. thicket of guitars and Instead of grumbling and wiping his nose on his sleeve. synthesizers (which makes me think of them as a latter-day

Procol Harum) nevertheless has an adrenaline kick to it that seems at odds with Been's poetry. It's not easy to get up and dance when you start paying close attention to lyrics such as these from "The Burden": Let's walk along the field of battle Let's study how dear the cost Discover the unholy balance Reminded of the tragic loss poetry. It's not easy to get up

Can I take this weight upon Can I take this burden on me Can the darkened halls of death Be far behind . . . or these from "One Life Leads to or these from "One Life Lead Another": Here lie the victims Unwise in the ways of the world Are they claimed by the future Denied of the present reward There stands the swage Entranced by the blood on his hands . . . Let's face it, the guy's a party portural

Let's face it. the guy's a party animal.
Personally, I'm not at all bothered by intelligent brics, no matter what their author's point of view. And I find the Call's vaguely ominous, almost heavy-metalish grind intriguing and oddly satisfying, especially in connert. The Call will be at the floodeo tonight. Thursday, IA. Scorne Regund Forems. Features the Band's organist, Carthus the Band's organist, Garthus the Band's organist organ

Creek).
One thing that sets Choir
Invisible apart from a number
of post-punk, synthe-pop bands
is the group's refusal to settle
for the automatic, the facile. Synthesizers have made it easy Synthesizers have made it easy for musicians with minimal talent to sound impressive — all that's necessary to "compose" an album cut these days is to program interesting sounds on a synthesizer and create an



Talm@Silpa presents JÖHNNY WINTER



WEDNESDAY, OCTOBER 17, 9 P.M. BACCHANAL

-512.50. AVAILABLE AT ALL TELESEAT TICKET OUTLETS SORRY YOU MUST BE 2

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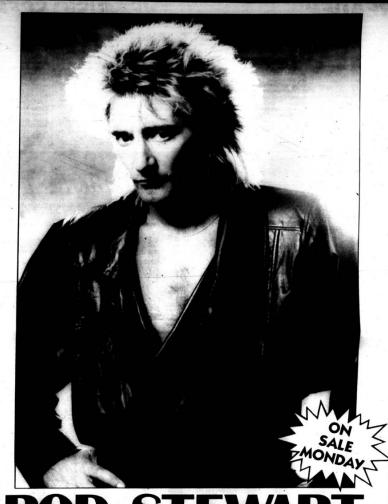
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the FIX PHANTOMS 84 TOUR FRIDAY, OCTOBER 26, 8 P.M. U.C.S.D. GYMNASIUM DANCE STYLE CONCERT! 13.75, AVAILABLE AT UCSD BOX OFFICE, AND ALL TO TELESEAT TICKET OUTLITE HOUSE

PRODUCED FOR U.C.S.D. POP EVENTS COM



ROD STEWAR

SUNDAY - NOVEMBER 4 - 8PM SAN DIEGO SPORTS ARENA

TICKETS: \$15.00 & \$13.50

TICKETS AVAILABLE AT THE SPORTS AREAN TICKETS WALLABLE AT THE SPORTS AREAN TICKET OFFICE TO CHARGE BY PHONE CALL (1619) 740-2000.

continued team page 124 and that measurements the insteam of sound that measurements the insteam of the transfer of the constitution that the transfer that there's nothing read to transfer that there's nothing read to transfer that there's nothing read to the construct a musical premise for its sounds, so that it one is swept as war by the atmospherics there is at least somewhere to be swept away to the construct a major that there is a least somewhere to be swept away to the construction.

Chort Invisible in 1980, only to disband a year later, Since then, Curry has written and 'performed with the Plugg, original drummer Danny Benar has become a member of Pince O'Coke, and Sinclar has personned and recorded with Devide Curry and Singer Howard Devide Curry and Singer Howard Sinclar gradually reasonable, during the recording of what is Spanish singing star Raphael spanish singing star Raphael will be presented in concert at Golden Hall tonight. Thursday. That makes at least three spanish singers currently touring the United States, that I'm aware of. Has the warble throated Julio Jelesias inspired a

Invisible plays at the Spirit or, bill with the Conditione, Act Mert, and Sure. In other concerts this week

MONDAY NIGHT FOOTBALL Tuesdays DAGO FROM DIEGO EVERETT KING W MODERN RHYTHM REVUE

THE CHEEZETONES! MANDOLIN WIND RESTAURANT

KING

BISCUIT

wave of Middlisant crowners for invade our Land's Heaven help us. Also Thursday might, former Brighs found, the Firebirds, to the Helled by Eaven. Finday might brings Exciter Finday might brings Exciter and Prosefts to the Malman Psychobiad to 50383, 14% doing the 9th great scanner Berline, Crary, and Hickman to the Old Crime Cate on Jennada, and the Finite Cate in Leucadia, and the recoined Sixties stabilities, the Youngbloods immus the late

Rodeo in La Jotta. This one might be pretty damin good — in addition to Jesse Colin Young and Banana, the reformed Youngbloods line up includes their original gentarist vocalist, Jerry Corbitt. That seminal roster really cooked. Rounding out the Friday meht schedule out the Friday night schedule are Phast Phreddie and Thee Precisions, Syndicate of Soul, Limbo Slam, and Mojo Nixon at the Spirit. On Saturday the San Diego

On Saturday the San Diego Chapter of the Caltorium Marshale Association will our with Friends of Child Find Caltorium, by To present a benefit concert featuring country-pertorium; Tom Jepperson, the KCBQ Flathed Band, Control Band, Country Casanova, and Sandee Hirsh at Golden Hall, my

THE BLUES

RED SNAPPER SALOON comer of Huy. 101 and Tamarack. Carlsbad - 729-3170 Booking information 755-7298

ROBIN HENKEL

downtown. The program is intended to raise money and the public's awareness in order to combat the problem of missing children. Also on Saturday. Children. Also on Saturday.
Santana will prevail at SDSUs
Open-Air Theater. On Sunday
Romeo Void will be at SDSUs
Backdoor; and sax man Charles
McPherson will perform two shows at Pacific Espresso in Encimitas, Closing the week are Encurtus Closing the week are another sax man. Cliff Sarde, at the fooder on Wednesday right, while the San Deaps Folk, while the San Deaps Folk, the Old Clobs Transfer wave at the Closing Transfer wave at the Closing Transfer wave at the Old Particles of the Closing Transfer wave and many the Soliton Transfer wave at the Old Particles of the Old Particles

CONCERTS

The Firebrals: $B_0 \hat{\pi}_0 (1)$ | Lower

Limbo Skem, and Mojo Nixon Spart Friday October a tree (Lin Bureau Zen 2003)

Exciter and Prowler: Adamy

Zuma 2 and Psychobial: \$150° s Backdon, Friday October 5 8 p. m. Satt Diego State Fraveous autopic 26 o ton?

The Youngbloods: Rocker Links

Berline, Crary, and Hickman.

The Marshall's Country Jamboree with Tom Jepperson, Sandee Hirsch, the KCBQ Flatbed Band, and Country Casanova: Saturday, October 6, 2 p.m., colden Hall, San Diego Convention Center, downform 2, C2 9111 Choir Invisible, the Conditions, Act | Balbon Park 282 7833.

Charles McPherson: Page

Johnny Winter, Box Bons, Wednesday, October 1, 11

Rocio Durcal, Co. 11

Wall of Vocalina

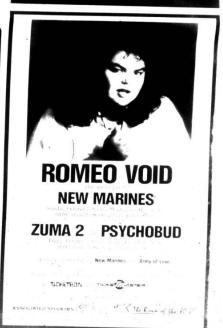


Crystal T's Emporium









[continued from page 14] entrancing swirt of sound that measurerizes the listeners so that he or she won't be able to notice that there's nothing really happening in the tune. Choir Invisible takes the time to rivisible takes the rivisibl

is at least somewhere to be swept away for. But then, Choir Invisible ability to distance itself from much of the competition is not newly acquired. In the late Seventies, lead voicalist obin Curry, bassist Scott Lasken, and guitarist Tharmes Sinclair were members of the Pipbors, an idiosysteratic pop band that struggled against the their rising tide of that core pants. The Pipbors became

Choir Invisible in 1980, only to dishand a year later. Since then, Curry has written and curry hearing has become a member of Three O'Clock, and Sinchir has performed and recorded with ex-Magazine lead singer Howard Decotto. Curry, Lasken, and Singer Lasken, Las

Spanish singling star Raphael will be presented in concert at will be presented in concert at the concert at th

Rodeo in La Jolia. This one might be pretty damn good — in addition to Jees and provided in addition to Jees and the provided their original guitarist/vocalist, Jerry Corbit. That serimal noster really cooked. Rounding out the Prido-pright schedule are Phast Phredde and Thee Predsions, Syndicate of Soul. Limbo Sham, and Mojo Nitson at On State of the California. On State of the California with Priends of Child Find California, Inc., to present a benefit concert featuring country performer. Tom country performers Tom Jepperson, the KCBQ Flatbed Band, Country Casanova, and Sandee Hirsh at Golden Hall, in

downtown. The program is intended to raise money and the public havanness in order to combat the problem of missing children. Also on Saturday, Seathan will prevail at SDSI's Open-Air Theater. On Sunday Romeo Weld will be at SDSI's Deachdoor, and as on xman Charles and the section of the seather of the se



MONDAY NIGHT FOOTBALL

KING

BISCUIT BLUES

Tuesdays - DAGO FROM DIEGO Wednesdays - EVERETT KING with MODERN RHYTHM REVUE

Coming next week - THE CHEEZETONES!

MANDOLIN WIND RESTAURANT

ersity Avenue, Hillcrest • 297-3017 HOME OF THE BLUES

THE BLUES ROBIN HENKEL

RED SNAPPER SALOON





Sunday, October 21 / 8pm / Fox Theater in San Diego

Tickets available at all Ticketron Outlets and at Fox The



The Firebirds: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Phast Phreddie and Thee Precisions, Syndicate of Soul, Limbo Slam, and Mojo Nixon: Spirit, Friday, October 5, 9 p.m., 1130 Buenos. 276-3993.

Exciter and Prowler: Adams Avenue Theatre, Friday, October 5, 8 p.m., 3325 Adams Avenue, Normal Heights.

HE GREAT

The Youngbloods: Rodeo, Friday October 5, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Berline, Crary, and Hickman: Old Time Cafe, Friday, October 5, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Santana: SDSU's Open-Air Theater. Saturday, October 6, 7:30 p.m., San Diego State University campus. 265-6947.

The Marshall's Country Jamboree with Tom Jepperson, Sandee Hirsch, the KCBQ Flatbed Band, and Country Casanova: Saturday, October 6, 2 p.m., Golden Hall, San Diedo Convention Center.

Charles McPherson: Pacific Espresso, Sunday, October 7, 7 and 9:30 p.m., 235 North El Camino Real, Encinitas. 436-1248.

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

Cliff Sarde: Rodeo, Wednesday, October 10, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Balboa Park. 282-7833.

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

The Red Hot Chill Peppers: Rodeo, Sunday, October 14, call for time, La Jolla-Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

The Original Four Aces featuring Al Alberts, the Four Freshmen, and George Holm's Ink Spots: Flesta Dinner Theater, Monday, October 15, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977.

Mark Meadows: Rodeo, Wednesda October 17, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Johnny Winter: Bacchanal, Wednesday, October 17, 9 p.m.

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

Wall of Voodoo: Rodeo, Friday, October 19, call for time, La Jolla









Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Hank Williams Jr. and Jim Glaser Lakeside Rodeo 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 Wayne Johnson Trio: Rodeo Wednesday, October 24, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Jack Mack and the Heart Attack: October 25, call for time, 143 South

The Church: Rodeo, Thursday, October 25, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457,5590.

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

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

Public Image Ltd.: UCSD Gymnasium, Saturday, November 17, 8 p.m., University of California at San Diego Campus, La Jolla. 452-6467 or 452-4559.

CLUBS

Club listings are compiled by Ron included, please call 265-9382

Thursday afternoon or Friday before 5:00 p.m. The listings

North County

Acapulce Restaurant, 1020 West San Marcos Boulevard, San Marcos, 471-2150: Steven and Tanya, contemporary, Tuesday through Saturday.



THE HEATERS

THE SIERS BROS.

REFLECTORS.

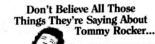
Murphy's

MARK SIERS' BIRTHDAY BASH

No presents please—Mark will be giving the gifts—T-shirts and visors

also Thirsty Thursday 6-9 pm

50¢ well, call, domestic beer \$1.25 Long Island iced teas 9-closing



"...a comedy-rock routing spanning the decades from the BEATLES to the STRAY CATS...and the comedy style of STEVE MARTIN."— N. Klouda, Anchorage Times ene Tuesday through Saturday is

nored warbling and banter from the stage as my Rocker kids the kids...He has the gift of -Bill Willard, Las Vegas Review-Journa

See for yourself... Wednesday-Saturday through Oct. 13



887 Camino del Rio San Diego - 291-1638

Padres vs. Cubs 5:30 pm-3 T.V.'s



SOCIATION SOCIATION DISTORTING THE ROAT



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

Belly Up Twern, 143 South Cedros wenue, Solana Beach, 481-9022 Gene Clark and the Firebirds, rock Thursday; the Mar Dels, vintage rock. Friday: Dick Dale and the Del Tones, surf rock, and the Surf Raiders, surfrock, Saturday the Mar Dels, vintage rock, Sunday, Dirk Debonaire, rock, Monday, the

International Regigie All-Stars, regigie, Tuesday, 5 Lines Up, rock, Wednesday, Afternoon Concerts: the Chicago Six, Disicland jazz, Friday, the Five Careless Lovers and the Bad Habit Horns with James Harmon, blues and rhythm and blues, Sunday, Stone's Throw, withage lazz, swing, and rock vintage jazz, swing, and rock, Wednesday.

Bobby C's, 485 First Stree Encinitas. 436-7397: The Heaters rock, Thursday through Saturday Shake, rock, Wednesday. Bookworks/Pannikin Coffeehous Flower Hill Center, 2670 Via de la Valle, Del Mar. 785-3735; Del Ray and the Blue Gators, classic iazz and country blues, Friday.

Borrelli's Back Room, 2677 Vist Way, Occarside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; Jam session.

The Bridge, 1103 North Hill Street, Oceanside, 722-1904: Denny Tymer, country and contemporary, Tuesda

through Saturday; Don Tennison, country and contemporary, Sunday and Monday.

Chelsea Garden Restaurant, 145 South Highway IOI, Solana Beach 481-4039: Jeff Calcara, Clasocal guitar, Friday and Saturday

The Chopping Block, 1740 East Vista Way, Vista, 726-8770. Fastlane, rock, Thursday through Saturday, live rock, Sunday through Wednesday, call club for

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through sunday; Lone Star Country

ountry, Monday and Tuesday The Del Mar Cattle Company, 12702 Via Corma, Del Mar 259 88CC Alaska, country, Tuesday

Distillery Nightclub, 140 Sc



Bruce Cameron/ Hollis Gentry

Ensemble

Ella Ruth **Piggee**

Ricky & the Jets

Tuesday is

9:00 pm-1 00 am

5 Careless Lovers

Restaurant Employee Night

Wear your T-shirt \$1.00 drinks

Late Night San Diego Welcomes Windham Hill Recording Artists

American, African Indian Chinese Japanese Lolk Book Jazz Acoustic and Florine



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SAN DIEGO'S MOST PROGRESSIVE DANCE CLUB!

Thursday, TONIGHT'S SPECIAL



RUSS T. **NAILZ** & FRIENDS RETURN **FROM EXILE**

25¢ BEER 8-11 pm-World famous beer bash Friday & Monday

CLUB 假D **NEW DANCE**

MUSIC Doors open 7 pm SPECIAL 2 FOR 1 **DRINKS 8-9 PM**

> Sunday N-E-1



Tuesday & Sunday 75¢ margaritas all night long

Saturday College students with ID get in the Roxy free

> 9/X SUPER NIGHT WITH EXCITING PAM WOLF

Be a winner of giveaway prizes & trips . . . 9-10 pm 25¢ drafts and 50¢ wells

WEDNESDAY SPECIAL Underground dance CITIL CITIT generation A MADHOUSE PRODUCTION



Live October 10th from 10-11:30 pm with special guest poet Gary Heffern of the Penetrators also D.J. BLACKSTONE

Happy Hour-254 draft, 504 wells from 8-10 pm The Club Special — 75¢ kamikazes, 75¢ shooters from 10 pm-12 am

2201 El Cajon Blvd. · 298-1722

Thursday through Saturday: In Colour, rock, Sunday: the Siers Brothers, rock, Wednesda

Dobber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas, 942-1676; Gina Eckstine and Jinx, contemporary, Wednesday through Saturday; the through Saturday happy hours.

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

The Fallbrook Inn. 127 West Elder

Street, Fallbrook, 728-9595; David Lee Reynolds and Calcutta, rock, Friday, Saturday, and Sunday Fireside Lounge, 439 West Washington, Escondido. 745-1931: Kracker, rock, Thursday through

Saturday: Diamond, rock,

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

DIBK

DEBONAIRE

Padre/Cub Play-off game

140 S. Sierra Ave. - Solana Beach - 755-6733

Thursday is dollar night-\$1.00 draft, wine, & wells 7-9 pm

DIPK

DEBONAIRE

Monday Night Football

draft and a dog for a buck

Tuesday, Oct. 9
Dance the night away with HOLLYWOOD HUBBA

75¢ Kazis all night

NO COVER TIL 9 P.M.

straightforward to the casual listener. It is in fact full of rhythmic back-tracking, unexpected note clusters and harmonic -

-Padre/Cub Play-off game 5

50k draft during game—open 5 pm

Gilbey's Cocktail Lounge, 945 West

contemporary, Friday through Monday, Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday: the Belair Boys. vintage rock, Sunday and Monday

480-0420: Friendship, contemporary, Tuesday through

Saturday; Gil and Linda,

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: Arnie and Lou Anne, contemporary, Tuesday through Saturday, Ron Branon, contemporary, Sunday and Monday.

Hungry Hunter, 1221 Vista Way. lungy Hunter, 1221 Vista Way, sceanside, 433-2633; Steve Moris, ornedy and music, Wednesday irrough Saturday, Jim Palmer, ontemporary, Sunday through

Hundry Hunter/Rancho Bernardo 11940 Bernardo Plaza Drive. Rancho Bernardo. 566-2400: Gina Robles and Rapture, contempo Wednesday through Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831 Night Manager, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Cori Cobb.

contemporary. Wednesday through Saturday.

country, Wednesday through Sunday.

Sunday brunch.

Mille Fleurs, 6009 Paseo Delicias. Rancho Santa Fe. 756-3085: Philip Beeber, classical and variety guitar, Tuesday and Wednesday, and

Monterey Bay Canners, 1325

Harbor Drive, Oceanside. 722-3474:
Russ Kirkpatrick and Dan Lehner.

contemporary and country. Wednesday through Saturday.

