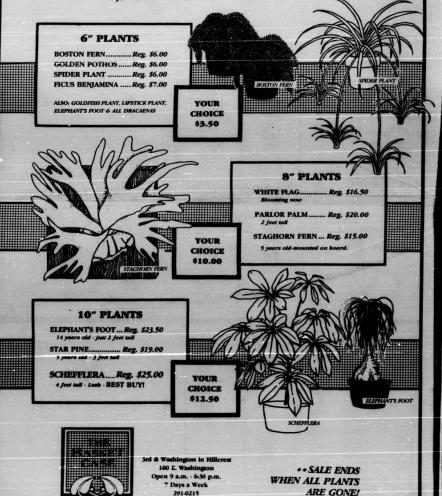
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Young People's Writing Contest
Cash awards for teens & preteens
See page 30, section 1





The Man Who Broke the Rules

On the loss of a genuine San Diego eccentric

By Steve Sorensen When Carl walked down the streets of Encinias at night he set the dogs to barking. If he reads this hope he'll understand and forgive me, but there was just something odd about him, something occentriand the dogs knew it. Maybe they could smell it. Maybe they could hear it in the rhythm of his gait. They might let fifty people pass by in the dark, including fall-down drunks, gurus with shaved heads an third eyes painted on their brows, teenage hitch whores, and hyped-un marines gone AWOL. But when Cawalked by, their hackles rose, their upper lips curled back, they thrust their snouts toward him, and told him in no uncertain terms that he had overstapped the boundaries of acceptable human behavior and if his or much as set their snouts toward him, and told him in no uncertain terms that he and overstapped the boundaries of acceptable human behavior and if his or much as set their snouts toward him, and told him in no uncertain terms that he acceptable human behavior and if his or much as set their snouts toward him, and told him in no uncertain terms that he acceptable human behavior and if his or much as set their snouts toward him, and told him in no uncertain terms that he acceptable human behavior and if his or much as set and a some about what dogs thought of him than he cared whymore about what dogs thought of him than he cared whymore apoult mought of him.

You don't see too many of Carl's kind around town these days. Not that you ever did — it just seems as

though you see fewer of them now. If I had to characterize Carl, I would say he was something like a Bolshevik beach bum. He was Jewish, raised in Hawaii, from a family of doctors, intelligent (though he never finished high school), stubborn, good humored but quick tempered, inventive, and gentle with cats. With his heavy beard and nervous eyes, he had a guity-until-proven-innocent look, and the local sheriffs were constantly stopping him out the street for a quick shakedown. He grew up surfing in the islands, and at seventeen satind from Oalu to California — two experiences which no young man should be exposed to



A Wired Notion

It's been nearly two years now since Cox Cable, with a support of both District Attorney Ed Miller and San cable pirates, who were allegedly costing the firm up to \$12 million a year in lost income. Aided by a newly enacted state law that increased the penalties for illegally tapping into cable lines to a maximum of ninety days in jail and a \$1000 fine. Cox las warning cable pirates to fess up and turn in their tampered with converter boxes or else go to jail. Indeed, the warnings directed toward Cox's service area, which is the portion of San Diego County south of the San Diego River — were rather ominous, admonishing pirates to turn in the illegal boxes be] safe than sorry." District Attorney Miller himself appeared in a series of television commercials.

But when the grace period expired and only 14,000 of the estimated 70,000 cable pirates had come forth, Cox got even tougher. By early June of 1983 fifty search warrants had been issued, and eighteen of those resulted in criminal charges. And other firms in the cable industry, such as the Movie Channel, launched similar ing campaigns of their

of persons who have actually gone to jail is a grand total of one, and that person, Joyce



Matyas of Spring Valley, wasn't ordered behind bars until last September 24, when district rney records show she wa sent to Las Colinas women's prison to begin a ten-day stay. Cox security director Chuck Peters says that of the original eighteen pirates charged, almost all pleaded guilty and were merely ordered by the court to pay restitution to Cox for the time they illegally for the time they frequent, received cable programming, a penalty averaging \$300; one was found guilty in a jury trial was found guilty in a jury trial and was assessed a similar penalty; and another, John Epps, had the charges against him dismissed and is now suing Cox for \$11 million on the grounds that the illegal cable hook up was already in effect when he moved into his house and he was thus charged with a