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935; Jagwire, rock, Thursday through Saturday; Russ Kirkpatrick and Dan Lehner, contemporary and country, Sunday and Monday; Rich Hunt, contemporary, Tuesday, the Features, rock, Wednesday.

Normandy Cocktail Lounge, 215

North Hill Street, Oceanside, 722-4771; Freewill, rock, Tuesday through Saturday; live rock.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Ricky and the Jets, vintage rock, Thursday through Sunday Ella Ruth Piggee, jazz and blues, Monday and Tuesday: Forecast, contemporary, jazz, and rhythm and blues, Kirbe's 215 Fifteenth Street, Del Mar. 481-1001: Rick Leighton, Saturday; Jeff Proctor, soft rock, Friday. Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: Stampede,

Dorothy Denny, blues and bottleneck guitarist, Wednesday.

Sunday and Monday, call club for

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248: Lynn Hall, Latin harp, Friday; the Brian Jackson Trio, jazz, Saturday; the Charles McPherson Quintet, jazz, Sunday early evening and

Pancho's, 1309 Camino Del Mar. 481-0414: Purl, rock, Friday and Saturday; Carlos Muriallas.

Old Time Cafe, 1461 North
Highway ID. Leucadia, 485–400.
Pegg Shannon, country and folik,
and Delia Chariker, country, Mues,
and folik, Thurskip, Berline, Cray,
and Hickman, bluegrass, Priday
carly evening and evening Del Rey
and the Blue Cafors, blues, jazz,
and swing, Sturduy early evening
and evening David Marchant, folik,
Sunday, Old Time Hoot Night,
Tuesday, Kate O Malley, folik, and
Dorothy Denny, blues and Sunday Brunch Concert: Catherine Espinoza, Irish harp,



plus special guest BROTHER YOUNG BAND unday, October : 8 pm · \$13.50 (Door \$14.50)

BACCHANAL

72 Clairemont Mesa Blvd. Tickets available at Ticketron and the Racchanal



Harios

Summer House Inn

7955 La Jolla Shores Drive • 459-0541

RESTAURANT

CHARLES McPHERSON

Two shows . Seven & Nine-Thirty PM

TICKETRON' (T) TELETRON'

Charles McPherson was born in Jopin on July 24, 1939 and moved to Detroit at age nine. After growing up in Detroit, he studied with renowned "Jamist Barry Harris, and started playing professionally at age 19. He left Detroit for New York in 1959 and performed with Charles Mingus from 1960 to 1972. While performing with Mingus, McPherson frequently collaborated for the performance of the performance of the formance of formance formanc

special guest in the United States, Canada. Europe, Japan, South America and Africa. He

The Enroll
has soured with jazz artists Billy Eckstine.
Lonel Hampton: Nat Addediey, and others.
He has recorded as a guest aim with
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Lonel Hampton: Kenny Drew, Toshko,
Asgorba and a refeatured artists on the
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T

7:00 pm Dinner Concert & 9:30 pm Evening Concert—Tickets \$7.50 Entrees for dinner concert will include: double thick lasagna, boneless tarragon chicken & pasta salad, poached salmon filet, French baked ham. Special goodles during evening concert

Open Monday-Thursday & Sunday 8:00 am-10:00 pm Friday & Saturday 8:00 am-midnight 235 N. El Camino Real, Encintas • 436-1248 2 blocks north of Encintas Blvd.



Peruvian harp, Saturday happy

Paradise Carden's Natural Food Restaurant, 260 West Crest Ave Escondido. 489-1217: Paul and Carla Roberts, folk, Thursday.

ABILENE

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Town & Country

500 Hotel Circle North

Mission Valley 291-7131

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And SPOTLIGHT

begins at 5 30 p m Located atop the

Pavillon

Lounge

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Live music, Friday and Sataurda

call club for information.

P.J.'s Cocktail's, 1078 East Vista P.J.'s Cocktairs, 1078 East Vista Way, Vista. 941-8943: Slim Peru and the Wandering Boys, blues and rhythm and blues. Friday and Saturday.

Pomerada Club. 12237 Pomerado Road, Poway. 748-1135: High Steppin', country, Wednesday

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: The Incognito Rockers, rock, Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146 One Plus One Plus Karen Cavenagh, contemporary, Tuesday through Saturday; the Gathering, Top 40 dance music, Sunday and Monday. Dining Room: Peter Robberecht, pianist, Thursday through Saturday.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday; Wild Fire, country, Sunday and Monday.

The Red Snapper Saloon, Tamarack and Highway 101, Carlshad. 729-3170: Robin Henkel, blues and jazz, Wednesday through Saturday.

Reuben's, 2515 El Camino Real. Carlsbad. 434-1766: Norman, Miller, and Price, Top 40 dance music, Tuesday through Saturday

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos, 578-2144; Jeopardy, Top 40 dance music. Thursday through Saturday. Peter Jay, contemporary, Monday through Wednesday.

Roxy, 517 East First Street

Encinitas. 436-5001: Live jazz. Friday, call club for information

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Liv music, Friday and Saturday, call club for information.

Stage Coach Inn, 1865 Vista Way Vista. 724-9090: Coyote, country Thursday through Saturday.

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

Tequila Plats, 3296 Mission Avenu Oceanside. 757-7757: The Echoes,

'60s rock, Thursday through Saturday; Make Wave, rock, Sunday and Monday; Hit N' Run, rock,

That Pizza Place, 2622 El Camino Real, Carlshad. 434-3171: Brass Tax. jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Steppin' Out, country, Friday and Safurday.

Saloon, 3757 South Mission Road. Fallbrook. 941-1032: The Belair

JAZZ AT THE **SPEAKEASY**

THE JIMMY CORSARO TRIO
featuring SUSAN MOSHER, vocalist
Every Friday & Saturday beginning at 8.00 pm

JAZZ JAM

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DOS AMIGOS MEXICAN FOOD

OCTOBER NEWSLETTER

One of San Diego's Best SUNDAY BRUNCHES

is at Dos Amigos . . . we call it a Sunday Brunch Fiesta, because our special Brunch menu is priced from \$2.95 to \$6.95, champagne is specially-priced and mariachi music abounds. Delicioso!

LIBERTY

Join Us For The Gala **RUN FOR LIBERTY** POST-RACE PARTY

Immediately following this historic 8K run at Fiesta Island Stroh's Beer and KIFM will sponsor a patriotic post-race party at Marina Village. The public is cordially invited:

SATURDAY • OCT. 13th • 10 AM NOON Meet Our October



-

WE

WANT

YOU

Meet Our October
CELEBRITY BARTENDERS
In Person
Wednesdays, 5-7 p.m., at Marina Village,
pouring for their favorite charity:

Oct. 3—Mayor Roger Hedgecock Oct. 10—SPECIAL EVENT (World series on widescreen! Oct. 17—Seaworld Trainers, Georgia Jones & Jennine Antrim Oct. 24—SCHEDU LED OPEN DATE Oct. 31—SPECIAL EVENT, IB-100 Halloween Party!

Don't Miss The Third Annual **B-100 HALLOWEEN PARTY** The Annual ghoulish extravaganza at Dos Amigos in Marina Village—San Diego's best costume party: WEDNESDAY • OCT. 31st • 8 PM

Las Vegas Trip (for 2)
 B 100 T-Shirts
 Record Albums



location: SATURDAY • OCT. 6th • 10 AM-2 PM











20 OCTOBER 4 1984





FIREBYRDS

THE MAR DELS

CHICAGO SIX 5:308:30 pm

1 ST ANNUAL RELLY UP CELEBRITY SURF OFF

NY WITH DICK DALE & THE DELTONES



FIVE CARELESS LOVERS BAD HABITS HORNS

THE MAR DELS

DEBONAIRE









ANNIVERSARY THANKS 1999

guest JAMES HORRES and specia guest JAMES HARMAN Inesday, 6:008:00 pm - STONE'S THROW

FOR INFORMATION CALL 481-9022

Boys, vintage rock, Friday and Saturday.

Vista Entertainm Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Planet, rock. Thursda through Sunday; Robyn Bars, rod Tuesday and Wednesday. Turf Room: Sam Aguilar, contemporary Friday and Saturday. Derby Room: recorded dance music. Friday. Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Road Poway. 748-7531: The Gravel . Canyon Band with Linda Rae. ountry, seven nights.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Main Room, Prophet, rock. Thursday through Saturday; the Rent, rock, Sunday and Monday; the Tops, rock, Tuesday and Wednesday, Dining Room: Noon Vanilla, rock, Friday and Saturday.

Wooden Nickel, 13303 Poway Road country, Thursday and Wednesday; live country music, Friday and Saturday, call club for information.

Beaches

Aimee's, Hotel La Jolla, 7766 Fav. Wenue, La Jolla, 454-3001; Jimm Fontane, contemporary, Tuesday through Saturday,

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

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive Mission Bay, 488-0551; The Choic

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551; Forward Motion, Top 40 dance music, Tuesday through Saturday Cheatham's Jazz Quartet, jazz. Sunday, Piano Bar: Buddy Reed. Tuesday through Saturday: Bob MacLeod, Sunday and Monday

Reach Club 1921 Bason Street

Carlos Murphy's, 4303 La Jolla hrough Saturday: L.A., rock. Sunday through Tuesday: Streetc Eyes, rock, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwind, contemporary, Tuesday through Saturday; Don Hertel's 1984 riendly Follies, variety stage show eith music, early evening Sunday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: The Aubrey Faye Quintet, Jazz. Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178: Comedshows, Wednesday through Sunda 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; 5 Lines Up, rock, Thursday through Saturday: the Reflectors, rock Sunday and Monday: the Heroes. rock, Tuesday and Wednesday, Liv rock, Friday happy hour, call club

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-400: 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.



PADRES HAPPY HOUR OF THE '80s

h the Padres crush the Cubs and 6 5:00 PM-9:00 PM 25¢ DRATTS 6:00 pm-7:00 pm 754 Margaritas 0 pm-8:00 pm 754 Orange Crush 3:00 pm-9:00 pm 504 Kamikazes 50¢ HOT DOGS



THE CALL

ARMY OF LOVE

KiFM98

reunion tour of the origin **YOUNGBLOODS**



LES DUDEK

COMBONATION Tuesday, October 9



ADVENTURES WITH PARADISE

SCREAMIN'SIRENS THE SHARDS

LIES OUT KITMS JAZZ HAPPY HOUR o pm with host MARK WALTON featuring various champagne specials.

CLIFF SARDE

Upcoming concerts:
October 13 COREY HART
October 14 THE RED HOT CHILI PEPPERS
October 19 WALL OF VOODOO

SOUP, SALAD & PASTA BAR

Rodeo is now open for lunch 11:30 am-2:00 pm. Mon.-Sa leo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. more information, call 457-5590. must be 21 or older to enter and

Wind rose

October 3-6

ipso facto





DUCK TALE REVUE

Coming October 10-13 DIRK DEBONAIRE



Fridays look for the all new **FASHION** ODYSSEY



KANDI-O your lady d.j. will be playing your favorite hits between the bands' sets. Come by and see us, and enjoy our nightly drink specials.

1935 Quivira Rd. · 223-2335 The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available

Islandia Hotel, Circe Lounge, 1441 Quivira Road, Mission Bay. 224-3541: The Rockaways, greatest hits of the '50s through the '80s, Thursday through Saturday; Sandee and the Ram Band, variety stage show, Tuesday and

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Thursday through Saturday, live rock, Sunday and Monday, call club for nformation; the Reflectors, rock. Tuesday and Wednesday, Thursday happy hour concert: the Siers rothers, rock.

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

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: The Source, rock, Thursday through Saturday; Slim Peru and the Wandering Boys, blues and rhythm and blues, Sunday and Monday; the Goodall Boys, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Live music, Thursday through Saturday, call club for information.

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: RPM, rock, Thursday through Saturday; the London Brothers, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Live music. Thursday through Saturday, call club for information.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach. 483-7383: Tony Tarvin, contemporary. Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322: The Bruce Cameron and Hollis Gentry Ensemble, jazz. Thursday through Saturday: Ella Ruth Piggee, jazz and blues. Sunday: Ricky and the Jets, vintage rock, Monday and Tuesday: the Five Careless Lowers, blues and rhythm and blues. Wednesday.

Roden, 8980 Villa La Jolla Drive, L. Rodeo, 8880 Villa La Jolla Drive, La Jolla. 457-5590: The Call, rock, and Army of Lowe, rock. Thursday, the Youngbloods, rock, Friday, Les Dudek, rock, early evening Saturday, the Screamin' Sirens, rock, the Shards, rock, and Gary Heftern, poetry, Tuesday, Chifi Sardi, Jazz, Wednesday.

Rodeway Inn., 2901 Nimitz Boulevard, Loma Portal, 224-3655; laime, contemporary, Thursday through Saturday; Edison Riggs rock revue. Friday and Saturday.

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234; 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, 4970 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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical

1130 Buenos Ave. 276-3993 Food, cocktails, dancing, air-conditioned—21 on up THURSDAY, TONIGHT STREETCAR EYES with
THE ACCESSORIES and MILLENIUM

RIDAY, OCTOBER 5 From L.A., recording artists and shown THE JAMES BROWN OF THE '80s

PHAST PHREDDIE

SYNDICATE OF SOUL LIMBO SLAM plus MOJO NIXON gets the Adrer alin going at 9 pm sharp

SATURDAY, OCTOBER 6

EM recording enjast

CHOUR INVISIBLE

tres on list use? BILLBOARD list of recommended by 2.

MESIC CONNECTION says. "Choo' Intelsible has already
and an accommended amount of interest in this
standing a consequentle amount of interest in this
EM Records and plauss with an electronic intensity
on each of the such hound cast." Robert Hillium,
LA. TRMS. "Alturing demoky incitured strains.". Jois
proteintid. "It beam a pure since their beam hourd
and with this pool, brand one "God chouse—Buylyn back!

THE CONDITIONZ and ACT ALERT



TUESDAY, OCTOBER 9 music of the Grateful Dead as performed BORN CROSSEYED SUBJECT TO CHANGE

WEDNESDAY, OCTOBER 10 THE SPA with NIMBUS OBI and introducing in their debut THE CONFUSED

TOMORROWS OR 11th SO REVEAL, LINA, and TRINITY, Or. 12th SIX PRIVES 11st ALMOST FREE CONCEPT Faces change only identify "Case Pash".

SCOTT GODDARD with LAWS OF MOTON, and TOCHT SIBERTS OR. 12th THE CONCEPT FACES OR. 12th THE CONCEPT SIBERTS OF THE CONCEPT SIBERTS OR. 12th THE CONCEPT SIBERTS OF THE CONCEPT SIBERTS OF

AN INSTITUTE A CAS TIME Proon Australia. But I ISS. Insur POODOO GARLS CAS. 200: 33 yearsons CATHEROLD OF TRANS.

ROVING EYE MUSIC REPORTS The Turner has reportedly been signed to stor in Mal New III. By Cominy had to remove the control of the co

music, Sunday brunch.

Victor's, 1403 Rosecrans Street Victor's, 1403 Rosecrans Street, Point Loma, 226-1871: Upstains: Patrick and Lisa, contemporary, Thursday through Saturday; Norman Ciliford, contemporary, Sunday through Tuesday. Pano Bar: Louis Saquez, early evening, Monday through Friday with Norman Ciliford and Frankie Ferlin, Friday and Saturday evening.

Windrose, 1935 Quivira Road Marina Village, Mission Bay Park. 223-2335: Inso Facto, Thursday through Saturday; live rock,

Sunday and Monday, call club for information; the Ducktail Revue. vintage rock, Tuesday; Dirk onaire, rock, Wednesday

San Diego North

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

The Alamo, 3093 Clairemont Drive Clairemont, 276-2240: Flyweil, rock, Tugsday through Saturday

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: -Devocean, Top 40 dance music. Thursday through Saturday: Command Performance, contemporary, Sunday, Rick Gazlay and His Blue Zoo Revue, blues and ripthm and blues. Tuesday, Cvckes. Top 40 dance music, Wednesday.

Baxter's II, 5404 Balboa Avenue Clairemont. 277-8814: The Cool Jets, Top 40 dance music, Tuesday Black Angus, 10370 Friars Road, Mission Valley, 563-5862; Toys, rock, Thursday through Saturday; Fantazm, Top 40 dance music, Tuesday and Wednesday. Blarney Stone Pub, 5617 Balbo

Avenue, Clairemont, 279-2033; Brian Connolly, Irish music, Wednesday through Saturday.

The Blue Bayou Lounge, 2537

Clairement Drive, Clairement, 276-0965; The Booze Brothers, comedy, rock, and rhythm and blues, Friday and Saturday. Bunbury's, 9906 Mira Mesa

Rouleward, Mira Mesa, 578-8666 The Goodall Boys, rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. The Bill Shreeve Quartet, jazz, Thursday through Saturday, Eric Foster, Classical guitar, carly evening, Wednesday through Saturday, Walter Clark, classical guitar, carly evening Sunday, and Monday evening. Mike Zoumara, classical guitar, Priday Wednesday eveninas, call club for Wednesday evenings, call club for information.

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



OUR ENTERTAINMENT SCHEDULE JOE AZARELLO

JOSE CARABA

GLORIA KAY

JOE AZARELLO & JAZZ TRIO

An undersea grotto...

- Fresh Catch of the Day
- · Hawaiian Chicken Mahi Mahi
- Fresh Pacific Red Snapper · Harpoon of Beef · Fish 'n' Chips

Your choice \$5.50

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday

The Triton presents

Ella Ruth **Piggee**





The Triton 6011 El Cajon Blvd., at College Reservations for dinner: 583-3240, closed Mondays.

ORIGINAL Spud Brothers ARE BACK! MICHAEL, DANA & JEROME



Tuesday-Saturday evenings

Also featuring

BILL BRACKETT

Sunday & Monday nights

JOIN US FOR WEEKDAY HAPPY HOUR SNACKS

Monday Night Football-Hot Dogs Tuesday—Six-foot long Hoagy Wednesday—Italian sausage casserole Thursday—BBQ chicken wings Friday-Deep fried shrimp and catfish



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

THE PALADINS and THE SHARDS

Friday & Saturday, October 5 & 6
RHINO RECORDS RECORDING ARTISTS WINNERS OF

THE 91X ROCK WARS

"The Beat Farmers deliver good, unclean fun. They pound out an unbeatable combination of rockabilly, rhythm (and rock and rockabily, rhytim (and rock and roll power) flavored with just the right amount of country twang and down home dirtiness. The combination is instantly likeable. -Jeffrey Miller, Daily Aztec

with special guests. Friday nite: great blues with TOMCAT: with THE SHARDS Saturday nite. 8-10 pm-well drinks & bottle beer \$1.00

Sunday, October 7

DENNIS'S ANNIVERSARY PARTY
with THE PALADINS and special guests
Starts 5 pm—with good food!
7-9 pm—well drinks & bottle beer \$1.00

Monday, October 8—Come on Charger Fan-natics!

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

JESSE & THE FLAMES_Texas Boogie/Blues

THE RENEGADE BAND

6149 University Avenue · 583-5700

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

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Tanya Mantooth, Sunday, Monday, Wednesday, and Thursday, Kevan Melton, Tuesday, Friday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday throug Sunday; "Greek Night" with the

Olympians, Monday

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Fortune. Top 40 dance music, Tuesday through Saturday; Skip Garcia, contemporary, Monday.

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

La Hacienda Cantina, 878 Hote

Circle South, Mission Valley. 298-8281: Michael Murphy, and music, Tuesday through Saturday.

rock, Tuesday through Saturday, with the London Brothers, rock, Friday and Saturday; the London Brothers, rock, Sunday and Monday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Ron Bolton Band,

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

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: The Younger Half, Top 40 dance music, Thursday through Saturday, Ricky and the Jets, vintage rock,

Montersy Whaling Company, 887 Carnino del Rio South, Mission Valley, 291-1638: Tormmy Rocker, cornedy and music, Wednesday through Saturday; Jeff Williams, rock and soul and contemporary, Sunday through Tuesday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday, Jimmy Nixon

Navajo Inn., 8515 Navajo Road, San Carlos. 465-1730: The Headhand, rock, Tuesday through Saturday; Red Alert, rock, Sunday and

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



Billy Eckstine's daughter **Gina Eckstine** & Jinx



Live Happy Hour Band Wednesday-Saturday 5:30-7:30, 754 beer, wine & wells



380 N. El Camino Real Encinitas • 753-0912



Are you ready to Confetti?

Dance to the hits of the '50s, '60s, & '70s during

HAPPY HOUR Monday-Friday 5 to 8 pm

2 FOR 1 DRINKS

with daily surprise drink specials and

FREE PIZZA



5373 Mission Center Rd. For information call 291-8635 You must be 21 years old and meet our dress requirements to enter





Thursday, October 4 LADIES' NIGHT SPECIAL SINGAPORE SLINGS 2 FOR 1

& ANY DRINK IN THE HOUSE 75C TILL 9:00 PM

"CHAMPAGNE JUBILEE!" 25¢ CHAMPAGNE ALL NIGHT LONG
"LET'S GET CRAZY" SURPRISES! CONTESTS!

\$200 Every Wednesday is
LADIES' T-SHIRT NIGHT
CASH PRIZES free tank tops to contestants

& ANY DRINK IN THE HOUSE 75C TILL 9:00 PM

PADRES...BUST THE CUBS!!!!

3093 CLAIREMONT DRIVE . SAN DIEGO 276-0301 • 276-2240 • 276-3437

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Rosie Trio, contemporary music and variety stage show. Thursday through Saturday.

Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: Jim Moore; contemporary, Friday and Saturday

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-697 The Jurimy Corsary Trio, gazy Spirit, 1130 Buenos Avenue, Bay Park 276-3993: Streetcar Eyes, rock the Accessories, rock, and Millenium, rock, Thursday, Phast Phreddie and Thee Precisions, rock, the Syndicate of Soul, blues and rythm and blues, Limbo Slam, rock, and Mojo Nixon, blues and rythm and blues, Firday, Choir Invisible, rock, Act Alert, rock, Sure, rock, and the Conditions.

> atetal Dead, and age, rock, Tuesday

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272; Jo Treanor, piano bar, Wednesday through Saturday.

Tio Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461:
Frank Dexter, contemporary.
Thursday and Wednesday: L.A.,
rock, Fralay and Saturday, Tony
Irvine, contemporary and country.

Tio Leo's Mission Gorge, of

Gorge, 280-9944; Costa V. contemporary, Wednesday through Saturday; Frank Dexter, contemporary, Sunday through Tuesday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and Lamie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance miss. Thursday through Saturday.

Wrangler's Roost, noos Mission von a Ross Mission Corge. Tuesday through Saturday; Cimmaron, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358; Sandee and the Ram Band, variety stage show. Thursday through Saturday, the California Transfer. Top 40 dance music.



Wednesday & Thursday
FRANK DEXTER

Friday & Saturday

L. A.

"Baby boomer rock"

Sunday, Monday & Tuesday
TONY IRVINE

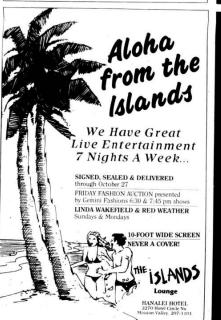
10787 CAMINO RUIZ, MIRA MESA 695-1461



Sandee & The Ram Band

Unique shows, full costumes and characters in the Sunset Lounge. Excepts from Flddler on the Roof, 503 Rock & Roll, Country & Western and movie the Live entertainment and dancing Tuesday thru Saturday in the Sunset Lounge.







Aziec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Live music, Thursday through Saturday and Tuesday, call

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

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: Expresso, contemporary, Wednesday through Saturday; Stew Moris, comedy and music, Sunda through Tuesday.

Bodies, 6149 University Avenue, East San Diego, 583-5700: The Pabdilis, rockabilly, and the Shards, rock, Thursday, the Beat Farmers, rock, rockabilly, and country, Friday and Saturday, the Paladins, rockabilly, Sunday, Jesse and the Flames, rock, Tuesday; the Renegade Band, rock, Wednesday.

Tuesday through Saturday evenings and Sunday afternoon.

The Chocolate Affaire Gourmet Coffeehouse, 806 West Washington, Mission Hills. 296-1311: Mirmette, Celtic harpist, folksinger, guitarist, Friday and Saturday: Lynn Hall, Irish harp, Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572; The Spud Brothers, comedy and rock, Tuesday through Saturday, Bill Brackett, comedy and music, Sunday and Monday

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

Drowsy Maggie's, 31st and University, North Park, 298-8584; Acoustic Music, American folk music, Thursday; the Thrift Brothers, folk, traditional, and bluegrass, Finday, Tulenko and Giannini Band, folk, traditional, an original music. Saturday of Sunday, Old Time Hoot Night. Monday, the Samsa Gael Ceili Band, Irish music, Tuesday; Bluegras Jamboree, Wednesday; Bluegras Jamboree, Wednesday. Early Evening Shows: Tom Cahoon, folk, Saturday, Rick Saston, popular music and originals, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Walkin' After Midnight Trio, jazz and music of the '40s and '50s. Thursday and Friday, and Sunday brunch; live masic, Saturday and Sunday, call club for information;



EXPRESSO



2040 Harbor Island Dr. San Diego

FORWARD MOTION



Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:00 am

Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm Happy Hours Monday-Saturday, 4:00-8:00 pm, Sunday 4:00-6:00 pm Hot & cold hots of decurres Monday Night Football — 2 wide screen TVs Free hot dogs, chili and popcorn Draft beer 754 glass, \$2:50 pitcher

Bahia-

998 West Mission Bay Drive, 488-0551



Thursday, Friday & Saturday October 4, 5 & 6

5 LINES UP



Sunday & Monday
October 7 & 8
THE
REFLECTORS

MONDAY NIGHT FOOTBALL

Happy Hour prices during entire game:
 154 draft, 754 wine, \$1.25 well drinks
 754 Hot Dogs
 Appetizers



STROH'S COLLEGE NIGHT
No cover charge with student I.D.

HAPPY HOUR T.G.I.F.
red by U.S.D.• Live music starting at 4:30 pm featuring

Nijeralia

Free hors d'oeuvres • Great drink specials
 • 504 draft & wine • \$1.25 well drinks

St. Pauli GIRL SHORTS NIGHT
St. Pauli Girl beer \$1.25. Shots of schnapps—all flavors \$1.25
Everybody wearing shorts will be admitted FREE

Tuesday-Saturday October 9-13, 16-20

THE JI SIZ J SIZ featuring Carrie "The Pope" Weiland also sax great Johnny Almond



TICKET EMPORIUM

Playoffs

October 4, 6 &

Open till midnight Friday for Saturday's game Open all night Saturday for Sunday's game

World Series

Open till midnight Monday & Tuesday night for World Series beginning Oct. 9

Credit card phone orders accepted

Santana Oct. 6, SDSU Patty LaBelle Oct. 17 Pointer Sisters Oct. 19 Hank Williams, Jr. Oct. 20 Lee Ritenour. Oct. 21 Rod Stewart Nov. 4 Michael Jackson Nov. 7 & 8, Anaheim

Springsteen, Oct. 25, 26, 28 29 & 31 & Nov. 2 & 4 Herbie Hancock Charlie Daniels

ALL LA. THEATER, CONCERTS & SPORTS LIMOUSINE SERVICE CHARGERS

8650 Miramar Road **578-7669** (also a 24-hour concert line) 331 West Broadway **232-4166** conveniently located downtow

vocals, Monday through

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Gloria Kay, ontemporary. Thursday through contemporary, Thursday throug Saturday; Joe Azarello, jazz, Sunday; Joes Caraba, contemporary, Monday through Wednesday; Joe Azarello, jazz, Monday through Friday happy hours. Continental Room: Inve music, Sunday, call club for

information. Afternoon Tea Dance: The Al Gabbs Band, Big Band dance

jazz, Tuesday through Saturday; Wayne Jure and Hank Young, jazz, Friday and Saturday.

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



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!



Rock & Roll Thursday, Friday & Saturday October 4, 5 & 6 . No cover

SLIM PERU and the WANDERING BOYS

Rock & Roll Sunday & Monday October 7 & 8 . No cover





Rock & Roll Tuesday & Wednesday October 9 & 10 . No cover



Spaghetti Feast Monday Night Football

7-foot wide-screen T.V. All Major League sports on new satellite dish.

CHARGERS vs. GREEN BAY

Sunday, October 7, 1:00 pm. Sunday Brunch 10:00 am-1:00 pm

5046 Newport Ave • Ocean Beach • 222-5300

Tuesday through Sunday:

Jolly Roger, 807 West Harbor Drive. Seaport Village. 233-4300: Chuck Wednesday through Saturday

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

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

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Galleria, 2459 Juan Street, Old Town, 692-3240: Jack and Diane, contemporary, early vening Friday and Sunday

Our Place, 2424 Fifth Avenue. Hillcrest. 232-1773: The Birdy Carter Quartet, jazz, Friday and

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz piano, early evening. Wednesday through Saturday.

Patrick's II, 428 F Street. downtown. 233/3077: Fro Brigham's Preservation Band, jazz. arly evening Thursday; the Big City Blues Band, blues and soft rock. Friday and Saturday: the Booze Brothers, rock, comedy, and Booze 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 ening Wednesday and Friday Daniel Jackson, jazz piano, early vening Saturday: Lori Bell and Shep Meyers, jazz, early evening

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

Sheraton Harbor Island, 138/ Sheraton Harbor Island, 1880 Harbor Island Drive, Harbor Island 291/2900: The Trilogy Five, contemporary, Tuesday through Saturday, the Ducktail Revue, vintage rock, Thursday and Friday happy hours.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9110; Peter Robberecht, piano. Sunday through Wednesday

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

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

Trojan Horse, 6179 Universi Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Wednesday through Saturday; five rock, Sunday and Tuesday, call club for information.

Tuba Man's, 2551 Univ Avenue, North Park. 295-9426: Live music, Friday through Sunday, call

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 598-6042: The Standards, rock.

Upstart Crow and Company, 835 C West Harbor Drive, Scaport Village, 232-4855: Tom Cahoon, folk, early evening Friday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700; Delene, contemporary, Tuesday through Saturday.

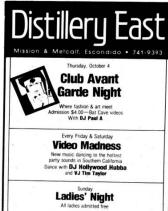
Words and Music Bookstore, 4th and Robinson, Hillcrest. 298-4011: Scott Baldwin, classical guitar, Thursday evening.

Johnson, El Cajon, 442-9827; Hutson and Best, contemporar and variety. Friday and Saturday. Cajon. 442-9271: Kicks, rock,

Blarney Stone Too, 7059 E1 Cajon Boulevard, La Mesa. 463-2263: The Hintons, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Boondocks Restaurant, 8320 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.





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contemporary and country rock, Friday and Saturday.

South Bay

Bavarian Inn., 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday; live polka bands, Saturday.

Black Angus, 707 E Street, Chula Vista. 426-9200: Aria. contemporary, Tuesday through Saturday.

Bull Nº Stick, 608 Palm Avenue. Imperial Beach. 429-5330: The Rent, rock, Thursday through Saturday; live rock, Wednesday, call

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Avenue, Imperial Beach. 42 Gail Lee and Firecreek, cou Tuesday through Saturday.



Imperial Beach. 429-II6I: In Colour, rock. Thursday through Saturday, live rock. Sunday and Monday, call club for information

Crystal, rock, Tuesday and

Avenue, Chula Vista, 422-1566; Tito and Augustine, contemporary, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953; 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 Maze, 1441 Highland Avenue National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday, East Coast, ontemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Vista, 427-4200; Live rock, Thursday through Saturday, call club for information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through The New Trophy Lounge, 999
National City Boulevard, National
City, 477-5783: Vergie and the
Orient Express, contemporary,
Tuesday through Saturday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Cotton country, Friday and Saturday and . hosting a Sunday early evening jarr

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

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Ron Tabor, country, Wednesday, Thursday, and Sunday; the Goodall Boys, country, Friday and Saturday.

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David Lee Reynolds and Calcutta: Fallbrook Inn Ricky and the Jets: Monk's Old Del

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Edison Riggs and Larry "Guitar"
McFeaton: Rodeway Irin
Robyn Banx: Vista Entertainment Center
The Rogues: Tuba Man's No. 2
RPM: Mony Mony's
The Screamin' Sirens: Rodeo
Shake: Bobby G's

The Shards: Bodies Roden The Siers Brothers: Distillery The Sters Brothers: Distillery
Nightclub, Jose Murphy's
The Source: Le Chalet
The Spa: Spirit
The Spud Brothers: Doc Masters
The Standards: Tuba Man's No. 2
Streetear Eyes: Carlos Murphy's,
Suirit

Spirit Sure: Spirit The Surf Raiders: Belly Up Tavern Dick Tanner and the Skillet Liclers: Red Coach Inni Escondido Toys: Whiskey Flats, Black

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Lounge Skip Garcia: Holiday Inn/Mission

Inn
Gil and Linda: Gilbey's Cocktail Lounge Rich Hunt: Mulamey's/Escondido

Rich Hunt: Multomey/KEscendido Hutson and Best: Artenino's Haccienda The Invaders: "The Invader" Tony Irvine: The Levis/Multon Mesa Jack and Diane: Old Them Gallerin Jaime: Rodering Inn Peter Jay: Royue Stills Jeopardy: Royue Stills Gina Eckstine and Jinx: I kibber's Roberton and Royae Stills

Restaurant
Justice: Moonglow
Gloria Kay: Hotel San Diego
Russ Kirkpatrick and Dan Lehner:

Multerneys/Escendido
The La Mars: Dobber's Restaurent
Rick Leighton: Kirby's
Loose Change: Jovy's
Tanya Mantooth: Gold Crass

Valley
The Gathering: Rancho Bernardo

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Lisa McDowell: Pavillion Lounge
Gloris Michaels: Reuben E. Lee's
Jim Moore: Boundook's
Restaurant: Symageler's Int
Lary Moore: Humphrey's
Night Manager: John
Roger (Kourside
Norman, Miller, and Price:
Reuben's

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Peter Robberecht: Ranchus Bernardo Inn, Sheraton Harbor Island West Bruce Robbins: Boondocks

* Restaurant, La Maze Juan Robles: China Five

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Wild Fire: Red Coach Inn/Escondido

Blues/R&B/

Berline, Crary, and Hickman: Old

Time Cafe
The Booze Brothers: Patrick's II.

the Blue Bayou Lounge Delia Chariker: Old Time Cale Tom "Cat" Courtney: Texas

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On the Border: Yuke

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Chuck Bott: Bules, Ballaus, and rock, Texas Teahouse The Booze Brothers: cornedy, rock, and rhythm and blues, Patrick's II. the Blue Bayou

ROMEO VOID, Sunday, SDSU's Backdoor

Jeff Calcara: classical quitar.

Chelsea Garden Restauran

Walter Clark: classical guitar, Cale in the Valley Restaurant

Ray and Lainie Correa with Bert Miller: swing, pop. mostalgia, and contemporary dance mus

muer: sang, pep, mesanda, and contemporary dime vinsing the Welthouse Gene Dewest; polici music, Bawarian hm Gary Duncan: hanjo and quitar, Plaza Restaurant/Old Town Catherine Espinousa, Irish harp music, Old Time Cale
Forecast: contemporary, jazz, and shathous mud blues Carlos.

rhythm and blues, Carlos Murphy's, Old Del Mar Cafe

Eric Foster: classical guitar, Cale

Louis Vasquez: piano bar, Victor's

Dale Vernon: piano and guitar variety, Cafe del Rey Moro Jeff Williams: rock 'n' soul and

contemporary, Hungry Hunter/Imperial Beach, Monterey Whaling Company

ke Zoumaras: classical guitar L'Chaim, Cafe in the Valley

in the Valley Restaurant The Al Gabbs Band: Big Band

Lounge Bill Brackett: comedy and music.

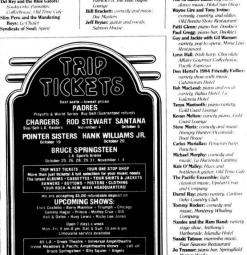
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CURRENT MOVIES

All reviews are by Duncan Shephe Priorities are indicated by one to five st and antipathies by the black spot. Unra-movies are for now unreviewed.