City Behind Backing Storefronts

In 1981 downtown San Diego andlord Bud Fischer filled the ground level of his remodeled Backesto building with a trendy group of tenants including the Paper Doll card shop, Pacific Wine Bar, and the Textiles design studio. These upscale retailers took a gamble on the Market Street location between Fourth and Fifth avenues in the south-of-Broadway Gaslamp Quarter and none did well. Though \$3.5 million in taxpavers money was used to clean up the stretch of Fifth Avenue which houses the Backesto building. shoppers still didn't appear. The Paper Doll and Textiles bought out their long-term leases, and the Pacific Wine Bar — which couldn't attract a lunch crowd — now serves

dinner only. So landlord Fischer has So landlord Pischer has brought to the Backesto building a second generation of tenants other Gaslamp

businessmen say is just what the struggling district doesn't need. While the Bank of tenant, the video arcade/pool hall/disco which occupies a big would be prohibited under new zoning laws now being considered for the Gaslamp Quarter. The neighboring stereo/jewelry store and pizza parlor are allowed under the proposed new zoning, but attract what one city planner calls "the sort of sleaze element no one wants down here" — teenagers and military recruits who loiter outside the buildings and deter the credit card spenders that retailers want. ("Instant Credit/Stereo & Diamonds/E-1 & Up," one hand lettered sign promises buyers.) Art Skolnik executive

director of the merchant-run Gaslamp Quarter Council, says his membership wishes Fischer "had better tenants in there an would reduce the visibility of the undesirable uses," but Fischer feels the criticism is unwarranted. He recently sent (continued on page 35, col. 2)



The Globe Complex

Art Casey tried to have the Old Globe's "temporary" Festival Stage removed from Balboa Park in 1982, but the Balbon Park in 1982, but the graff environmentalist soon conceded that he couldn't beat the city's cultural clae. "If the Old Globe board of directors wants it, they're such a sacred cow that they'll be able to keep it." Casey said at the height of the skirmish over the Pestival Stage. The city council indeer refused to order the stage removed, and last year granted it status as a "permanent" it status as a "permane Balboa Park structure.

The arson which last week destroyed the outdoor theater will result in just what Casey detests: a more intensely commercial use of park spac The Globe's directors inmediately proposed a \$500,000 replacement stage as part of a two-million-dollar upgrading of the Globe complex. The new outdoor theater will be designed to accommodate future addition of balcony seating, and there will be a tavern-style restaura constructed in the plaza tha



crime he did not commit

In the ensuing year, only two additional arrests have been

made: despite Cox's advertised

warning that "technological advances have made it very easy to both identify the

calyris and to prove their guilt," that's not really the case. "The big problem is there's no way of telling when the hookup was done," says a

representative from another local cable company who asked his name not be used, "and without that, it's difficult to

prove criminal intent, since a person can sizaply say the hookup was already done when he or she moved into the

house." In the late fall of 1983 Chuck Peters says, both the

district attorney and the city

attorney ceased their active roles in the campaign, and in



plans. "It's like hurtling your body against a brick wall studded with glass shards," he Though Casey's shrill voice is stilled and the city's opinion

makers uniformly endorse the Globe's ambitious plans, there will be some airing of the possible deleterious effects of the expansion. Citizen's Coordinate for Century 3 (C-3), which has traditionally fought Balbou Park. We workers in opposition to the rebuilding plan. One protest came via a letter from Old Globe subscriber Leonard Fry, and the second was raised by C-3 member Dick Amero. C-3 president Bruce. Henderson responded to these concerns by scheduling a discussion of the issue at next Tuesday's members'hip meeting.

issue at next Tuesday's membership meeting. The Festival Stage arson also prompted concerns by Casey and C-3 president Henderson about another park canyon south of the theater, designated as home of the proposed Japanese Garden. Casey fears construction of the garden will decimate yet another virgil decimate yet another virgin area, while Henderson worre that copycat arsonists may torch the garden's wooden tea house and pavillion structures if around-the-clock security isn't arranged.

PK.

City Lights

You Know Meow

They fairly seethe as they speak of kittens drop-kicked from second-story windows the street below, of cats hung by tiny nooses. They are the close-knit network of housewives and widows in this town who will stop at nothing to help felines in trouble. From La Jolla to Chula Vista, they patrol their respective beats with a cage and a plastic bag in the back of their cars — the cage for orphaned cats that have gone wiid, and the plastic bag for the casualties. Judy of San Carlos is one of

these rescuers. Last spring, at the height of kitten season, she had more than fifty cats running around in her 2000square-foot home. Through the years she has worked out a daily routine: up by 4:00 a.m. to vacuum the carpets and scrub the floors, and to go ove scrub the floors, and to go over counter tops and tables with a diluted chlorine solution. Every two months she has the carpets shampooed. At her busiest, she handles up to one hundred cats a week. Some of the animals are referred to her by veterinary hospitals, some by the county animal control department, and others she department, and others she finds on her own. She bathe the cats, tames them, advertises for and interview e placed more than 500 cats



in homes. The animals take up three bedrooms and an entire playroom, called a "cattery." Most of the other women involved in this vocation rate on a much smaller

- Shiloy of El Cajon. She works for an old, established pet hospital in East County. She takes in cats from her area. and from people who bring them to her at work. This past weekend she took in five from various people moving out of state, but has only had up to a dozen cats in her home over the past year and a half that she's been involved with helping animals.

— Elsie of Normal Heights.

She declines to give an exact number of cats in her care and is gradually having to pare down her involvement because of a had back She's hee rescuing cats since 1946.