The Adventures of Buckaroo Ban zai — Insufferably hip piece of sci msufferably hip piece ince fiction. The hero, an Ame ence fiction. The hero, an American-Japanese crossitived, as his name would indicate, is a world-renowned indicate, is a world-renowned property of the first screen adventure, explorer of the Eighth Demosion (i.e., none space; i.e., the empty space insels solid matter). No wideo games and menthly comic books, has collected a loyal band of tollowers proven as the Hong Kong Galwester), and is constaintly on the Sales, the Celevia relativistic statistics. acter may not quite be equalled, bu acter may not quite be equalled, but almost, by resistance to the storyline. The incoherence of the latter pro-duces an annoyance that soon gives way to beredorn, which soon gives way (if luck is with you) to weary resig-nation. A furny idea — such as the maiori A berry dea — such as the suggestion that Coson Welless WAR OF THE WORLDS was a diversion to cover up a neal alten avaisation of New Jersey in 1938 — does not come and the such as the such as

director Carl Reiner hash over roughly the same idea of their previous THE MAN-WITH TWO BRAINS. The beauti

Cinemas, UA Chota Vista 6)

The same ubus of their previous in the first previous in the first previous in the first previous in the first previous in the control of the first previous conduct except that the body is the size of technologies and in the control of the first previous and not enterly disemboded soil and not enterly disemboded soil and in the enterly disemboded soil and in the first previous great g out loud, sometimes he does the talking for the both of them, in his own
voice and in a terrinne falsetto
whichever is most convenient for the
comedy writers. Clearly this distinction between body and personality
has some significance for Martini,
Reiner, but there is less incentive this

Reiner, but there is less incentive this time to ask what and why 1984 " (Fashion Valley, Fronter Drive In, New Valley Drive In, Oceanside 8, Rancho Bernardo 6, Saribee Drive In, UA Chula Vista 6, UA Cinema 3, UA Glasshouse 6, University Towne Centre; Wiegand Plaza 6)

Amadeus Through the overlu production and the underlush dire production and the uncertain times, tion (by Milos Forman), you can still see the makings of a potent historical fliction, potent enough, that is, to still up curiosity about how much of it is netton potent enough, mair is our of it is up cursosty about how much of it is true and to put down profests about how much of it sint. The rivally be-been the traditionalist court com-poser Antonio Salien and the free lance nnovator Mozart — a one sided reality, reality, with Salien driven by envy of talent, and revulsion at per-sonal temperament, into the most melodramatic sort of chicanery. — has almost as universal an application as the bouts of partygoing that see take up the bulk of Mozans tim

formed. The notion of "genius" some sort of genetic lottery pr (rather than as that no-fun definition Carlinia, The framoundant capacity for taking pains which has been for our time, if only to produce the capacity for taking pains with high provide Monard a him for our time, if only to produce the capacity of the capacity Carlyle's, the transcendent capacity

Anna Karenina - The Tolstoi novel

The Bear — Gary Busey as the "winningest" football coach in collegiate hestory, Paul "Bear" Bryant, directed by Richard Sanstun (Carousel Chema 6, Cherna Paiza S, Clairemont, from 10's, Mira Messa Cinemas, from 10's, Parkway, UA Chola Wata 6, UA Glassfooting 6, Wei gand Plaza 6)

The Big Chill Much the same premise as Mary McCarthy's (or 3id ney Lumet's) THE GROUP a circle of political idealists in their college days pointed idealests in these college days are reunsted years later for the first funeral within the circle. But it is treated more in the form of 18E. BI TURN OF THE ST CAUCUS SEVEN, a long shapeless weekend of it acquaintance and revelation, which the scope promoted in THE GROUP via Bachtack. The premise still much have secretal borroard, however,

given the different generation of idealists, the different set of issues; and the different personalities involved—need not, that is, if these had been delineated in specific. Instead they are delineated in general, much in the way that one of the characters. they are delineated in general, much in the way that one of the characters parasistically atterests to tabel the series of the parasistic parasistically atterests to tabel the Where did out to peep off to 10 facts from the parasistic parasisti parasistic parasistic parasistic parasistic parasistic parasisti

"(Nen, 105)

Breatheas lean Luc Godant's sazzy, haphtown branage to Mono gram gangeter movers, which of course of only revendely resembles, in the course of only revendely resembles, and the course of only revendely resembles, and the course of the cours

MISSION VALLEY

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The Big Call and Rema of Indonesiane. 10/5.
Loyal Sty and Hardware Man., 10/6.
Casablance and The Tessare of the General
Association (10/6).
Streamers, 10/m 10/10/6.

Inerame, 5889 University Ave. (583-6201) American

College, 6303 El Cajon Blvd. (286-1455) Call theater for program information

Rate, 4712 El Cajon Blvd. (284 1428)

Ace Drive In, 8000 Broadway, Lemon Grive 1469-5378) Graniers and The Neverending Story Aceo Drive In, 3rd and Broadway, El Clepn (444-8800) The Wild Life and Fast Times at Redgemon High.

(Ken. 10%)

devastating portrait of An American Paris; a not unique specimen of bro bitch-bloodsucker 1959 **** (Ken. 10/8) Casablanca The City of Intrigue

converted into a large Camp ground, as Bogart feigns broken-heartedness and moral rehabilitation in this feminized thriller. Directed by Michael

Choose Me Alan Rudolph's "seni ous comedy" about the quest for ro-mance in L.A. with Keith Carradine, Lesley Ann Warren, and Genevieve Bujold (Gald, from 10/5)

Class of 1984 Abvarral exploitation Class of 1994. Abysmatespectation film begins somewhere in the areas of THE BLACKBOARD JUNGSE (fill a bit deeper into the jungle, every square inch of Abraham Lincoln*High has been spray-painted with graftle, and metal detectors have been in and metal defectors have been in stalled at the entrances to ensure that the students leave their guns and switchblades at home) and ends somewhere on the far side of STRAW DOGS Mark Lester, the director, pays-tibute to himself, perhaps in anticipa-tion that no one else will, by including a telescent clinic of the sides absorbing a felevised clip of his also abysmal BOBBIE (O AND THE OUTLAW With Perry King and Timothy Van Pat ten 1982 • (Balboa, Santee Drive In, from 10.5)

Cloak and Dagger An over imaginative eleven year old (Henry Thomas), with a superhero named Jack Flack as his imaginary playmate.

on his no nonsense father (Dabney Coleman who with less gray in his her, also plays tack Flack). Australian fermaker Bichard Franklin, who di

High Plass Bonds, NOS Freeway at the South Ray Freeway (FVH-6565) The Men Do Theories 2 Indiana Junes and the Temple of Desire 2 Indiana Junes and the Temple of Desire 2 Indiana Junes and the Temple of Theories 3 Par

South Bay Drive In, 2170 Coronado, Impenal Beach (423-2727) Theater 1 Teachers and The Ice Pirates, from

10/5
Theater 2: Ghostbusiers and Meetbells Part II
Theater 3: Fled Dawn and The Evil That Men
Do. from 10/5

Sweature from 103:
Sweature for Theorems, 1920 Sweatwater Fload
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i Chute Viete 6, 320 3rd Ave. Chute Vista 425-76000

Vogue, 226 3rd, Chula Veta (425-1436) Call theater for program information

Avo, Vista Way (726-3040) Call theater for program information

Bijou, 509 East Grand Ave. Escondido (747-663) Spanish movies

Spanish movies
Cannino Clemen 4, 2053 ET Caminot Renal
Consider (4359144)
Theater 1 Heautherwares and First Bissod
Theater 2 Revenige of the Nerds
Theater 3 House by the Cemetrey and Consithe Obstroyer
Theater 4 Impulse

rected the PSYCHO sequel, does nothing to conceal his admiration for Alfred Hitchcock But it is one thing to Aftred Hitchcock, But it is no etiming to copy an occasional camera angle or to borrow a specific plot gambri (the enemy agent with the missing fingers from THE THIRTY NINE STEPS or the time bomb on the bus from SABO.

AGE), but it is quite another to work. (Parkway, Sweetwater 6, from 10/5

is soon cleared up that other amony ances last forger most particularly a coughe of Birnove modisters and a whole gaing of learner achieved take ins. These determents their distributions are supported to the control of the control

Conen the Destroyer Also de scribable as CONAN THE MODEST in companson with his first screen adventure, and none the worse for

CLAIREMONT-KEARNY MESA-UNIVERSITY Clairemont, 4140 Claremont Mess (274-0901) Essater 1. The Bear and Grentins, from 101 Theater 2. Call theater for program informatic

Center 3 Cinemas, 2120 Camino del Re North (297 1988) Theater 1. The Evil That Men Dr. and Nava III The Demonstron Theater 2. Call threshot for program information; La John William Presenter, 86.70 Villa. La John Driver, (65,7831). Theater 1. Land Segmenter and The Wenner in Reed. Theater 2. Impacts and Star Des Bit. The Search for Spoot.

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The Commission of the Search Commission of Charlest 4. The Will Life.

The Reed Commission in 16 March Mona Root. name 21, 1140 Hotel Circle North (291-2121) Places in the Heart Places in the Heart saleon Valley 4, 110 Fashion Valley (291-4404) Theater 1: All of Me Theater 2: The Wild Life Theater 3: Perconcilate Differences Theater 4: The Woman in Red. Iron 10/5

Mira Mesa Cinemas, 8118 Mira Mesa Bivd (566-1912) Thester 1. The Bear and Oxford Blues, from

Theater 2 Purple Hain and Hearthreakers Theater 3 Gremins and The Neverending Story Theater 4 Filipmo movies

Treater 4 Fagino moves
University Tomes Centre 6, 45/5/La Join Village
Le (462-776) Evil The Evil That Mon Do
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Theater 4: Reachers, from 103
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DOWNTOWN

Agtec, 665 5th (239-9239) Call theater for program information Balbos, 4th and E (233-3325) Teachers and Class of 1984, from 10/5

Bijou, 5th and G (235-6084) The Evil That Men Do and The Wild Life Castno, 643 5th (232-8678) Indiana Jones and the Temple of Doom and a second feature, from 10/5

Guild, 3627 5th. Hilkcrest (295-2000) Choose Me. from 10-5

BEACUES

Cove. 7730 Grand. La Jola (459-5404) Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Metropolis

Metropolas

Frontier Drive In, 3601 Midway Dr. (222-6696).
Theater 1. Reachers and The Ion Pirates, from 10-5.
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Anneae Drive to 1090 Woodsde Ave. Santer (448-7447) Theater 1: Al of Me and The Woman in Red Theater 2: Reachers and Class of 1984, from 1015 Sentee Village 8, 9625 Messon Gorge Road (1562-79 10) Thesiare 7, The Juny Messon Gorge Road Thesiare 7, The Juny Mesor and Splash Thesiare 3, The Wild Life Thesiare 3, The Wild Life Thesiare 5, Rossenoing the Stone Thesiare 5, Rossenoing the Stone Thesiare 6, The Inc.

MOVIE DIRECTORY Cercused Cinema 6, 1903 Last Valley Parkway Indicated to 400 depth of the Communication Description Communication Communication Theories 2 The State Theories 2 The State Theories 2 The State Theories 2 Last Support

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Fleats Twin, 475 5th, Chule Vista (422-5287) Call theater for program information Harbon Drive In, 324d and D. National City (477-1302) The Well Life and Fast Times at Ridgemont 745

Theater 6, Places in the Heart, from 1015 Snews Plaza Theater 5, 5565 El Camino Real Carlsbad (729-71-47) Theater 1 Red Daren and Grenders Theater 2 Foodbusters Theater 3 Sections from 1015 Theater 4 The Bars Theater 5 The Well Life

Eacondide Drive In, 722 W Mission Escondid (745-2331)

Closed for the service floorer HEI Clinemas, 26:30 Val. de is Valle. Del Mar (756-5611) Theater 1. Ghostbursher Theater 2. Lett September and The Worsen in Fled Theater 3. Fled Dasen and Tightrope, from N/5

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New Valley Drive In, 386 Meson Ave. Occareable
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Command of the Heart Form 10-1
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Saza Tein, 345 N. Escondido Bird. Escondido (745-5067) Call theater for program information.

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(Chular Vista 6, 3/O 3rd Ave. Unia Vista. (457-1809). Threater 1 Bachesic Party and Oxford Blues. Threater 2 The Beer. Threater 3 The Adventure of Buckaroo Benza. and Star Pet 81 The Search for Spoor. Threater 4 The Junyie Book and The Mappers. Take Mechanism. Threater 5, All of Me. Village, 820 Orange Ave. Coronado (435-6161) Chrysthussers and Masmalle Part II. from 10:5

itar, 402 N. Hill. Oceanside (722-2895) Call theater for program information owns, 217 N. Hill. Oceanside (722-2155 Call theater for program information

Vineyard Twin Clinema, 15/29-22 East Valley Parkway, Escondido (743-1222) Theater 1: Inclians Jones and the Temple of Doors and Sheens Theater 2: Purple Rain and Dreamscape

Theater 2: Purple Rain and Dimensional Wilepand Plaza 8, 220 North El Camino Real. Encantas GN2-5549 Theater 1: Seaches, from 10.5 Theater 2: All of Me. Theater 3: All of Me. Theater 5: The Well Life Theater 5: The Well

CURRENT MOVIES

things down. And Richard Fleischer still remembers how to handle action, having handled much the same sort in THE VIKINGS (and with the aid, inc-

Dreamscape — Altractive and pro-vocative sort inter above dream re-search in which glied psyches are able to project themselves into other people's dreams, either as passive observers or as active participants with possible curative effect (or as we soon see, possible destructive effect, and the project of the project of the pro-tractive effect or as well as the pro-tractive effect of the project of the pro-tractive effect or as a pro-server or project or as an extensive sporter by sporter by its ill use here. We shouldn't be too disconcerted that the hould we be surprised that they are ather hackneyed in visualization:

wide-angle lenses, blurred edges, slow-motion, CALIGARI-esque poemetry, (The director, Joseph Ruten, also directed life, POM POM to the control of the poemetry of the poemetr FIRESTANTER and THE FURTY and others, is enforced on psychic power others, and the properties of the psychiatric Sild our uncertainty about what can happen in the dream state adds a de-gree of scanness to the scary scenes, and the characte shewdown between and the characte shewdown between dream managers for reclaim our wan dream managers for reclaim our wan between the psychiatric psyc

The Evil That Men Do The movies

that men do, likewise, live after them, and this one, while not exactly evil, is

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pretly bad, and not one of the glones of the long careers of Charles Bronson and director J. Lee' Thompson, not even of their short string of mutual collaborations. A litary of grishy horror recited on video cassettes, plus a couple of tangible blood denched corpses in the prologue, gives good reason to a weel bade this mutual collaboration. out of retirement on the balmy Cay-man Islands, and to set his sights, free

nons about what she says in from or a camera than what she shows but berhaps she should have. The documentary distance gives the gratuitous sex scenes fractionally nore educational value than the aver-

ACTORS

CASTING FOR

MOTION PICTURE

Centrel:

Exhibition Jean Fribaces Diay's conema wintle portrait of the French promo actives. Claustime Beccarre can basis of appearances at the New York and Los Angeles that festivals its revokal to the Angeles that festivals is recough but its course of action is based to the New York and Los Angeles that festivals is recough but its course of action is based to the New York of by Ted Kotcheff 1982
*** (Camino Cinema 4)

Fast Times at Ridgemont High— Despite the publicity drummed up by Cameron Crowe. Undercover Teen-ager, the move based on his original book comes out looking not unlike any other youth comedy. Crowe has writ-ten his own character out of the

ten his own character out of the screenplay, and there is nothing olse to unite the remaining dramatis per-sonae. A couple of the characters (a perpetually storied surfer and a super-cool ticket scalape) are sharply enough etched to have come from experience, but they and everybody rice, are literard in the mad dash for

experience, but they and everybody 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 Army Heckering 1982.

• (Aero Drive In, Harbor Drive In, New

Valley Drive In)

"(Carmiss Chrems 4)
"Flashpoint Publisher whose pol-curations a their but soveredingly cleady soop Two Bears broder patrel leady to Bear Broder Broder patrel leady to Bear Broder Broder Broder 1950, but can find no record of a rob-py thereabous in the newspaper actives Of Course, there was the every presence on the action in such a way as to awaken the old paranosa. But is saved up as a mere punchane, and is saved up as a mere punchane, the saved up as a mere punchane, the saved up as a mere punchane, the saved up as a mere punchane, for a sevent up as a mere punchane, for the cleast twith Kins for Misofferson, Treat Williams. Ses Harper, and Rp (Chesthwaters — Three para more educational value than the aver-age blue movie (an off-screen voice implores. "Turn more this way, so the camera can see. Lower you leg."). But from all that is said and shown, it is difficult to see what this outspoken, smothering actrees is bragging about. 1975.
"(Ken, 10/4).

Cheatbusters Three para-psychologists having had their acid demic grant recorded and their eric demic grant recorded and their eric entry provided and their eric entry provided practice as othermically and any and as logarisation peeds, said in time, too it seems that an Art Deco skycrapter or Central Park Mesh task skycrapter or Central Park Mesh task in assorted demices of access Su meaningshipping, and Judgment Day could suddenly the just round the corner The ronew described by what about the cornect form for this sort of

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thing — although the special effects are always effective. Too un-disciplined to be a gente parody in the company of Polanski's FEARLESS VAMPRE KILLERS, it is more like a VAMPIRE KILLERS, it is more like a concretization of the wisecracks which habitual wisecrackers might make while watching better movies than this one on the Late Show (The neamess in title to the old Bob Hope comedy, GHOST BREAKERS, is per-fectly apt 1 You of the stars, Dan Ayk-royd and Harold Ramis, also wrote the sorred which may exclain with both of royd and Harold Famis, also wrote the script, which may explain why both of them click into character and stay there, while the more prominent star, Bill Murray, bounces around as the very embodiment of the movie's ami-able sloppiness. "You know," he is told ablesoppness. "You know, he is stold at one point, "you don'l act like a scientist. You're more like a game-show host." With Sigourney Weaver and Rick Moranis. 1984. " (Center 3 Cinemas, Cinema Plaza 5, Flower Hill Cinemas, Parkway, Plaza Bonita, Rancho Bernardo 6,

South Bay Drive In: Sports Arena 6. University Towne Centre: Village from 10/5)

Gremlins — Nobody is taken very much aback on meeting a pointy-eared furry little beast who speaks and sings in English, in a voice like beneys Chp in Dale But after all, in this Typical American small from (so belowed of security producer Steven Speetberg), school is still in session on Christmas Fee Day and a suited by the Christmas Fee Day and a suited by the control of the control of the Christmas Fee Day and a suited by the control of the control Christmas Eve Day and a substitled Cocteau film is broadcast on local TV that riight, and the grasp on character and peychology is more or less the exact equal of Dr. Seuss (e.g., the wildow Scrooge who wows to capture a troublescene mutt and put him in her spin-dryer). But it's rather as it Dr. Seuss, had decided to supplement his remutable prefixatire practice. Seuss had decided to supplement his reputable pediatric practice and peddle mind altering, brain dramaging substances to the older lods on the school playground. the animated stuffed animal, when gotten wet, spawns egg sized for balls that grow up to be sharp toofhed ballske hellions who like to smoke, drink, break dance, throw open the classic trenchool and expose themselves to formates, and much, much worse to formates, and much, much worse to terniaes, and much, much worse. Io find, or to imagine, the ideal customer for this concoction is a chore. The problem, in part, would be to find someone young enough not to be bothered by the cuteness and not to continued to the contin

sily and stupid: by turns - that never stops asserting itself for a minute 1964.

Heartbreakers — Peter Coyote and Nick Mancuso portray best triends in personal crisis, with Katthyn Harrold and Carole Laure, written and di-rected by Bobby Roth (Carrino Cinema 4. Carousel Cinema 6. Mrta Mesa Cinemas, Studio 3 Cinemas, from 10:5)

Hiroshima, Mon Amour — Even with extreme caution. Resnas's first feature can be called one of the most influential movies ever made. It had critical grasping for Prouse for Bergson, and firmmakers grasping for the scissing much more often, in the culting room. Anny let Resnash has afterwards. sanaged to top this achievement win igularity. The grandiosity of design if subjects touched, of effects at empted, of styles mingled (the lyrical tile. surreal, the documentary, the

CURRENT MOVIES

loud, her memories of a traumatic fair with a German soldier during Nazi occupation, and meanwhite react occupation, and meanwrise, in present time, going through a pecu-liarly parallel affair with a Japanese architect in the rebuilt city of Hiroshima As film scripts go, Margue rite Duras's is a major work, with coninual poetical sweets and delicacies, and as film performances go, Em-manuelle Riva's is also a major work. 1959.

Impulse — Supernatural thriller star-ring Tim Matheson and Meg Tilly, di-rected by Grähum Baker (Cathino Cinema 4. Center 3. Cinemas: La Jolla Village, Rancho Bernardo 6. UA Chula Vista 6. UA Cinema 3. UA Glasshouse 6. Wie-garld Plaza 6)

Indiana Jones and the Temple of ied over from the previous Spie era moves over from that to the smok-ing mouth of a papier-mâche dragon out of which emerges a blonde night-club singer (joke), doing "Anything Goes" (joke) in Chinese (joke) and, at the same time, blocking out a couple of letters of the movie title (joke), as bhought were student benich to not alique retixed of appendingson discharge retixed of appendingson of the student benicht on this little song and clarise required and one of those bloody that the service of the student bloody that the service of the student bloody that shows nor service of the couples counted benefit to the resident bloody that shows nor service of the couples. For the service of the couples counted benefit to service of the couples of the service of the couples. The most seat though the service of the couples counted by the Movician the cipies too the important bloody the desired the service of the couples of the Movician the cipies too the important bloody the service of the couples of the Movician the couples counted by and management of the service of the couples counted by the Movician the couples the Movician the couples counted by the Movician thanks to be compared to the couples counted by the Movician the couples counted by t

Capshaw character, spoiled, pam-pered, a constant complainer and frequent screamer, very much in con-trast to the Karen Allen character in RAIDERS OF THE LOST ARK, sees to FAIDERS OF THE LOST ARK, sees to that the tone of faceticulares never flags, in that series, she seems much flags, and seems that the seems of the seem

Sexual Overtooes in the Early Films of Ernst Lubitsch? — although after the second word of that title: no turther traces of semology will be found in the hero's occabulary (The scriptivit ing feam there; you will recall; wast Barry Levinson and Valence Cutrin the team here is Charles Shyer who also

gamut from cute to bifter, but rather leaps from one to the other and barely sets a toe in between At its best (at the bifter end of the gamut, that is), the movie is quite fair-minded about the beatstliness which success brings out. beastines which success bregs out in turn, in both partners, and despite the set-piece oration by the daughter in court, if does not hold of a part or court, and one set hold of a part of the set of

Towner centre, wegation reaze or Van the Terribie – Esensions aims some – almost to the point of unap-proachable – Moo part history resons done in operatic style, stiffered, in falled, and inflamed. It is especially corpressed for may be pild excessive? budging robes, horrlise shadows, cray house tills, hypnobic glower ings. Misses by Prokoline, yold right history of the ""(La John Museum, 10:10, 7:30 p.m., Part II only).

2-30 pm., Part Honly
The Kartek Md. Or LIMAS A HEIN
AGE ROCKY John G. Avidson, the
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audience, plays as dirty as the stu-dents of the bloodthirsty ex-Green Be-rel. With Raiph Macchio, Nortyuke "Pat" Morita, and Elizabeth Shue 1984. * (Oceanside 8, Valley Circle)

"Obcamaride B. Valley Cocine)
Liquid Say. "So what connections do you then there could possibly the between UFO as and recome?" You like the property of the p ariens need as much space as people?") Russian emigre Stava Tsukerman, though he gets a high gloss image on a low budget, affects the annoying mannersm of switching between two different scenes without rhytine or reason (except maythe in-maked closar that Anne Carlister is play made at least that the least that Anne Carlister is play made at least that the least that

and might also appreciate the elementary lesson dished out at the climax about the audience's vital role in the creative process more or less what Coleridge had in mind with the expression poetic taint. But the particular fiction used to demonstrate be left to the wide-eyed or merely un-descriminating lot. With Noah Halla way, directed by Wriftgang Potersen 1984 ("Ace Drive In, Century Twin, Mra Mesa-Cinemas).



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atraid to let one of the characters call him a "long-haired taggot." And he always moves well on stage, with his masturbation pantomime being a highlight of some sort. But the dramatic context often takes much of the fluster off. The curtam-closer, for example, must be awarded the dubicus distriction of Beat Viceal Park (Viceal Park). example, must be awarded the dubi-ous distinction of Best Vocal Per-formance the Day After One's Father Has Shot Himself in the Head (Espe-cially When One Hasn't Told One's Band What One's Plans Are and One Hasn't Had the Chance to Rehearse). The movie is really little more than a sense of measurated pathenet is rright seem here interesting, might almost seem a reversion to the visual narrative technique of the silent cinema, if the individual images were

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1478 GARNET, PACIFIC BEACH 272-6041 9:30 A.M.—5:30 P.M. MON.-SAT.

not so numbingly cliched. fog-shrouded stage numbers, candlels lovemaking, motorcycle notes through stage to the control of the control of state the sainfly steaming through treetops, the autumn leaves whipped up on the pawerment). The message that driny comes through at this, to do eration gap, as surprisingly and com-mendably decent-minded Written and discreted by Albert Magnoti, 1984. (Mat Mess Chemiss, Oscansios 6, Ward Swin).

Red Dawn — John Milius's envision-ment of a Colorado small town oc-cupied by Allied Communist Inva-sionary Forces starts out in a peruine nightmare veni, but it soon seems to wake up and to enter a controlled

RAYBAN VUARNET CARRERA SUNCLOUD HANG TEN * I-SKI * SKI-OPTICS * PHONET * ALL WEATHER DIAMOND PLATE * GARGOYLE * CORNING * SUN SENSOR AMERICAN OPTICAL * POLAROIO * TURBO * FLEXLITE FASHION LITE * SHADE 2 * SMITH * PORSCHE * CORVETTE GALL STYLES & COLORS IN STOCK AT DISCOUNT PRICES) daydream vein, a conscious conjura-tion of the Good Old Days of the Min-the Man and an and the Conference of the Conference of the Conference of the Conference of the Conference renegades descend from their mountain hide weeks abound the nation has been that the move seems anade to order principles and the total the move seems and the total principles and the third principles and the seems and the total three mhat stars and tereats that the napalier includes the seems and the seems an

emerry Patrick Swayze, C. Inomas Howell, Lea Thompson, Ron O Neal and William Smith 1984 "(Carousel Cinema 6, Cinema Plaza 5, Flewer Hill Cinemas from 10.5 South Bay Drive In from 10.5 Sweet water 6, UA Cinema 3, UA Glass house 6, University Towne Centre)

A Swider's Story — Problem perture contented less with internacial discord han internacial discord han internacial discord han internacial hough some of both. The setting-up of the problem in trigungs for five fact. Louisians, 1944 build locally dis segregated aimy platicion of the problem of the setting with the less that when the lest basis officed to be seen the lest basis officed to be seen mustered. A black captain, the lest basis officed to be seen more advanced overlation for the lest basis officed to be seen support of C (or in other words, from a more advanced overlation) to messing and in the second seen and one of the words, from a more advanced overlation for less one seen support. The working out of the problem however becomes a total origin. The action of the own stage poly, and the action up screen local flumbers a baseful game some fistigities and the action up screen local flumbers a baseful game some fistigities and the betty bit evidence of the unified to the own the second control of the own of the less of the second control of the own of the less of the second control of the own of the less of th

Monicone, But, too often, the movie (or Newharian and Semple, whose collective credits include SUPER-collective resides include SUPER-collective credits in the subsection of the piddy objects in the audience. And the action scenes, with the Jurige Gueen pressing lingers to sure but actually giving leterative or feet to obsedient elephanis, financ, zebras, monkeys, etc., are oddly staggar. With feet Wass, directed by "(Vineyard Twin)."

Adolph Caesar: a fearless bantam cock with the raspiest voice since Lionel Stander and with a mind toward whipping his whole race, not just his immediate platoon, into shape. With Howard E. Rollins, Jr.; directed by Norman Jewison, 1984. * (Loma)

Star Trek III: The Search for Spock

Star Text III: The Search for Spock — As sequels go, this puls much more distance between itself and its predicessor than most. But what ail there is the search of the se leichnique, it is wer hanned, wan me prior Spotch or benefitted been prior Spotch or benefitted been der The eventual reappearance of der The eventual reappearance of der The eventual reappearance of Leonard Nimoy, himself is somewhat muffeld, but modesty may have pra-actor Nimoy quale as grand a re-introduction as Robert Wiss gawe him in the first TER move. The climatic still der the strength of the sincarried gobbledypook and its googs and its chorus girst in white reappearance of the sincarried of the strength of the limit. Nimoy, usually conferred to order up a mag shed of somebody or other una mag shed of somebody or other present the order of the una shed of somebody or other una mag shed of somebody or other una mag shed of somebody or other una mag shed of somebody or other present the order of the order present the order of the some properties of the control of the some the some present the order present the control of the properties of the present properties of the properties of the properties of the properties t

FUTON

(Foo-Tahn) noun Derivation—Japanese for bedding



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CURRENT MOVIES

patched up and still in need of repa patched up and sell in need of repair after its last expedition, and ticketed for the junkyard. This old crate is enough of a source of anxiety and of exhibitation that its ullmate demise, as a brief sad comer in the heavens, as a brief sad comer in the heavens. Spocks demise, in the precise that Spocks demise, in the precise that venture, didn't quite William Sharner, DeForest Kelley, Christopher Lloyd 1984.

Jage: UA Chula Vista 6

Streamers — David Rabe's stage play, set in a military barracks, filmed by Robert Altman. (Ken. 10/10 through 13)

(Ken. 1010 timough 1.5)

Superman III — The third Superman move is made up of three Superman move is made up of three Superman move is made up of three Superman ones. None of the separate plot shands — Clark Kenfs reunen with measurement of the separate plot shands — Clark Kenfs reunen with measurement of the separate plot shands — Clark Kenfs reunen ones for superman of a glob of computer formulated systhetic keyptomes; on Superman of a glob of computer formulated systhetic keyptomes; on Superman of a glob of computer formulated systhetic keyptomes; on Superman of a glob of computer formulated systhetic keyptomes; on Superman of the safe type of the superman of the superman keyptomes; on the superman keyptomes and superman superma

Teachers Nick Notre, Jobeth Wil-lams, Judd Hissch, and Lee Grantat a big-city high school, directed by Ar-thur Hiller (Balboa, Cinema Plaza 5, Frontier Drive In, Grossmort, New Walley Drive In Drive In, Grossmort, New Walley Drive In Santee Drive In, South Bay Drive In Understanding Contracting Vision (Centre, Weigand Plaza 8, Tom 105)

Terms of Endearment - James

Brokes I frail feature seems deems what presumptions, or maybe just overgeneratized about the bond be what presumptions, or maybe just overgeneratized about the bond be what presumptions or may be put overgeneratized about the bond be with the programment of t

Tightrope — One of Clinf Eastwood's more "serious" efforts, with the action submerged in an artful darkness — perhaps more dark than artful — and backed by a Lennie Niehaus jäzz

score. The conception of the hero— a police detective dirtier, in a sense. Han Dirty Harry— is of a man who must daily go down what Raymond-Chandler chirstened. Mean Streets, but who, in violation of Chandler's detinition of a hero, is in imminent danger of himself becoming mean. Except hat by his account his etbox—rubbing with the denizens of Mean Streets had only inspired him to treat his wide with only inspired him to treat his wide with with the demizers of Mean Streets had only in opport all my to real he wide with only in opport all my to real he wide who more incharges. Except his wide wash of the more than the property of the more than the began nubbing more than past el-break and the more than the began nubbing more than past el-break and the more than the properties of the more than the mor case seri going for bear more heavily on him. There is up to the case seed—Jack the Ripper in New Otiens— to hold our reterest if house Series—Whost Conference of the Confere

shawn slubble. Water Huston with penetrating sount and Old Codige whiskers. Tim Holl with a batylised pour, and a Mexican bandido with roughly 64 feeth — which plainly declare there possions in this primer on Human Greed. So adament are they about pushing the thesis, that their behavior seems barely plausible. From a 6 fraven novet, derected by John Huston, 1948. "(Ken. 107)" (Ken. 107).

Until September — Appreciative photography of Parisian exteriors, inchesions and eventors, as well as of Karen. Alteris freckles and Thiery freckles and their street of the properties of the production of the production of comments bandles about a randot dollection of romants bandles about the production of comments bandles about the production of the

The Wild Life — Comedy about high school graduates experiencing the Beal World, with Christopher Peen and Lea Thompson, directed by Art Linson — In Bigui. Caracteri, IARTO DIVINE THE STATE OF THE STAT

translation, and quite faithful in letter, of the Yves Robert comedy, PARDON MON AFFAIRE. But something has MON AFFAIRE. But something has been just The attempt to troaten jor simplify or clarify the humer, and thus the appeal, doesn't just cheapen it, if changes it. This is true even down to the casting level. The chiselled cover-gif visage of Kelly Le Brock, but her novely-store par of plastic lips, is a port substitute for the legical transport of plastic lips, is a port substitute for the legical transport of plastic lips, is a port substitute for the legical transport of plastic lips, is a port substitute for the legical transport of plastic lips, is a port substitute for the legical transport of plastic lips, is a port substitute for the legical transport of plastic lips, is a servina only an and/ord could live. And Gene Wiellerinstein bases commality so will emissis the bases commality so will emissis the bases commality so will emission. bourgeois family man in midlife crisis it seems only natural that, as some-thing of a Harpo Marx lookalike, he should be a Harpo Marx actalike, too And what else is a hot-blooded satyr gong to do when he gets an eyeful of a skirt in an updraft? With Charles (Grodin Joseph Bologna, Michael Huddleston, and Glida Ratiner: di-certat by Wilder 1984 4. "Galladon Yalley, from 105, Flower Huddleston Yalley, from 105 Sweetwater (9) "Yellow Submarine — The Beatles cutton II shares to be but it is not, the



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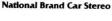
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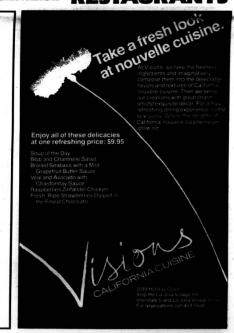
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BLACK & DECKER "Workmate" workbench/vise, new condition, list 159.99, site price, 139, 225-8060. ANTIQUE OAK ROCKER, quarter sawn oak, excellent condition, reupholstered, \$375, 283-9646. REFRICERATORS, all types, all excellent condition; 150 to 1200, 350 Honda engine, from forks & pipes, make other. David 584-7995 after: 1pm, SEARS WASHER AND electric dryer, \$70/exch. Curts Matthes 25" color console \$125. All work great. Derek. 453-6335 evenings. 2 SOFAS, 5350 & 5100. 4 armchairs, 5125 each, Bed-room set, 1400. 4 artique chairs, 130 each, Brass light, 550. Table lamp, 130. 455-1611.

WONDA-CHAIR, like new, can, includes buggy, carbed, bassinette, 2 chains (highchair, carseat), table, rocker and wheel base, more, 1250, 464-3364. WALNUT DINING ROOM set. Early 1800's reproduc-tion. 4" x 5" table with two leaves. Six high back up-holssered matching chairs. \$1500, 278-0038. FREEZER 17-21 cu. ft., barely used, shelves galore, s195 562-4498. KINGSIZE BED, 3 years old, mattress & box spring, good condition, \$170, 226-6169.

3 DAY/2 NIGHTS accommodations, plus a 1500 de-count book for Disney World, Florida. Good until De-cember, 1985. Best offer, 299-0710. WINGBACK CHAIR Overn Anne legs, \$100, brige 298-0629 after 4pm. FOR SALE OR TRADE - Mita 900-D photocopy marriage worth \$900 used Sell or trade? 298-5400

3-PIECE SECTIONAL couch, brown wayt, large piece excellent condition, must sell, first \$100, 299-8168 URLTH TRACE DECLODED field. Livrores loss:

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Hndree's

Roasted Half-Duck

flamed with orange and Grand Marnier, two servings of garden fresh vegetables

\$10.95

Offer valid with this ad through October 11.

Dinner served Monday-Saturday 5:30-10:00 pm.

1341 Garnet Avenue Pacific Beach 270-3030

MUST GOT Honda HR17 lawnmower, brand new. SOFA MATCHING CHARR end taker, pittures, lamps. IRDANCHE ELECTRIC dryer, white, escritives, \$100, Brockage, Holes, \$15, 488-1108 after \$5pm. Coffee table, headboard solid dails, must set, 8/2-128, Large Sean carbo carrier, \$50, 278-4428.

WE'RE REDECORATING and are setting a complete houseful of custom window-coverings, drapes, missiblinas, woven woods, black-out drapes, 588-6956.

Terr. mark REPROSE PL good working creds for, mark self, moving both 1985 273-1438.

BAN SCULD DAY self-back glass counter tog, brass fortilled, full and others were saing production and stated, 1976 and 1976 days, 695-3643 revenings.

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Sushi-by-the-Sea

only \$2.75 per box

Pick up a box, take it to the beach, or have it here.
Also, as always, lowest prices on our

Chicken Teriyaki \$3.50

Tempura \$4.25

Beef Teriyaki \$4.25

Fuji-San 1130 Garnet Ave.

LOOM — SCHACHT 4 harness 20" table model, in-cludes 4 reeds, raddle and leave stocks, very good condi-tions, 1125 or best offer, 221-301.

ORBENTAL CARVED nest of tables, light wood; 2 sess sterling stave commemorative spoors, perfect condi-tion, 1125 or best offer, 221-301. OLD-FASHIONED double glove lamp, hand-painted porcelain, 515, 2 Beam bottles, 1968; I Republican elephant, I Democratic male, 279-1911.

WOOD FOR SALE, white pine and cyprus, about 1/4 of a cord of wood, 697-3243 SAUG-TOP CAMPER shell for 5-10 long bed, \$350. Jim. 449-4236 weekslays after: 6-30pm.

POTTERS WHEEL, Stimpo heavy-duty, reverse direc-tion, 5350. Old gas stove, 525. Auminum frame win-dows, 535, 296-5726.

FOUNTAIN, BRASS LEAVES, made by Ricardo, Perfect condition, givenway at 1200, 462-4210, 10am

CRB WATERBED mattress, delute with heater, new, never used, recalled for \$180, \$125 or best, 484-5065. BEAUTIFUL DIAMOND, 60 caret Mirques cut diamond set in 14K solutione wedding set, very brilliant and color flui stone, only 2 months old, 51800-272-8481

AVITICULES, call director, sidebount rocking chair.