— Frances of Kensington

San Diego, where, she says, many cats are abandoned. — Fran of Clairemont. Although reluctant to say just how many cats she has in her care out of fear of running into trouble with the city, she does

the three coexisted peacefully, each catering to its own clientele. But in the last three

years, three other pizza places have opened for business on th same two-block stretch, and

one in particular — Giant New York Pizza, directly across the street from Luigi's — is generally credited by rival

generally credited by rival pizza shop owners a getting the Ocean Beach pizza wars going. There, \$1.18 buys a "New York"-style pizza slice measuring more than a foot in length. The newcomer, open just over a year, began attracting most of the beach-area pizza crowd, and business at the other establishments (ell off "from four or five years ano, when we used to have a sea.

years of cat rescuing: during the past year she has saved

most of which were kittens. She says that most of her rescues have been in Southeast

admit to spending roughly \$2000 each month on food kitty litter, and health care fo the animals. She specializes in cats that have been severely njured: those that have los legs in accidents, and older crippled cats that are more difficult to place in homes. She used to work with a local animal rescue group, which she ultimately felt didn't operate fast enough. Now she works on her own, "You can't wait around when a cat's caught in a fan belt," she says.

— Betty of East San Diego.

She's a real veteran of cat rescue. Her zeal was kindled in Poughkeepsie. New York where she used to help load the local SPCA chapter's crematoria. During the last recession under the Carter administration, she beloed build shelves to hold the gassed cat bodies until they could be destroyed. She also works at a local veterinary hospital and refers cats to Judy of San Carlos (whose home, according to Betty, is like an Ellis Island for cats). In addition to taking in the animals ("I don't want to tell you how many I have, let's just say lots"). Betty is a vocal advocate of pet sterilization, and her frankness has on several occasions nearly cos her her job at the pet hospital She becomes livid when pet (continued on page 35, col. 2



Seven In Jamaica

Perhaps San Diego City chools could take a lesson rom the National School District in National City. Wnile morale may be bottoming out in the San Diego district, things to the south seem fairly breezy and carefree. From November 9 to 16, the National district is sending its seven-member school board on a week-long trip to Jamaica for convention of the National Association of Year-Round Schools, Educators from around the U.S. will flock to Jamaica that week to swap information on running year district, which is composed of nine elementary schools, will shell out \$635 for each of its

conference.
Though the Chula Vista Star News has received letters to the editor complaining about such

an expenditure. Doug Langdon, public information officer for the district, says that \$635 is not such a bad price for air fare, and that the total cost for sending the board amounts to only one-seventeenth of one percent of the district's \$16 million budget. He does admit however, that of the National district's nine schools, only one, Central School, operates on a year-round basis, and he says that the district has no plans to convert any more of its schools to such a system. "It's schools to such a system. If not like this trip is utterly frividous. Langdon explains. This conference is for sharing ideas about how to conduct year-round schools more efficiently, and the board's clerk. Frank Perez, is going to be tasking a procentation at the be making a presentation at the conference. It's not like it's just

War Is Pepperoni Back in the late Sixties, the foot of Newport Arenue in Ocean Beach was considere San Diego's answer to San Francisco's Haight-Ashbury

district because of a stead invasion of peace/love/brotherhood-espousing "hippies." A decade and a half later, the tiny commercial zone has once again been taken over, but this time by

again been taken over, but this time by cheese/pepperoni/sausage-hawking pizza parlors. When Luigi's Pizza Grotto opened on Newport Avenue twenty years ago, its only competition in the pizza market was Poma's Italian corner on Bacon Street, which had opened a year earlier as the first Italian restaurant in Ocean Beach's recent history. More than a decade later they were joined by a Square Pan Pizza outlet, halfway in between the two on the southwest corner of Bacon and corner of Bacon and

closed its doors and the building was sold to Mike Mansour, who owns the market across the street. Originally, Mansour says, he wasn't planning on serving pizza.
"but since it had already been a pizza place, we weren't really adding one." Calling his new shop Newport Pizza and Restaurant. Mansour began concentrating on other menu-items such as Greek gyros sandwiches, but within weeks had begun offering "mini-pizzas" roughly the same size as the other two establishments' slices, he says
for ninety nine cents. Luigi's
promptly responded by not
charging customers sales tax





ECITOR

ASSISTANT EDITOR Dennis Parker Irene Weber

CONTRIBUTORS Thomas K. Arnold John D'Agastino Bob Dorn

And Retouch Someone

The fact that you went all out to publish a most unflattering picture of Mayor Roger Hedgecock to accompany your article "Questions and Answers" in your November 1 issue does not appeared to the control of the contro

enhance your integrity.