HIATHRIT signal generator, 115 Boyce wheels, 15
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DRESSER, 68 x 16 x 29 high. 9 drawers, 160 or best offer Town 202,452A

BOOKCASE HEADBOARD, formula top, wood shelves with sliding covers, supported by metalliegs, 145 Sears Kermore electric dryer, 175, Kerry 295-1510

SWORD, COMMISSIONED officer's Mameluke 32' blade for 6' marine, with accountements, 31'50. Used to ward off evil spints at mess riight, 483-0932. TELEPHONE. AT&T current standard desk model. Touch-tone beige like new, \$25, 454-9440. OUT OF BLSPASS office, must sell 3 BM typewriters. ELECTRIC WATER COOLER for bottler water. 375. Selective it 3195, Selective it 3195, Selective it 3196, Selective i BEDROOM SLITE. 5 peops including gueensize head-board. \$1200 or best offer: 279-8282

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DIA/O HANDSOME antique solid maple rockers, remov-able covers, perfect for large or small areas, mobile from etc., etc. Perfect. Small desix char, reasonable 225–199.

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ORIENTAL FURNITURE, many varied seris, hand-carved teak, mother of pearl, etc. 449-5577.

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WHOLE LOBSTER **DINNER \$10.95**

Mama Carrillo's

Family Restaurant Authentic Mexican Cuisine 4656 Mission Blvd, (between Diamond & Emerald)

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Grand Opening Special FREE EGG ROLLS!

Sweet & Sour Pork Chicken Chow Mein 3 95 Kung Po Chicken 4 50 Pork Fried Rice 2.95

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At Mandarin Plaza Restaurant we feature the finest Mandarin, techuan & Cantonese cuisine. And at feasonable prices too most menu items are about \$4.00! A bargain for families!

The Mandarin Plaza invites you to deliable.

FREE DINNER ENTREE

when a second entree is purchased at equal or greater value up to \$4.00. Must present this ad—offer good through October 13, 3:00 pm·10:00 pm daily. Friday & Saturday seating before 6:00 pm.



MANDARIN PLAZA RESTAURANT 3760 Sports Arena Blvd. Sports Arena Wilage Shopping Center 224-4222 • Open daily 11:00 am-10:00 pm Friday & Saturday 11:00 am-11:00 pm

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

EXPERIENCE THE PLEASURE! music, a bay view, champagne & Chef Smith's delicious seafood specials.

10:00 am to 2:00 pm

FISH SPECIALS Asian Prawns Casino \$14.95 Alaskan Hallbut with Tarragon Sauce \$11.95 Stuffed Swordfish Ravigote \$13.95



Also try Doc Masters' Sunday Buffet Brunch

Dinner Special 2 for \$10.95

Come try our delicious barbecued ribs, baked chicken crepes or carne asada. Dinners include soup or salad.



2547 San Diego Ave., Old Town 298-0133 Offer good with coupon through October 18, 19

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Now open Saturdays with live entertainment Featuring complete dinners from \$5.95 Monday-Saturday Reservations please 234-1955

Catering for Christmas Reserve now to avoid disappointment 414 E Street · In the Gaslamp · Downtown

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RESTAURANTS AND SEVENDED AND THE CONTROL OF THE CO

Authentic New York Style Pizza

\$2 off any large pizza \$1 off any medium pizza Free deliveries after 4:00



With this coupon, expires 10/25/84

Boardwalk Dining

Breakfast * Lunch * Dinner Specializing in Family Style Dinners which include soup, platter of entree, potatoes, vegetables and salad. Served for two or more persons as low as \$6.50 each.

Happy Hour Monday-Friday, 4-7 pm

Nell, wine and bottle-beer \$1.00. Draft 75¢ at all times. Thursday Night Football. Hot Dogs 25¢, 6-9 Padres Play-offs on our Patio T.V.



Surfer Restaurant

In the Surfer Hotel . III Pacific Beach Drive 274-3200 7:00 am-midnight

Bountiful Sunday Buffet. Bottomless Glass of Champagne. Panoramic Ocean View.

Join us 10:00 am to 3:00 pm, every Sunday New bar prices & extensive appetizer menu in cocktail lounge Happy hour: 4:00 pm to closing



SUN.-THURS. DINNER 5:00-9:30 pm FRI. & SAT. DINNER 5:00-10:30 pm

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5083 Santa Monica Avenue - Phone 222-4401 Bring this ad in for a 10% discount

A SENSATIONAL NEW NATURAL FOODS RESTAURANT OCT. 2

GRAND OPENING ALL YOU CAN EAT \$3.49 LUNCH \$3.99 DINNER When we opened the first Govinda's in North County several years ago, people were quite frankly assounded. "How can this bed" they thought You see, we as Govinda's offer the very art the standard cutter of tively outrageous — the lowest anywhere in San Diego.

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MOVING: 2 HEALTHY hanging plants, I designer's 8' couch, earth tone with 8 pillows, excellent condition 274,5429

DOLL COLLECTION, many to cheese from 265-739

ELECTRIC SLIP MIXER 40-gallon capacity, on wheels [Dayton 1/6 hp motor with induction gran], 165, 275,64.27

MAMMATION WATCH (collectors sent) 17 years. Mattri SELL 3 perc connectional side dail, in brown sent purchased deep percent process of the collection of the

6' COUCH, GREEN, black, beige plaid, excellent condi-tion. Bring cash, you carry, 150, 273-1198.

CORNER GROUP, \$100; freezer, \$200; both in excel-lent condition, 748-9646.

MOVING SALE: Sony color TV, 1300, washer/dryer, 1200; Earr-cycle, 1100; "drawer dresser, 180; all excent contains & qualt tops, cothers, appliances: Saturday, Ort 60, 401, 4753 (applicon, Ocean Beach, Ocean, Applicances)

Starts with drawers. SS, great condition. 481-349.
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STLINNING SPOTLESS American Tourister handlop case for travel or storage Holds dozen of garmens. WEDDING DRESS, new, won once, gorgeous ruffly of their shoulders summer design Hoop needed Sep 100 tools of 45 579 7795 20 Euroti, common Sep 200 once 45 59 70 (1995 onc MCCCSW/E DVM. Annex lournast belange.

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Soup Four homemade choices daily (always featuring hearty vegetable beef & New England style clam chowder) fresh right

LA JOLLA'S ORIGINAL SOUP AND SOLAD BOR

Salad Our incredible 40 item, garden \$450

Quiche Mushroom, spinach or bacon \$325

Full sandwich, soup or salad ... \$585

and cheddar, straight from the Soup Express ovens.

The above items include freshly baked muffins and assorted breads and your choice of dessert.

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fresh salad bar **including avocados**, homemade dressings and only the freshest produce.

Soup & Salad

Combos

ALL YOU CAN EAT

Roasted Chicken, **Quesadilla with Guacamole. Chicken Tacquitos**

6:00-8:30 pm Mon.-Sat., 6:00-8:00 pm Sur Includes: 2 Draught Beers or



Famous Buffalo, N.Y.-style

\$350

\$5²⁵

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chicken wings served in our special sauce mild, medium, hot, extra hot) Includes colory sticks with Football

Special 50-piece Party Pac \$10.99 Wings-N-Things

Restaurant and Deli
1404 Garnet Ave., 483-5331 Call ahead for take-out
Monday-Sunday 11:00 am-10:00 pm
Offer valid during football season

5-PIECE PLAYPEN with matching pillows, 1450, 150 puzzles, \$1 apiece, ski boots, \$25, 421-4753 after Son.

SOFA-SLEEPER double-size, earth tones, woven fabric, perfect condition, \$175 or best offer 222-8338. Point Jona area

DINING ROOM SET, wood, 6 chars, colonial, 5225; lewing machine, Kermore, orca 1940, in cabinet, runs acod, 550, 942-4093.

LARGE WARDROBE TRUNK, excellent condition, drawes on one side, hangers on the other 325, 452-1867.

DECORATIVE BLACK electric firerplace, like new, 140 695-2280 evenings

Consider from the properties of the fall prop

Beef or Ham Sandwich Plate \$2.89

Served with choice of two: cole slaw, baked beans macaroni salad or French fries & our famous sauce pon good through October 18, 1984



1030 Garnet, Pacific Beach 483-2421, 276-6482



Tailgate party time—Vienna beef Chicago M hot dogs 50¢ & double drinks wide screen T.V.

T Cheap shots 25¢—Bacardi & mix

W Caviar & chámpagne \$2.00

Th Escargot, French bread & daily doubles

F 25¢ clams, oysters & shrimp

Padres & Chargers wide screen Sat/Sun T.V. \$5 Frenchy's brunch



Sun til 9 30pm

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HAND-CROCHETED BEDSPREAD, edu. 72-96 plus fringe unused made 1926 459-5002. SCANDINAVIAN LOVESTAT, understeed hardwood 6 wover rope dissign, very nice, perfect condition, 575 side & tropical film, 294-9223. See 100-2013 (Database).

GREIN SCHICKAR, perfect condition, 5175, brown instituti, 575, brown misterna, 575, brown misterna, 575, brown misterna, 576, brown mis

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FRIGIDARE REFRIGERATOR, 17 cu. ft., self-defroiting, good condition, 550, 436-5490.

SOLEX SOLAR paren, 446, 5150 Att 2, 26 5 (29) with wall mount
only up to Discrete Profess or Consumer Profess or
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MONTGOMERY WARD LAWNMOWER, INC. 3hp. great condition, \$185, 944-1872.

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OKTOBERFEST SPECIAL **SPECIAL** 2 FOR 1 \$10.95

Reg. \$10.95 each Includes: Soup & salad bar Bratwurst, Knackwurst, German fries, red cabbage and kraut. Offer good through October 31, 1984.

Black Forest Jnn

1037 University Ave. (just east of 163) 298-2269 5:00-9:00 pm Tuesday-Saturday

WIN A NEW RIVA **FROM YAMAHA**



for a chance to win

a Riva by Yamaha.

Drawing October 31, 1984.

FREE YOGURT



TANDOORI CHICKEN • MEAT VINDALOO • ASSMATH RICE—your choice * SAFRON * PEAS PILLAU & BIRIYANI * EXOTIC VEGETARIAN DISHES AISO NAN-CHAPPATI-SAMOSAS ALL-YOU-CAN-LAT BUFFET EVERY WEDNESDAY

2837 Highland Avenue. National City **477-8343** (across from Sweetwater High School) Open evenings at 5:30 pm. Closed Monday.

SATURDAY NIGHT PRIME RIB SPECIAL

TWO COMPLETE **DINNERS**

including a bottle of wine

\$19.95

Each dinner includes a thick, juicy piece of succulent prime rib. soup and salad bar, baked potato or rice and bread



Saturday night only, 5-10 pm Reservations requested 11480 North Torrey Pines Road La Jolla 453-4420

STEAK & SHRIMP DINNERS \$ 2 for \$11.98

Includes entree, potato, piping hot bread and all you can eat from our famous salad bar. Coupon good only at participating Bonanza Restaurants.



North Park Coarny Mesa 263 B C ajon Blot. 8105 Clairemont Nies Blot. 3335 Midway Dr. 263 Clair everyone in party through II/I/I/84. All day—every day. RIB EYE STEAK & SALAD BAR \$ 2 FOR \$8.98

Includes entree, potato, piping hot bread and all you can eat from our famous salad bar. Coupon good only at participating Bonanza Restaurants.

North Park Kearny Mesa Point Loma 2633 El Cajon Blvd. 8105 Clairemont Mesa Blvd. 3335 Midway Dr. Good for everyone in party through 11/4/84. All day—every day.

2 T-BONES & SALAD BAR 2 for \$10.98

includes entree, potato, piping hot bread and all you can eat from our famous salad bar. Coupon good only at participating

BONANZA

North Park Kearny Mesa Point Loma 23 Di Cajon Bhd. 8105 Clairemont Mesa Bhd. 3333 Midway Dr. Cood for everyone in party through 11/4/84. All day—every day. SALAD BAR & SOFT DRINK \$ \$3.99

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BEALTIFLE SOFA, excelers shape, 5 pillows included. \$100 or best offer. Mike or Linda 697-9188.

HIDE-A-BED, double, light brown embossed naugahyde Like new, cost 5450, Sell 5250 or offer 476,0630

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HARDWOOD, OAK ETC Aumber for beach, camping, or fireplace. Starts & burns easily. Stores compactly, clean, various size pieces. 16.57 for 30 bs. 222-8846.

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BLAMPER POOL combination poker table, complete with balls and cue sticks, 160, 569-5177.

FULL SIZE wood office desk, 130 or best offer. 278-2049.

LIVING ROOM set, Solid wood, good condition, must set, lowerser, chair, foot rest, and 3 saltes, 3150 273-3505.

MOVING SALE October 6.8.7 Beautiful king size sold oils waterbod, toward. Tamela fish guitar, obtaing, record, etc. Everything secretient condition, 4817 Contens Way, 20-44-93. OBATTING TABLE, oak, standard size. Custommade.

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MACHINET FOOLS in Rennedy. 51000 worsts, yours for 1400. Lawrenower, rotary, gas, no bag, lids. Machinet Rotaris, many more 110 and up that 481 9107

EITHER THIS CHAIR goes or I do Save my marriage. My new bride hates my black Lazy-Boy rectiner. \$100, 753,4945.

DRAFTING TABLE, cisk, standard size: Custommade, 150, Many 588-2872 or 699-5582.

BEFRIGERATOR, LOTS of latchers and household series bryolic breds, densiver, bar stools, must set 1942 N. Eurol. Barra-3zm.

FULL SUZ! Seminors Beautyrest matters and box sprays. Good condition 4 years old used 2 Nex vid. CUEIN ARMS agree away case date blue uphostery. FUEIN ARMS agree away case da

WEDDING DRISS and wit booker of lace, part and sources, confidence, see 1.51 see and 1997-1990. Here condition, 150, 277-28057 feels beach. It is even to source, confidence see and set, see 1.514 deet and see and set, see 1.514 deet and see and s

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Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

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248 Hotel Circle North 296-2131 Town and Country Hotel

SMALL METAL deak large chair board, large executive chair scretarial chair miss, office chairs, effects door. SSLAGLI Missishe serviced record.

4 SWY/EL DINING chairs, yellow back, white seats. Good condition, 120, 461-4738.

equipment? Some to set: 271-0862 MAYTACI WASHER & dryer, tike new, 1450 422-7308.

CNE SET of wooden buril: beds in good condition. INVIOLED FIRE BON, glass topped table, with 4 chains, invitation from multimoses, shrests, blad pads, movely recovered soil cushions, \$200, 586-1279. TWIN WATER BED, wood box frame, packed sides. like new, \$100, 449-4735.

FINE BONE third trimmed in gold Exqueler 72 piece service for 12 plus numerous serving pieces \$1800 villur and never used Asking 1750, 447-4875. ROLLAWAY COE. 30 - from mattress on stret frame, tods, up. Like new. \$100. Diress from: Coefe covered adjustate from Never used. \$75, 287-2897. FREEZER, 31 CU FT upright, good condition, \$200. 277-3037

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COLOR TVS, clothes line with T-poles, buby playpen, garden hoses, dictaphone, 50° heavy duty interesion cord, 468-4648 leave message.

OLD MANDOURL Jewel Tra pieces, old radio, Singer treade and portable sewing maxime, No. 50 Lond gang car. American 250 watt transformer. Alladin langs, 276-1094. SEARS CONSTITUTION DYFWRITER 125 222-0803 DELEGE REDIXOOD puts but. 575-120 birst accord-ons 575-2 birnel (High, retain bus stoot) Potentiel SC 70 (High ASS - 16 AR 2017) Birst ASS - 16 AR 2017 Birst A

(FWO) AUST about never used Sealy Postumpedic guern surebeds bought for \$500 each, will relate \$200 each. Gold framed march 44 x 23 - \$30, 488,4223.

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OCTOBER 4th-13th - 6-10 P.M. A sumptuous feast prepared in the best

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MANICOTTI (Regular Evening PASTA PRIMAVERA Menu Also Available SPAGHETTI A LA LINO Includes soup or salad and garlic bread.

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traditional Italian style.

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LEADED CRYSTAL Labor lamps, new, never used, beauti-ful, must see, Paid \$125 each, sell \$100 each. Joyce \$40,0000 days; \$77,4477 exercises.

WHIRLPOOL LIPROHT FREEZER, white, 20.7 cu. ft. Like new except for small dent in door, 5200 firm, 265-7379

ANTIQUE SETH THOMAS Westminster mantel chine dock. Smulated risewood. In good running order, 3400 or good ladies jewelry. 469-7595.

1970 LINCOLN Continental, 1500 Diamond brand 2-man tens, 540 Badant Juice press, 1710. Camp Trails backpack, 150. Herbal vitamin supplements. Spillins san shidan, 1/3 off. Robert Cummings 290-6541 ATTRACTIVE LOUNGE chair, ideal for small area, excel-

KING SIZE waterbed, sem waveles mattress contem-porary headboard, 5225. Large doghouse, 525, 574-0717. COUCH, 7' GOLD & when testured, \$100. Lamps, white ganger ar, \$15 each or \$25 for pair, 280-8354. YAMANDOPER MOPED, excellent running condition, 5250 or best offer, 276-8497.

COUCH: LOVESEAT, beige; earthtones, tweed up-holstery, good condition, 5150 firm. Susan 463-5659 FLISHATURE: 8' BROWN naugahyde couch, 5100, (2) wood TV woll units, 5100, Table lamp, 525, 272-4123 after form wereholder, or on wereholder. CONTINENTAL ARRENES tickets. Must sell by De-center 31st. Tickets worth 1279. Will sell for less! 276-7571 leave repressive

TRIPLE DRESSER w/mirrors, antique green, excritive condition, 575, 469-9493. KDNG SIZE bed, 80" x 84", dual style with frame, \$200 Kirby vacuum cleaner, \$135. Graig car stereo, 1621, 519, 484, 5324

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OLIEIN SIZE waterbed. Double drawers, high head-board, motioniess mattress. Heater, everything in-cluded 2 years olds SISO or best. [5700 new]. Kim SiZ-5091 leave message.

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8 of GREEN GLESTAN carpet, SS Stanton Stewart for 8 Folk moung, 49 perces, 515 Buss table tarp, 525 Hamed "Charler Russell" transfer print, 116, 280-4431.

OSCILLOSCOPE. TEKTRONIX 545A and HJF 175A, both as a 5100 Tektronix 545 with Kiplug-in 195 Tektronix 545B with plug-in, 5115, 479-0225 SDMING BOX, ca. 1910, wory spools and medies \$150. Chandeller, iron and wood, \$40, 276-5433. FREE KING SIZE mattress and box springs, inflar condi-tion. King size bed frame in excellent condition, \$15 461-4424 after Spri weekdays.

ENCYCLOPEDIA COMPLETE, 10 volumes, 530, 427, 4501 OLIVETTI TIPEWRITER, sell-correcting office electric, 5295. Royal electric portable typewriter, \$175, 692-4104.