To publish such a picture just prior to the election, when there is not even time to at least apologize for such complete lack of fairness, is a particularly loss bloss. It looks like you had an assassin retouch the picture. How low can you sink? Hans Jointhoff Hillerest

Jumped To Confusion

I am not writing to announce my application to the Dump Duncan Club, a group whose ranks are already swollen enough, judging by your editorial pages. Rather I Regarding your November 1
"City Lights" piece on suicides,
for the sake of clarity, let us note
that despite the colorful prose of
your writer, the San DiegoCoronado Bay Bridge is not
"responsible" for leapers, and the
Cabrillo Bridge has not "claimed"
any "victims.
People are ultimately
responsible, for their actions. am writing to express my

etters

Steal Or Irony?

disappointment over Shepherd's recent panning C' traish Collection." November 1) of the new De Palma film Body Double. Things have reached a sad state when the most perceptive critic around misses the point so badly. Along with a battalion of other critics, Mr. Shepherd condemns De Palma roundly for scavanging.

promutations.

The film is neatly summed up in a single shot — that of the tower of a local farmers market, aping the famous church bell tower shot in samuse church hell tower she in leftings At once we see the descent from the spiritual domain of this back to the print of the crassly commercial serain of De Palma. but De Palma simultaneously makes his intentions clear; he has gone shopping for Hitchoock images and here's how they appear through the De Palma size. So the tille has been thought till be chosen. De Palma size. So the tille has been thought till be chosen. De Palma size. Hitchoock and provides the holy (the gore and violence) himself. John the chosen and provides the holy (the gore and violence) himself.

movies to patch together his

incovers to place longement man execute fifther. Now best limits the larger question is why he goes so such leights in sinform us of this fact. Sure he ripped off leirigo for Obsession, but it hands't been in release for fifteen years. Why would be take the two "newest" would be take the two "newest would be take the two "newest them, shot for short? The answer is, of course, to assess his relationship to Hichocock: He does this by resurrecting the dead film director protagonist as Dresula, raing from the cryptol and setting him admit in a mudestroom of his own plots, with slight but important permutations.



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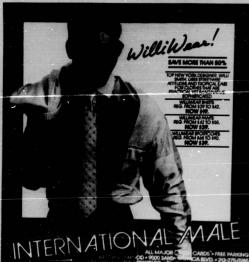
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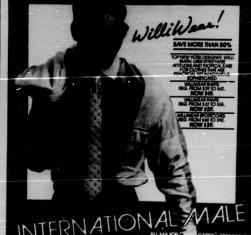
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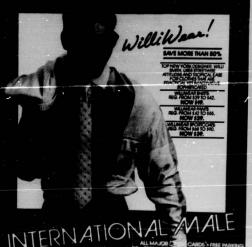
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Straight from the Hip

Dear Matthew Alice:

Weddings, dinner dates, business ap-pointments - no matter how early I start getting myself together for these things, I'm always late. The culprit is my necktie. I just can't get it tied right! Over and over, the skinny end is too long, the knot is too big, it's lopsided . . . Tell me, who is the idiot responsible for inventing such a

Reggie McDonald

Reggie McDonald Imperial Beach There may be some justice in life, after all. If you look at what male fashion de-signers have done to women for cons, you must admit it's only fair that we men must wear at least one useless, uncomfortable article of clothing. As you might expect, that nation of haute couture, France, was involved in the creation of the necktie. More unexpected, Croatia was also partly

to blame.

Though men have long put cloth scarfs and the like around their necks for protection of the like around Though men have tong put clom scarrs and the like around their necks for protection, fashion did not begin to get absurd about neckwear until the 150% and the around the scarce of the



upmanship soon caused these simple neck cloths to evolve into fancy cravats with ruffles, pleats, layers, and tassels; by the reign of Louis XV the royal personage wore a lace cravat that reached to his

French nobility may have looked splen-did in their lace neckwear, but without a doubt the King of Cravats was George Bryam "Beau" Brummell. The well-known nineteenth-century English dandy would spend hours each day getting dressed, concentrating especially on his claborate neckwear; the high point of this ritual was the final knotting of the crawat, othen performed before an audience of ap-preciative popisigs. Twentier to continue the contraction of the men were spared such ordeals, because even by Brummell's time the crawat had already lost ground to a much simpler form of necktie, the stock. Over the next several decades the stock became the

the four-in-hand). Still, the cravat/stock might have gone the way of the dinosurhad it not been for one lesse Langsdorf, who in 1920 patiented the modern necktic. Jesse may not have realized what he was doing to his fellow man—so I can forgive him—but he was clever enough to invent a way to manufacture necktics that could be tied and untied repeatedly without wrinkling. And thus was born modern man's most useless appendage.

Dear Matthew Alice:
The other day my friend and I were driving at one in the afternoon, the sun was shitting brightly. However, as we looked at the sky the moon was take out. I've noticed this several times and have been carrious at to why one can see the moon in the middle of the day. Is it only in

California? San Diego

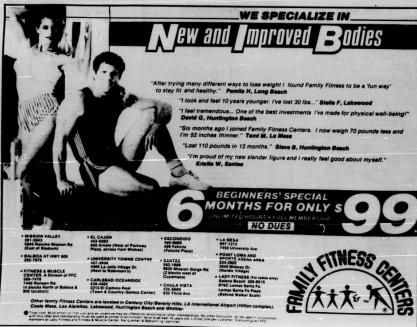
Dear Matthew Alice:

Why does the full moon look larger when it is just rising, compared to later at night when it's overhead. Don't tell me the

Kay Buldwin
Sun Diego
California certainly has its share of lunatics, but we can't claim exclusive rights
to a daytime moon. The moon is visible
puts as often during the day as at night
anywhere or earth. the only difference is
contrast and therefore makes our friend
Mr. Moon more visible to us unobservant
earthlings.

earthlings.