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HOOME PORTABLE electric dryer, runs on 110 Excel lenk condition, \$150, 277-3322 MUST SELL contents of Hillorest apartment. Leaving for England. 295-5097 for appointment. KING SIZE bed, excellent condition. Must sell, we've moved, 175 or best offer, 455-3474 Solana Beach. 8" COUCH, HARDWOOD frame, 55. Springs in cush-ions and under cushions, but needs new upholstery Could be \$1000 couch, 263-1348. USED CARPET, wall-to-wall, beinge color, 5 years old 550 square feet, 595, 446-5733.

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BOY'S OURITY stacks, bluers, suits, suits 8-12 Food processor, 145 - Collector's bicentermal candinace phone, 145, 42x32" magnificent saling stoop sea scape, 1250, excellent dirt bikes, 199, brokkages 454-8983.

IBM SELECTRIC TYPEWRITER Mine condition, must see \$325. Mike 294-9045 Inswe message. FILE CABINET, 4 shelves, 7'x2'x4'. Excellent condition. \$125 or best offer, 453-1729 or 453-7415 leave

GIANT RUMMAGE SALE coming October 13, 9am 3pm, Sr. Vincent's Church, 4077 lbs. Mission Hills. ADMIRAL REFRIGERATOR, 14.3 cu. ft., runs good and looks good, avocado color, 1225, 562-2266. PATIO PLANT SALE Two large custom made redwood planters on casters, succulents, specimen cast, among file, clivia, hunging plants, many others. 561-1180 Laleside.

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49-27/49

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4 FAMILY GARAGE SALE. Saturday. October 6, Barrian Zpm Furnituer, howevoid terms, clothing, 4051 lown SD. German 10 Cardon sentace & printer software, 1300, Asnew. 578-8877 pm.

OLYMPIC WEIGHTS 28ig bumper juster, several past, 14th each 25, 10.6.5 to justers also 362-7014 evenings. 1-2, 3 word processor, database, and codes 256s, two days, 25995. Call Burry 355-1061, Nemenber, no tax HP-34C advanced programmable similar, calculator with continuous memory, in perfect condition 150 186-580 Model 2 Computer 158 memory, All software 8, 4C1-22481.

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thinly prices, are marked to the restaurant. I would suggest you go early or call for a reservation. I started my meal with a house said topped with a combination bles was and trapped with a combination bles was and tramp how this would taste, but I liked it. It's their house dressing. Disnor comes with soup or exercising. Disnor comes with soup or exercising the concess with soup or exercising the process of the second consecution of the control of th boardenise sauce is their own and it very different and very good! Lots c mushrooms, too. The mushrooms and onions really steal the show, They have entertainment at Dookie every night. The piano har has become a big draw and the performers are very good!

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THE SINGLES Classical Music Society presents a pro-gram on operettal by Pat Stalnaker, Tursday, October 9 at 7:15pm. at St. Paul's Episcopal Church. 2728 6th

THERE MAY BE A WORD of knowledge for you? Omis Community Church YMCA Auditorium, 10th & "C. Streets, Sundays." 10:30am, Bahop J. K. Goves

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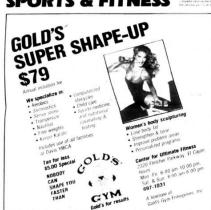
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1963 VCXVO 125.4 door, 4 spend, body and intensive poor, grapt engine, codal lors, menth minor brake work.

1979 VW BLS, receives condition, AM/TM servo case stress, was speakers, one paint, strong ingre, Linda VXVIV or love 27,97 or 757-7,076 & Reason enaugh.

ROLL BAR CHROME, from Toyota pickup, 140 or offer 279-1038. 1974 TOYOTA COROLLA 4 speed, AM/FM stereo ca-sette, good gas mikeape, cilveable but needs ducto. 1750 fm. 583-8071 alternoors and evenings. 1971 DATSUR-2402 New 5 speeds arranesson, clusch, brakes, headen, multer, cooling system shouldes mag. Fretts, breaden covers, AM/TM casester 573-6467, 481–2513 after Egin. 14500.
481–481 arranes and reversings. 1979 HCNDA CVCC. where with survoir, rurs great, 1979 HCNDA CVCC. where with survoir, 1979 HCNDA CVCC. where with 1979 HCNDA CVCC. where with survoir, 1970 HCNDA CVCC. where with survoir, 1970 HCNDA CVCC. where with 1970 HCNDA CVCC. where with 1970 HCNDA CVCC. where 19 1980 DATSUN 2802 blue/black interior. 42,000 miles. 5 spend, air. AM/TMT radio, miling 17200 Days defensions justiner interior, sucuse doors, recently based. 454-3314 x803; evenings 295-0124. dassic with only 72,000 miles. 14200 or best. 471-1972. 494-3314 x301, exempt 299-0124

1970 CHEVEVANN, need reteats, 11500, 1974 Calls

1970 CHEVEVANN, need reteats, 11500, 1974 Calls

1977 CADILAC SEVILLS. surroot, caspin gale, new air conditioning, many extras fluxe 282-6391

271-165 sensings

CONSIDERATION 1979 or later with drints or other prob-lims for big discoure 276-6514, leave missage. 1973 DATSUN 610, excellent transportation, rebut ringine, seek-betted radian, 5950 286-4640. -1975 CHEVY MONZA new engine, \$1300, 270-2419. **1995 CHEVY MONAX new engine*, 13:00, 250-2419

1996 BABRACUDA FASTBACK classes, 318, automatic.
mags. 17A radias, run excellere, 3/200 or best otter,
back 287-4479.

**The Company of the Company of t

1971 VW BLS, original runs excellent, very rice, \$1950.
241-BS28 days, 747-0271 evenings & weekends, keeps discovered and once 16,000 miles, excellent constraints. Bodo 276-0355 — **

1982 TERCEL SEDAN, blue, great mileage car, new Pretts, clean interior, derived quarter panel and bosen light tense. Speed, AM/FM, SISSO 224-4835.

1971 CHEVY Spatisenger station wagon, like new, original owner, loaded, drui for traveling, make offer light tense. Speed, AM/FM, SISSO 224-4835. 1972 TOYOTA HILLIN 1/2 ton pickup like new ynall clâbove shell radali tres, ar. casette: AM/YM. Cit. rebuit engine; 2000c; 561-090 de condition begyd condition as gest, 50mg Mus ser. 1990 445-2007

DESCRIPTION - regarded covered for early regarde

remail Agent Agent Agent (1000 Days 137-946). Personage of a mindred of position will see that of position and seed of position and see

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Busy up to 1971
Busy up to 1972
1972 4 up
Squaretacks up to 67
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KARMANN GHAS & THINGS
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For VW air-cooled engines, we also replace the crank shaft, cam shaft, lifters, push rod tubes, and complete cylinder heads **Brake Job Special \$45** Front or Rear (regularly \$80 00)

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hydraulic system

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6 Check 8 replenish all
fluid & oil fevels 7 Check brakes 8 Check dutch 9 Check lights 10 Check lights

Major Service

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16 Lide front end
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Note 1: For 6-cylinder cars and Rabbits, Dashers, Sciroccox, & Fratt, add \$20. Toyota Supras add \$30. Dasher 2005X with 8 spark plug add \$35. 2. Major there ups for WV (Example viers & squarebacks later than 1972), Beetles, 1972 and later \$30 and prior to 72.570.3. For WV Things and Kermann Ohas—only \$60.



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1976 VW DASHER hatchback, new front end, 67,000 original males, 4 speed, a great buy at 12550, 279-7260

MLSTANG & TOYOTA owners: 4 Mustang 14" mag-tifye wreet covers, 1971-73, 139/att, Toyota car-buretor & being prior 1987. Caudios into jabris. Toyota car-buretor & being prior 1987. Caudios into jabris. 1990. and 19

1966 PORSCHE 912, 5 speed, all original, excellent condition, 57900, 436-8637. 1973 CAPR V6 2600, automatic, good condition, re-built engine needs some work. Good second car, must set in a huny, 1600 or make an offer. Dester 274-9608.

1969 VW BUS, interior fine, only 1100 miles on rebuilt engine, good gas mileage, good tires, 11800. 276-0878, if not home leave message.

1959 MERCEDES BENZ 220 SE conventille. 4 spred. Jeuther & wood interior. 18800. 488-4444

AUTOMOTIVE

1977 MGB, 47,000 MILES, new tires, rurs great, 12200 or heat, 729-4207

1964 CHEVY IMPALASS, 2 door, strong motor, automa-tic, power steering, first 1950 takes, 569-6744

1973 PLYMOUTH FURY, power steering/brakes, air, cruse scribtol. Golid body, good mechanical condition, 1750, 453-5475 or 755-9150. Lapsang and Contral sider colons. Model MS (F) 1977 FORD MASTANG OF Internation An international Artificial States of the Principles of th

Private: grandlatine clock. cost 11900, sel 56/5 or 7, all conditiones. 1145 586-8277.

1980 DATSUN 2000 haid top. 5 spend Taking instruments. are conditioning. AMATM Casser's time of surfaces the conditioning. AMATM Casser's time of surfaces caster, 2002 274-8978.

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1977 FORD LTD. 4 door, new paint, groot tires, air, automatic, steening/brakes, runs great, 51400 229-0888. 1981 FORD ESCORT station wappn, 4 speed, ar.
AM/FM casette, speet mileage car. 5/50 warrany,
enceiters condition, mechanically cared for, asing
condition, \$1100, trade or best offer. Son 286-9430
section \$1.00, trade or best offer. Son 286-9430 1973 AUDI 100 US, 4 speed, 4 door, recent painst, tires, and tune-up. Note in and out. \$1075, 279-9920.

1976 FORD RHITO Squer sation wages, metalic horses with salest remore, sold grain ades, 2300; metalic sationate transmission, radiat, 68,000 original. Asking 1755 (22,007), 600. AMM per present 1000 fore 105-700 (as 1000 fore 105-700 f

1971 VW SUPER BEETLE, excellent condition, original owner: 284-9147, 284-8255. 1981 DATSUN 210, beige, sock shift, 35 mpg, excellent condition, 45,000 miles, \$3600, 260-1560.

1979 CHEVY LUV pickup, black. AM/FM cassette Sereo, reat step bumper, camper shell, new tires, rims. Evenings 698-1859 1965 MERCEDES 2205, have new dash and wind wood plus new trunk lid. Has water damage to head. \$3500, 697-9729.

1950 W PCA ICC carper box, mally good condition.

1961 W W GOLD MAKE good lips, good lies, set 1979 MXDA RD 5 Coage as, AM/RM steres loss make that good lips, good lips, set good lips, and good lips, good lips, set good lips, and good lips, good lips, and good lips, good lips, and good lips, good 1962 VOLVO P1800, serui No. 3545, Red, needs TLC, 52500, 436-7608 after 6pm.

1975 PINTO, 4 speed, new tires, 5700 or best offer

THE LOCALIA. ELAMANC, to remay contrary bodies.

We LOCALIA. SERVICE wide, mesh ongo. 122

409 VOLUMENT STEAL, As more in and out.

The CACHIAN SERVICE wide, mesh ongo. 122

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The CACHIAN SERVICE wide, mesh ongo. 122

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400 VOLUMENT SERVICE wide, mesh ongo. 12

1948 DODGE PANEL truck, original good condition new suspension, rear end & brakes, 424-5721. 1980 HONDA PRELLOE, low miles, automatic, new ters, morrored based 15800 698-9972 after 1 flows, some settlement of the common of based 15800 698-9972 after 1 flows, some next and out, new and drives on the common of the commo

1974 DODGE DART Swinger, 69,000 miles, new radia sires, bright red, good body, 51199 or best offer Sur 463-1548 or 265-0784.

bon, must see this classe, \$4450, 297-5540. PINTO SEAR window Halfut. \$20 287-4969.

DATSUN 8210, \$295-4 speed, 4door, original owner with 1976 DATSUN 8210, \$295-4 speed, 2010 or pression of the speed of the speed

PLYMOUTH DUSTER start 6, 1495. New radiator and clutch, good nursing car, good gas mileage, 281-8697.

Andly 276-1080.

1974 ALDE FOX 2 down 4 speed, solds good, name good, sore regular gas, new AMATM casette steen, good, sore regular gas, new AMATM casette steen, saxing \$1400 Days 691-3711, evenings 421-0533.

mat set 274-2315.

1980 DATSUN 310GK, AAV/FM storeo, surroof, good condision, great 7 and car or for student, \$2400. \$375, 278-3194 evenings.

1980 TRUMPH SPTTFIRE: 4 spend, tonneau cover, looks and runs great, only 22,000 miles. 276-4616.

CAMPLET, Consept steps 4, to 3y years patient.

And \$100 Light particular (1998) 4 to 3y years patient.

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NO 900, 54,000 mins. I covers:
with air conditioning, AM/784,
power windows, etc. 14000.
1972 VOLKO 1800E, excitient condition, Andy
192-5607.

1971 TRUMPH TR-6, 3led owner, strong engine & transmission. No body rust or dings, roll bur, good sop-and tires. Could use some interior work, asking \$1700. Barry 483-1294 or 583-6-183.

1978. COUGAR 287, excitent condition, where on write, 1970 or miles, 1980 or mile

1972 RAT 850 convertible, over condition, 19,000 certified mile, valvet with black strenor, shepping, very sheet cover, 15500. Cristians toopie weren, 15,204-409, kee message covers, 1500 covers over the covers of the covers of the covers of the covers of the covers over the covers of the covers over the covers over

1972 TOYOTA CELICA, 2 door, radials, 4 speed, regular gat, trailer hitch, good gas mileage, AM radio, \$1000? Martin 276-5046, 281-1532, leave message 1972 FORD LTD. 4 door, power steering/brakes, au-tomatic, air, rurs good, \$1000 or best, 942-5586. me, no good goes valor. AM/This calcents of an and no sept. 1800 or best offer 68 0225.

1909 MCVH Macron St. 1st offer one beats, some booky work needed, 1800 or best offer, 2070-368.

1974 DATSUN 710 wagon, rebuilt motor, new clutch and brakes, etc. \$850, 262-1754

1975 RYNAULET Is needlest condition, \$1400 or best 11750 PYNAULET AND U. 1600cc, pony 7 door, needlest condition, only other 133-0407 between 6-figur.

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1970 PORCHE 914, 5 spend, 916 bumpers, AM/Ha
1981 BUZU MARK L 5 spend, 30 mpg, 4 door, av "SWAVIED an electric winch for my truck. Any condi-catentic forms, shrepsian, alternations) systym of the spending of the spending

1970 MERCEDES 280 SE, in classic shownour cond-tion, California car, brain enver pairs, perfect intense, 1990 - 1991 - 1 1972 VW BUG on 1966 pan with transmission, only needs engine and seats, \$195, 223-1535.

1994 AUDI FOX automatic completely restored, new radials, new paint, stress, rurs great \$11000 or best offer 294-2922, leave minings;

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1708/BM/MODE 2800, a very rick car with 4 speed, power seeming frame. MMTM tope, only 1579's or office 4 file 805. The 25 office 4 file 805. The 25

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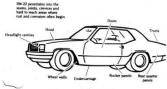


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1973 CATSUN 2402, 4 speed, air, new intensor, new paint, mags, AM/FM casette, 12800, 295-1908.

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HONDA CB 175, good condition 9000 miles. logising rack, 1425 or best offer 450-8689 invenings or battery, Vierni, cover, plac entail 540 546-7456. While Side 1, 1450-546-7456. While shows, 1450-546-7456. While Side 1, 1450-546-7466. While Side 1, 1450-5466. While Side 1, 145 1974 BMW 900cc black num greit Dner shaft care planing sick berk civer, new term. bittiny recently being sick berk cover, new term. bittiny recently being sick berk cover, new term. bittiny recently being sick berk cover, new term. bittiny recently being sick berk sover, new sick ber SUZURO THE 125: runs good, boks good, new engine 1994 VAMA444 650 Special, very low miles, must sell, 1300 cash. Call after 8pm 284-6663 51000 or best. 458-9519 TRACK BRES 52cm, complete, all Super-Record, S0cm, with header 8 Bit built by one of the most respected formershaders in EAR 51200 & 570 942-5598. 1977 NAMEN COMMENT IS THE SECTION OF THE SECTION OF

SUZURO SSO Sovert Raie. 1981 bought new in 1983, 900 HARREY XLCH, Black, 3000 miles, nice, 53200 miles longmall. Exceller condition stored in garage of 1450/males offer 449-5053 on 972-2499 evening of 1450/males of 1450

1175, 3e 273-597 sees 27-307 months (a document of content of cont 1980 KAWASKI 750 LTD, only 6K miles, fairing, rack, illness forces sale, 51350, 1981 Kawasaki 440 LTD, belt drive, 1600 miles, SISSO Miles 465-5739

SEAT & HEADLIGHT assentity with fork collars from 1978 Exercicals 650. Proclacity newl Best offer. 501-6102. MENT CORPUS DE Transact 76 Visigo men Duting for million (1997), programme (1997),

1980 XAMAHA 650 Special III, black with rack, garage large, complete top end just rebuilt, extremely clean, 1950, Gary 693-5498 work, 273-8169 home. 1983 HONDA CM250 with windstreen and luggage tack. 8000 miles, nursi great. Good for first bike or commuter, 1900 or best, 481-0875 after, 5:30.

1973 HONDA 750, K2 model, stock condition, fine condition, 1750. Mark 571-0727 days or 271-1361 1982 HUSOVARNA 430 XC, immaculate condition, used approximately 5 times, extra. Must see to approximately 5 times, extra. Must see to approximately 745-5748.

1982 SUZURI 1100 SK, full tour, excellent condition, only 10,000 miles. Must set. 286-6287 after fight. 1976 HONDA 3607, new tires, rack, 11,700 miles, runs good, needs buttery, excellent street blue, offers over 1300, 8co. 455-5606

192 X-500 4 (200 molt) Inputs price 1792 Clock Stopper 1990 (1990 molt) Inputs price 1790 molt) Inputs price 1790 (1990 molt) Inputs price 1790 molt) Inputs price 1790 (1990 molt) Inputs price 1790 molt) Inputs price 17

1974 HONDA CL360, rurs but needs tune-up, asking 5225 or best offer. Evenings 475-3826. 1970 HONDA CL350, needs thyottle cable and battery, down 1 year, 175 or best offer. Can 281-4876 evening only.

1977 YAMAHA IT400 dirt bike, fast, fun and depend-able. Must sell in a huny, 3350 or? 453-9053. See and paper Chry 1860 427-5792 AREA Exp Distance See Control (1967) AREA EXP DISTAN

1980 YAMAHA XS1 100 Special, low mileage, new tire and rear brakes, \$1800 or best offer 488-4387, leave

1983 HONDA XL600, excellent condition, 5000 miles 11750 or best offer, 755-9304 after, 6:30pm

Bicycles

DAWES BIKES: Hand-built in England with Reynolds 531 Roadnacing, Touring First Touring or Committing All at warehouse orices. A 22-lb. (acer. 531 throughout GOLDEN HILL'S Bicycle Center, I buy and sell used bicycles Expert repairs, all makes and models. Call Keith at 234-9895

University City area preferred 452 (44):
1980 FAMAHA 125 3-wheeler, receiver condition.
Name COMPTITION — 25: Conjertery install, and only in the State and Comptition of the State and State an 1981 HONDA-050 -4-cytoder Journales, new butters, chair, windbrief 1990, Guy 299-5557.