Photographs show that the moon is actually smaller on the horizon than at its zenith (because it is about an earth's diameter closer on the horizon). But our eyes and brains are playing tricks on us when they tell us the moon decreases in size as it rises. This phenonemon is size as it rises. This phenonemon is known as the "moon illusion," and every-one falls victim to it. When the moon rests near the horizon we see familiar earthy objects (trees, buildings, hills) hat give us a definite perspective on its size and distance from us. But when the moon rises higher into the featureless sky, away from the horizon, we see nothing to ell us how distant it is or how large it re-ally is in relation to anything else up there— we are in effect lost in space—so our brains assign it a small relative size. (Or perhaps we give the horizon-bound moon



FREE FINANCING



THE INSIDE STORY

IN THE FINAL WEEKS OF A MAYORAL CAMPAIGN crowded with debates, court appearances, and more charge of illegal contributions, a series of incidents both amusing and nasty were barely touched upon concerning Dick Carlson's arrest record on morals charges and claims that Carlson, as a Navy recruit and later as a Los Angeles television reporter. and physically accosted several acopic and frequented homosexual bars. None of the information leaked to reporters proved to be true, and the more scurrilous rumors were never printed. But in other instances. Carlson's campaign benefited by sympathetic press coverage which implied that Hedgecock was responsible for some of the

The most innocuous of the half-dozen "dirty tricks" was half-docen "dirty tricks" was the printing and distribution of several hundred "No Fat Myor" stickers. These stickers, which picture a thick-powled silhouten of Carlson probled silhouten of Carlson "probiblised" symbol superimposed, were distributed anonymously to reporters last week. Both campaigns claimed the other was responsible for the trick: Carlson told reporters he was sure that Hedgecock supporters and the stickers of the carlson told unimpeachable information that allies of the Carlson campaign distributed the that allies of the Carlson campaign distributed the sticker — perhaps without the challenger's consent — to create sympathy for Carlson and to make Hedgecock appear vicious. "It makes Roger look like the mean-printed campaigner his political compained press secretary." complained press secretary. Political consultant Jim Political consultant Political consultant Jim Political consultant Political consultant Political consultant Political consu

on behalf of a client who intended them as "a joke for political insiders, and nothing the client, but says the idea that it was done in order to embarrass Hedgecock "is so convoluted it's stupid." Yet the stickers were a factor in the Tribune's November 1 endorsement of Carlson. That editorial claimed the sticker was "presumably produced by Hedgecock sympathizers."

Carlson also benefited from

Hedgecock supporter to determine if Carlson actually

served on the Ocean City, Maryland police force — a b Maryland police force—a bit of employment history stressed in the challenger's radio commercials. Private investigator Ben Harroll gathered information from colleagues in Maryland that Carlson hadn't served on the police force but was its a

Corteagues in Maryanan that Carlson hadri served on the police force but was just a member of the city's beach that member of the city's beach without the knowledge of or payment from the major—then gave several reporters a packet of information which included a photo purportedly showing Carlson with the beach patrol. Newsline editors and Hedgecock ally Larry Remer confronted Carlson with the photo. Carlson produced proof of his law enforcement service and Remer relented. But Union columnist Tom Blair later characterized the incident as a "bitarre turn" promulgiated by "myserious forces," and the norming paper also reported "myserious forces," and the morning paper also reported Carlson's allegation that Hedgecock had hired investigator Harroll to prove Carlson wasn't a cop. (Carlson says he only suggested that Harroll appeared to be working for Hedgecock, and that he had no evidence the investigator was paid by the mayor's.



NO FAT MAYORS

Campaign artifact: Dirty trick or insid

Compaign antipact: Duty prices or and in a different incident. Harroll believes he was set up by forces aymaphatic to Carlson and bent on embarrassing Hedgecock. About five months ago the private eye took an anonymous phone call giving him the same was a comparable of the private of the same was a comparable of the private of the same was a comparable of the same was a comparable of the same was a comparable of the same was control contacted and visited the man, who took him about the affairs, gave the names of corroborating outcres, and the affairs, gave the smess of corroborating sources, and offered to hold a press conference on the subject. The man made further contacts with Harroll. but never came through with the promised information. Dr. Brad Truax, a gay activist and Hedgeocck supporter, was also tipped to the Los Angeles source. Truax appote with the runs but decided to the control of the

informant should be contact them. Harroll is now convinced that the information "was a phony plant" designed to backfire on the Hedgecock backfire on the Information to a least the information to the charges untrue, giving Carlson the opportunity to rail against Hedgecock's multisanses. "We nearly fell for that," says Harroll. "The Carlson had been meaning all mort of the Angeles Hedge of the spokesman is an old friend of Carlson's who immediately called the candidate and told him of Ritter's inquiry. Carlson then called the *Times* and

the phone call not to check out a story but to help the

Hedgecock campaign, a charge Ritter says is "absurd." Carlson has freely talked with reporters about these and other incidents, including phone calls placed to voters describing him as an anti-Semite and racist. He scoffs at Semite and racist. He scoffs at the notion that any of the false information was planted by Carlson supporters who hoped to make Hedgecock appear to be a mudslinger in an otherwise relatively clean campaign. "That would only give Hedgecock the benefit of character assissination without the responsibility," Carlson says. "Two been around the thick and back on this stuff; be says. "This is Roger Hedgecock style. . it's the level the and his! I donn't me believers will sink to."

Throughout the mayoral campaign the candidates portrayed each other as "beholden" to real estate developers and the construction industry. But or real estate developers and the construction industry. But off-camera, Carlson and Hedgecock were taking credit for receiving contributions from those same "Hedgecock" as disch boasted of persuading the powerful Building Industry Association to stay neutral in the race and keeping the support of megapabuilders Seve Tale, Ray Jessen, and Keith Johnson despite a strong counteroffensive by Carlson finance chief Bill Cleator. While Carlson frequently told voters that "it's the mayor his side." he, too, was buty collecting contributions from builders. The Carlson contribution: Its highlights more than twenty-five prominent developers, including Victor Pargo, Chris. Sickels, Seve Drogin, and Bill Fontans. In the Coining seech of the campaign, Carlson aides also bragged of how builder.





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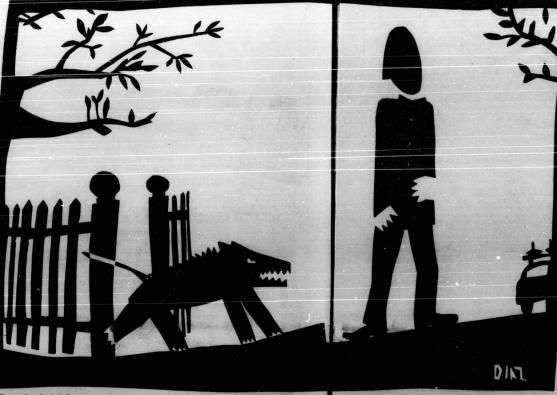
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Rules

(continued from page 1)
if he is expected to grow up with
normal notions of how to conduct
his life. He never returned to
Hawaii, perhaps to escape his
family's plans for his future success, and instead set up residence as near as he could get to California's best point break south of Malibu — Swami's, in Encinitas.

Swam's, in Encinitas.

He lived in a gloomy succession of beach shacks, converted garages, and empty workshops. He refused to own a car, which was probably a good thing since he couldn't have afforded one. He made his way around on a Schwinn ten-speed, which he kept in immaculate repair. He was skilled with his hands, and what little income he had came from them. He made the rounds of North County's surf-industry sweatshops, careful never to stay at one job long enough to get promoted. Sometimes he patched dings on surfhoards for aiving. Occasionally he would shape a board for somebody, making sure he never charged enough to make it worth his while. The closest he ever came to having a career was when he worth his while. The closest he ever came to having a career was when he worked for several months at a bakery injecting jelly into the jelly donust. The job only paid minimum wage — an exorbitant sum, to Carl — but it also had great benefits: he could eat all the day-olds he wanted,

and he got to keep the plastic five-gallon jelly buckets. "They just throw them away!" he told me, both disgusted at the needless waste and thrilled by his urbelievably good fortune. He made buf frames out of them, wash basins, storage chests, kitty litter boxes, stools, tables, and chairs. He developed an entire culture around them. He was an absolute genius with jelly buckets, and it is unlikely the world well ever see his equal.

Though Carl never made a lot of money and was chronically unemployed, he always seemed to have more cash in his pockets than some people who made five or ten times as much as he did, He kept his complex of the seement of the seem

one thing: from time to time he got uncontrollable cravings for lox, bagels, and cream cheese, and since he couldn't afford these extravagances left over from his Jewish childhood, he was forced to steal them. He would slink into the Mayfair Market on D Street and fill his baggy pants with as much lox and cream chosees as they would hold: then he would pass through the checkout counter, paying for a bag and cream theces as new would hold: then he would pass through the checkout counter, paying for a bag of bagels, hoping this would make him look less suithicious than him look less suithicious than the look less suithicious than the look less suithicious than less than look less suithicious than even though! was disappointed by the look, it was a joy watching him gorge himself with glee. Carl surfed every morning, and nearly every night. He owned an old yellow board which had been patched so many times very little of

the original board still existed — only the shape survived. He couldn't afford a wet suit, and didn't care for them anyway: he either surfied bare-skinned, or, in the dead of winter, wore his white baker's pants and shirt. Riding the big outside waves at Swami's, with his wild black hair and his immaculately white shirt, he looked like a Protestant missionary driven maz by the tropics, and other surfers made a point of getting out of his way.