2014-0646.

1977-HONDA ATC 105-oreds some carb work, 5325
or bed offer insut-self-422-4937.

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MEN 5 BREC Schwinn Super Letour 23 - Suntour components scarlet color: only 4 werels out 5350, Tuan Letour 24 - 2005-207 after 2 parts. 1981 YAMAHA 550 Malem, garaged, well kept.

COUNAGO SUPER in excellent condition 59th red with chrome fask. Campagnola Super Record road group 1950 Jame 438-8499.

1982 HONDA PASSPORT, 4K miles, over 100mpg, sop-speed 45 mprs. 5475 692 1688. CENTLIBRON 10-speed, superb condition, extras Sun-tour components, 3160 registable, callifert 465-1572.

FEMALE ROOMMATE/Carest Oriented, 10 share two-bedroom, two-bath apartment with female in Col-lege Crow-East, New SDSU and brewwys, 3215 per month, 1125 deposit, Call Lesier at 286-5570 before 3, pm weekdags, anythine weekerstls.

LADIES' SIDI SHOES, SIZE 41 (9 or 10), brand new Red and black, very light weight. Was 546 now 520 292-4682.

WOMEN'S SCHWINN 1960 beach cruser. A real clas-sic, and priced right tool 345, 574-6923.

MEM'S 3-SPEED, DUNILOP bicycle, good condition, 130, call 234-7246. MAM'S 349ED, OUACOP Risport, good constant, 30(a) 2847246.
SOLGEMATE WAVIED - large 4 bedroom nous21/1 Arms, parts using backgrad 1800, lengther Nousfree Market Name 2 Arms, part out Listen21/1 Arms, parts using backgrad 1800, lengther Nousfree Reference Names Peter Resources 1165 10226.
Mallorn May 200 constant 1992 and 200 constant Names Names Peter Resources 1165 10226.
Mallorn May 200 constant Names PEUGEOT, 25", new tires, Ostometer, Backburn rack, water botte, risiden very little, 2-1/2 years old. Must some range features of Claremost, Pacific 9157, 2249, (Sp. 2.02), pin. C. all Minsty.

10-SPEED Sears, boy's frame, 24" where, size new. Excellent condition, just buried up) 550, 695-2720 BICYCLE \$175, men s Alpine Sport, excellent condition 649,0900

NISHIKO 10-speed, custom Sport, 24" frame, used 6 months, cost \$300, will sell for \$165. Call 286-7798 after 6-00.

#FMALE RODAMATE to share two brid DADES BCYCLE 10-speed Free Spirit, Soirs make like low handly used: 370 Cab 584-4275 anytime. MEN'S KAZAKLIRA 5-speed, sporty older classic with louring handrebar. 21" frame. 26" wheels, perfect working order and new paint, 155 561-8516. ALLOY DROP 10-sprint handlebas with grab-ons and intension levers. Prom. Winn 130 Jan. now 115, 297-4681.

BRAND NEW BOY'S SCHWINN BMX Presider det blier 1150, men's Schwinn Suburban 5-spred 3115 858-1561

ALECTE BIO. Soan & Rombia's literature improdi-125, will sell for 150. Call minings. 462-6145. 12 SPEED BROCKSTONE, 25 frame, 26 bs., 21-13 tillog pump-and water bottle, quick retruse, foot strings, and licensed Good condition 1150 Bluss 464-6683.

WOMEN'S 10 speed, Junor Racer, 24 - royal blue, ex-cellent condition, 375, 450-9160 BEACH BRE, Huffy blue, good vibrations, brand new most set. 195 Mr. Norton 576-5861

FAST TOURING, 12-speed [23 lbs | Reynolds 531, main tuble, clinichen, Suntour, etc. All sizes, brand new-warranty lowest price in town, 5289, 223-9160. GIOS TORINO (570n) frameset forsale, with Campy headset. Perfect condidition. 5450 frm. 483-2622. MEN'S 10-speed bicycle Raleigh (Grand Prix) 25 Tight weight good condition: \$185, Call 276-5926.

Roommates

SEECTO JOIN friendly but private household with roomsate(s) like me: responsible; considerate; conge-nial, sense of fazzor, non-unolong, like cats but don't have any. I have living com furniture: Under 1930.

FEMALE SACINER WITH Cat. 32, needs pleasure. Fairly tody, employed new friend, share Golden Hill duples before November I. \$275/morent, 2/L saktes, doppes, No kod, pease, per swercome I have furniture except you know the production of the production of the work of mer. Cat Deader 2-2-2680 before I I pm.

OURNEW what we do for you, you'd never look for commate on your own again. Call Roomes.

WANTED A place to call home. Educated woman, 39, not enjoyable. 10 year old son need a nouse/apartment 0 med/share song term. Readly accessible to Salk Inti-ute and Torrey Pines. Elem School. We like attifects, whole loods, gardens, music, daily swims in the ocean.

SANEL 3n' REMAIN'S 3-speed, ther spott by Sens.

SINGEE MiRRH to share needed happy sense feet from new ISSAN Makes columns private been, 1300 interview. ISSAN place 12, dealers. Day (all Dones 1990) in deep cell dealers. The spots of the ISSAN in the Report Mirrh 1300 in the Spots (48)-1500.

TRANSE RODMART Frended Stave 3 bridoom, 3 hot CONDOS Share with firmal/male professional both legel of Cotal-Bales, commons, 1/3 batters No. 2005. Main Meta/Szeppi, frost, searchy januar, fer-piece, non-smaller, call-barry, or 438-1518.

ROOMMATE FOR large Borsta home, poor & view 1290 plus unlarge, 4.79 (6.10)

Women/orge included. Fencel yard. Non-smoke Stop en morth part / Zudess. 286-695. Do en morth part / Zudess. 286-695. Do en morth part / Zudess. 286-695. Do en morth part / Zudess. 286-695. A MISA LOCKING for a frendly, considerar down minister 1215/pix share expenses. Dot. 569-7587. Mischell 463-1376. Mischell 463-1376.

PACIFIC BEACH: 1 block from ocean 2 bedroom clean and quet: 1300 pkin ratt Non smoker only 274-8354. keep triying services of the properties of the propert

ROMAMATE WANTED to share 3 bedroom 2 bish house in-Mea-Mea-Includes procupicus Register and unines. No deposit required: \$300/month. Mark 693-0788.

488-4898 (Resource Prince Circum rest. Greet not smaller, pool. 8 terms surrely gravings. Greet not smaller, pool. 8 terms surrely gravings. Ferry spaces, 2350–3100 milesalized person along Greet School, 1950 (Prince) pool. 19516. Greet School, 1951 (Prince) pool. 19516. Greet School, 19516. Greet

ROCAMMATE WANTED FOR SESD, 2 begroom, 1-1/2 bath condo, fireplace w/patio 5225 plus 1/2 utilibes and depose. Call 266-8709 in evenings.

No pets. 462-5354

RESPONSIBLE PERSON to share Encirital duples. Large Down phone: Walk to post office bedroom, private bath, sunders, 5312-50 per month customs on a 456-402, superposted and workerdos.

VEGETARIAN GROUP home seeks health minded per son shall room minds person with single lifestyle. Gar den, herbs, half trees, no pets, non sinolers. Asults only. Caddit 753-0321.

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ONLY are man.

CONDO MATE warfed Female non-broken in 20%.

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ROOM RENTAL Bancho Penasquitos, private no Poci, jacuza, burbecue, HBO, fireplace Fyrmoned, furnished Full privileges. All amenates: \$325 inclu-all. Female preferred. Charlene 484-1022.

MY AIREDALE AND I are looking for a nome. Ocean Beach area perferred. Kath 226-1946.

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ROOM FOR RENT in large house in Lemon Grove Norsencker, employed, quet and responsible, 1225 a month, 465-8578.

9 FRING CONSIDERALE FILMALE Student or professional for investe bedoom/half acm, \$100 depose 3250 relative states, standay, ar conditioning, New Construct Clining in States 5-03-8115.

Rental Agencies THE LIST BUSTERSI We aim't altiad of no list. Tired of house hunting disease in under hoping for muscles. Fur a stop to those house hunting blues. Pick up the phase

For Rent

MATURE, RESPONSIBLE, professional couple (non-sonitive) and adult trained (outside) cat nined one bed-room house/againsent, Point Liona, Hillorest, North Park ana Willing to pay 3350-1450. Call 2PE 1441 or leave tressage. Will work off rent or manage. Excellent references.

54,25 DACO BEDROCKM ANARTMENT near Downtownessly remodeled building. New carpet, min-blind applicances, Laurely for littles, Security gate. Pedie of 23.3 aCIDS bernings or 22.2-9774 for appointment. Directors
2 Performance of the BERDECKIM APARTMENT near disamform 13,25 CMB BERDECKIM APARTMENT near disamform 13,25 CMB BERDECKIM APARTMENT near disamform near the resolution belieful from the performance of the performan

OFFICE SPACE for psychologist, MFCC or LCSW in the Mission Valley area Plant time or full-time. Beautiful new office. Call Shella Frank, 299-2786.

PACIFIC BEACH Desure 1 bedroom condo. Subserving building, underground parking, baltony, pool picuzzi baina, encentasis room, complete sistems, carpeting laundry bodition. Excellent condition 5-60-710.

Men 3500 pp. 17.2 dates 271-500. Se Meta Spanie No M.

SE Most Spa

CONDO, NEW, NORTH PARK, 3 bedroom, 2-1/2 bath, 1140 sq. ft., garage, freplace, distribution, nicrowave, refrigerator, air conditioning, liaundry, security, listchen greenbusse window: 3650, 488-7425, 579-8419.

1500 SQUARE FEET AVAILABLE for arts inseed bus-ness, or cale: Located on the ground floor of the Mu-ticultural Arts Center, Soll Fifth Avenue, 235-8092

1450-1425 — 2 BEDROOM: I BATH house with gar-ings freplace, stove and refrigerator. Close to freeway rear Aleade & Boundary, 224-9124.

9-001 TRM BINN. Bon. batt, plan. corest
plants finds the first fir

FOR RENT 1 bedroom dupers, new carpets, leving yard with covered pates, 360 degree views 3365 per periors 4153 Manor Views, San Dogo 260-1346 mortes 4154 Manor Views, San Dogo 260-1346 mortes 4154 Mario Views, San Dogo 260-1346

miNth Laire or call 264-1085 after open
RENT DRIAM HOME county, sections frome, pool, justice in line gardene, 31500 monts, tamly or justice. A solidate weekly or monthly 465-9111.

5500, SPRING VALLEY 3 bedroom, 1 buth apartment with most utilities paid and ample parking See at 1129 Januachi Lane or call 264-1085 after opin.

Control (No. 1) (Control (No. 1) (Contro

GARAGES, 10x20, dry storage only. No flammables, 150, East San Diego, 274-8889.

LA MESA CONDO, 2 Bedrooms, 2 bath, pool, you save, learny, learny and parking. Other to SDSU \$495/mover, 1st plus deposit, 462-5334.

BEORCOM Apartment, luminhed North Park,
offstreet parking, laundry room, gartsage disposal, no
pets, 4011 Florida St., 5375. Call Lekedos 297-5100.

grad fluidon Denond 28s 190

CITY HEIGHT. Inter and Retaleod new all persons 1
because it demonsts the removalue and service of the persons of the removalue and the removalue an

Ernie Pook's Comeek







2 BEDROOM DUPLEX for erre in Ocean Brach, fericed yard, no pets. \$550 a month. 272-1561

298.6389 AVAILABLE NOVEMBER 1, Kearry Mess/Mess Col-lopit (MIID VACATION CABIN holated, fully reaupped 1 baye beforem for 4 persons 584.10bit after spin. Searce, terror, 8022 tinds Vista Boad for III, 550-226-1677. 5275-SH5, COMICREABLE view studios, all utaters, paid, new decir. Triardition on nice old Spanish building. Sith Avenue, 2.13-95° after logic to ser-INVESTMENT OF 48-135.

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INSED SOMEONE to zere my professional office at a part of the time installed interprets investing, etc. Water 1995 - 33100 - 313000 installation of pairs 2741 4th Aureur physiologist, continents, MRCC, hypotetrappet. Code its disvertision and pair. 2741 4th Aureur

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FLAGSTONE patio and built in BBO offer year round interfaring in bur bedroom Mrs Mesa home at low 1102-500 Price proves seller motivated in make of leri Agent 566-3900.

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SAN DIEGO

SPACIOLS 4 BEDROOM, 2 BATH, 197,000. Dive by NO OLIA/JPYING low interest, for sale or trade custom 5454 Bgs Drive. Call everings, 213-365-3104 lites: 3000 big ft home overbooking Cuyamiko Like Julian Marina Taylor. 817 Second Street, No. 102, Santa Marina Taylor. 817 Second Street, No. 102, Santa Marina Taylor. 918. 442-1865 or Marina Taylor. SAVTEE, 3 OR 4 BEDROOM, 1-3/4 bath, 1700 sq. ft. Poot, fireplace, large yald, gazebo, covered patio, As-sume VA at 95% Assang \$105,000, 449-8968.

SOUTH MISSION BEACH 8 units also or enablings of POSSION and the Water South Mission BEACH 8 units also or enablings of POSSION and their widers familiary below 12-75% AVX assumates from OVC, 70% down cost. 453-2010 DELMAR VILLA — 3 bedroom, 2-1/2 bath townhome. Lingest unit, best location. Garage, freplace, private pato, pool. \$128,000. Owner, 755-7797.

occurrence property. Need by 16 5 50 501.

CKENNERACH CONDOLLATION SECTION 10 50 500.

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CKENNERACH CONDOLLATION SECTION 10 500.

CKENNERACH CONDOLLATION 10 50 CLEAN 2 BEDROOM home, mint condition, on R-2 lot in college area. 574,900: Want cash out. By owner and cash.

TWO 1-1/4 ACRE PARCELS side by side between Anv. and Raim Desert. Both \$25,000 or \$15,000 exch. Prins palm, manuanita, view all around. Mary, 562-1464.

SPRITUAL GROUP wishes to acquee property. 10-20 acres in San Diego County for retreat center. With or without buildings. 233-7745. WANTED 115,000 at 1.2% to be secured by trust deed on May Ment house, 271,0001

LUDURY CONDO. 2 bedroom, 2 bath, view, fir garage and more. New or January, 56000 and bath payments, VA 125% fixed. Normal Heights, by 295,5489.

CONDO FOR SALE by owner. Aust reduced to 574,500. Mission: Village. 3 bedroom. 2 bath, includes re-frigerator, estras. Pool, jacuzzi. clubhouse. Must see 571-3756.

BY OWNER, below market. Fully reconsistioned 2 bed-norn, 1 bath home in Lemon Grove. 1200 sq. ft., central air. 369,117, 1734. Plover Street. 286-5099. CONDO FOR SALE, Mission Valley area, north ren. 2 bedroom, 2-1/2 bath, extra large garage, very nice, processin new, 444-0054.

BIG BEAR LAKE cabin, 3 bedroom, 1-1/2 bath, large lot, view, fireplace, terms, \$100,000, 483-1859. HOUSE FOR SALE, Point Loma area. 3 bedroom, 3 bath, energy efficient, fireplace, skylights, balconies with view, 5133,000, 226-6994 after. 4pm.

ITY CWINER III 5s gross 2 ursts — 3 gavages, \$13,860/ year income Cash to \$104.500 1st T.D. New 46th and \$1 Capon Blvd, \$83-8804

WANT TO PURCHASE large 2000 sq. ft. and large home and from the same owner apartment units. For more, Even consider large appears. Call George at 234-2148 from 9, to 5. SELLING, BY COWNER 5 acres of Spring Volley land Utilities all around: 582-3257

HOUSE FOR SALE Spacous 4 bedroom, 2 bath, 597,000 Drive by 5454 Bija Drive, call (213) 393-5104 wite Taylor, 817 Second Street, No. 102, Santa Monic, 9040)

GREAT FINANCING — huly unumoble 11% loan. North Ren. Moscor Valley, Large 2 between 2 both critics, attacted 2 car quings fireface, servin, pool 5109 000, 278-7465.

LAMESA CONDO, 2 bedroom, 2 bath, palso, race wear carport, scorage area, poot, picuzo, barbecure. Assuma-ble loan, 368 500 or offer, 697-0264.

CONDO FOR SALE Good location above Mission Bay Park. 2 bedroom: 1:1/2 bath. laundry frookups, doi: washer, nice pato, carport, pool. 580,000. Owner motivated: 275-2348.

MOBILE HOME Sinter: Meadowbrook All Adult 5 Scar Park: 24 x 60: 2 bedrooms, 2 baths, appliances included New plan carpet 562-8106. LARGE I BEDROOM CONDO, 4444 West Point Loria. 725 sq. ft., pato, pool, sauria, security building. Assume 10.5% loan, 564,000, 223-5835.

MUST SEE! Mission Valley 2 bedroom, balcony, up-grades, immaculate condition: Overlooks courtyard and water fountain! Amerities: Security, Cose to all. Below market price! 450-2449 or 298-0281 owner.

PRIVATE BUYER: I buy! Call me if you're trying to sell your home, condo or units. 223-5566, ext. 953 or 488-588?

THE READER PUZZLE

By Don Rubin

Each of the figures at the right is a word formed from the alphabet at the bottom. The etters are strung together in

correct order.

See if you can figure them out. Then fill in the spaces

Rules of the Game Prizes for solving the teader Puzzle will be Reader

T-shirts.

2. All entries in the Reader addressed to Reader Puzzle. P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following

3. All entries must be accompanied by your name, address, and shirt size (S, M,

L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners,

we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.

No. 327, Figures Of Speech

rstuowxyz

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Winners of and Answers to Reader Puzzle #325.

Backwords Knowing "backward" (5) gave you "backfire" (10) and

'greenback' (2); these, respectively, gave you
"fireman" (11) and
"greenroom (1), which led to

manhole"(8) and

"ballroom" (12), which triggered "superman" (6) and "handball" (3), which prompted "shorthand" (7) and "shortcake" (9) and,

- 5 backward 3 handball
- 1 greenroom 8 manhole 11 fireman 2 greenback 9 shortcake 12 ballroom
- 10 backfire

Practically all of the 231 entrants sent in correct The T-shirt winners are:

1. James de Young, Pacific

Beach Beach
Lynda Felder, Cardiff
Carol Schade, San Diego
Sandy Sleeper,

Escondido 5. Israela Manson, San



34 OCTOBER 4, 1984