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Carl loved the ocean. He watched it, studied it, and understood it a lot better than he understood most people. He got up at dawn nearly every day to ait on the cliffs and stare out to sea, trying to decipher its mood for the day. He would later make several trips back to the cliffs throughout the day to make sure he wasn't missing anything, that he was

up on the absolute latest. When you saw him around town and said, "Good morning," he would respond with, "North swell. First of the season." Or, "Whales heading south again." Or, "It's blowing off-shore!" He assumed that everybody wanted and needed the ocean's news as badly as he did.

The company of the continually have trouble with women, and as a trajic love somewhere in his past, I don't know what it was, and he never talked about it. But whatever it was, it broke his heart and left him deeply suspicious of women. When there were no women present, he spoke of them bitterly, as though they were all trash. ... whores, not to be trusted.

But as soon as a woman entered the But as soon as a woman entered the room he became sullen, shy, painfully vulnerable. He watched

with disgust while his surf buddles went through a parade of ever-so-willing beach girls. He didn't blame the men, only the women. He couldn't forgive them for having ordinary lusts, like men, like animals, and his respect for women degenerated until he was barely on talking terms with them.

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So Cast idsin twin too many female hearts. He was nice-looking enough, even handsome: but his dark intensity, his squalid living conditions, and mostly his indifference to money, scared them away. But there was a certain kind of woman who found him absolutely irresistible: the very, very fat ones. I don't understand the source of that attraction, but if I had to guess, I would say it was his overwhelming would say it was his overwhelming need. He had hurt all over him — the bittersweet mystery of romantic tragedy — and they must have thought that a man with a broken heart is at least capable of love. His affections were like a garage sale in which they could buy damaged or unwanted goods at a fraction of their real cost, then make of them whatever they wished. They all seemed to want to wrap their big fleshy arins around his neck and smoother him in their bosons. They wanted to see if they could make the hurr go away.

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And Carl liked them, too. I think he believed fix women were more virtsous, that they hadn't yet been corrupted by the coportunities waitable to thinner women. They were all virgins at heart, and he was the only one who knew it. And he also seemed to think that one big woman could make up firs a lot of little ones he might not get. He would be also the comment of the comm

him: more substance and seas promise.

Mostly, though, Carl lived his life alone, without women. Sconer or later they all expected some demonstration of responsibility. If he didn't have any money, he was at least supposed to act as if he were trying to get money. And he just wouldn't do it. Living on a budget, she was women were a luxury he as he was, women were a luxury he could do without. Like cars and new clothes. It was a lonely life, but I think he had discovered something

which, if other men have also discovered, they don't talk about much for fear people will think they are stringe or somehow inadequate: that through a life of celibacy (or a least near-celibacy) a man can attain freedom, and even peace. It isn't for everybody, and judging by what you read in the newspapers, even priests have a hard time pulling it off. Isn't have a hard time pulling it off. Isn't have a hard time pulling it off. Isn't seemed to work far Carl. If money didn't mean anything to him, and the only other reason for getting money was to attract women, then he would live without women. It was a courageous decision, full of peril, and so far beyond the comprehension of most people that a lot of them thought he was crazy. Particularly women.

People who had known Carl a lot longer than I said he once went through a terrible battle with alcohol and drugs, and even though he had come out of if the winner, it had Left its mark on him. Excitable, high-strung, tortured by drastic mood changes, frustrated by loneliness, victimized by his eccentricity, Carl aslways had that look of an alcohilic about to collapse into a long, destructive binge. But he never did, at least not as long as I knew him. And this, too, had to require a lot of courage. He was living on the outer edges — way out there where the dogs bark at you, and women look at you as though you're something. which, if other men have also

(continued on page 12)



Rules

if he is expected to grow up with normal notions of how to conduct his life. He never returned to Hawaii, perhaps to escape his family's plans for his future success, and instead set up residence as near as he could get to California's best point break south of Malibu— Swami's, in Encinitas.

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Though Carl never made a lot of money and was chronically unemployed, he always seemed to have more cash in his pockets than some people who made five or ten times as much as he did. He kept his needs simple, and for him living frugally was a daily exercise in creativity. It was rarely a hardship, perhaps it was even a joy, except for

one thing: from time to time he got uncontrollable cravings for lox. bagels, and cream cheese, and since he couldn't afford these extravagances left over from his Jewish childhood, he was forced to steal them. He would slink into the May fair Market on D Street and fill his baggy parts with as much lox and cream cheese as they would hold; then he would pass through the checkout counter, paying for a bag of bagels, hoping this would make him look less suspicious than walking out with nothing. Once he invited me to share in his feast, and even though I was disappointed by the lox, it was a joy watching him gone himself with other gone.

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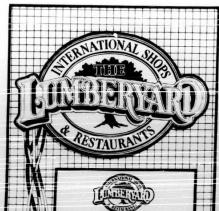
And Carl liked them, too. I think he believed fat women were more virtuous, that they hadn't yet been corrupted by the opportunities available to thinner women. They were all virgins at heart, and he was the only one who knew it. And he also seemed to think that one big woman could make up for a lot of little ones he might not get. He was like a coyste gorging himself on one meal, knowing it might be a long time before he had another one. Looking at the whole package, fat women seemed like a better deal to him: more substance and less

Mostly, though, Carl lived his life above, without women. Sooner or above, without women. Sooner or above, without women. Sooner or the commentation of responsibility. If he didn't have any mnney, he was at least supposed to act as if he were trying to get money. And he just wouldn't do it. Living on a budget, as he was, women were a luxury he could do without. Like cars and new clothes. It was a lonely life, but I think he had discovered something

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MUDYIG COSTUME PARTY

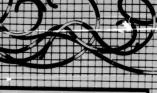
Dear "Trick or Treaters,"

We want to thank you for making our first Halloween Costume Party such a smashing success!

Your costumes were absolutely terrific, and you were all very friendly and kind! Of course we want to thank your moms, dads and friends who brought you to our shopping center. It was nice of them to take the time and it

was even nicer to get to know them too!
All of the folks in our 35 international shops and restaurants were so happy to see you having such fun! The whole Lumberyard came alive with happiness, thanks to you!

We can't wait to see you at our next



THE LUMBERYARD 937 1ST ST., OLD HWY. 101 ENCINITAS

(continued from page 11) dead that washed up on the beach. But he had made a deliberate decision to live that way and he was determined to accept the consequences . . . in his right Like many reformed alcoholics

and drug users, Carl needed a cause to believe in, something to wring a little hope from, something to keep aim from sliding off into despair and self-destruction. So with an almost mischievous good humor, he took up promoting the Book of Urantia — a kind of modern-day Book of Mormon which claims that Earth space as a divine biological experiment, and that the biblical prophets were the original aliens checking back to see how things were developing down here on hothouse Earth. Carl shared me a big blue copy of the book once, and told me to read it. I tried, but I never cared much for science fiction. At least it didn't seem to hurt his feelings much when I gave the book back to him, unread. He must have back to him, unread. He must have realized it was a religion that never could draw a very broad following. Its appeal for him was in its very improbability, its outrageousness, and sometimes when he talked about it he would momentarily drop his posture of missionary zeal and I would detect a glint in his eye, as though he was telling a long, dull joke and wanted to see how far he joke and wanted to see how far he could string me along before delivering the punch line. I think he was amused to see how people would react to the Book of Unantia. I know he had fun with it. He would canwass the neighborhood on his Schwinn, with the book tucked under his arm. with the book tucked under his arm, dressed in army boots and denim, long hair and beard flowing, like Isaiah on a bicycle, spreading the word door-to-door; or else working the coffee shops, he'd sit at the steamy counters arguing spaceships and Hebraic law with wigged-out flea market proprietors, driving the waitresses crazy, self-righteous, pumped-up, wild-eyed, a would-be martyr ready to die for his divine ready to die for his divine I miss Carl I wish I know who

happened to him. One day he just disappeared. Or maybe to him, I just disappeared. At any rate, our paths don't cross anymore, and I'm sorry about that. But I'm even sorrier that North County is losing its reputation as a haven for eccentrics. It was a fine tradition, dating back to Paramahansa Yogananda and his Indian ashram on the cliffs in Encinitas; the Rosicrucians, east of Oceanside: the vegetarian ascetics who founded Leucadia, and the dozens of self-styled health faddists preaching sunshine, mineral water, and clean ocean air. Next to flowers, crackpots were our most important product. They were what made product. They were what made people back East wonder what in the hell could be going on out there in California, and before long they were all moving out here to find out: delicatessen owners from the Bronx who cut off their pants at the knees and took up collecting driftwood for a living; teenagers from Texas living out of the backs of fifty-dollar cars; fed-up housewives from the Midwest looking for jobs as cocktail waitresses, and room to breathe

wattresses, and room to breathe. I guess it ended with the real estate boom in the Seventies. People like Carl got squeezed out. The bamboo shack he was living in became a "charming, pride-of-ownership beach cottage." Before long everybody will be a Mercedes-Beng everybody will be a Mercedes-Beng everybody will be able to afford to live here except drug dealers and real estate agents — and apparently they can thrive forever, symbiotically, by doing business just with each other. We'll probably always have your werage piss-inwith each other. We'll probably always have your average piss-inthe-street winos, the glaze-eyed casualtie: who stumble up and down the West Coast sleeping in the bushes and collecting aluminum cans until they have the price of another bottle. They'll always be here because if you're going to be a wino, you're better off in Encinitas than Detroit.

than Detroit.

But the ones I'm sorry to see go are the slightly off-center eccentrics like Carl, who wander into town like Lari, who wander into town looking for a place to live their lives in their own way, never harming another soul, who don't believe poverty is a crime, who help us laugh at our delusions, giving us faith in the diversity of mankind.



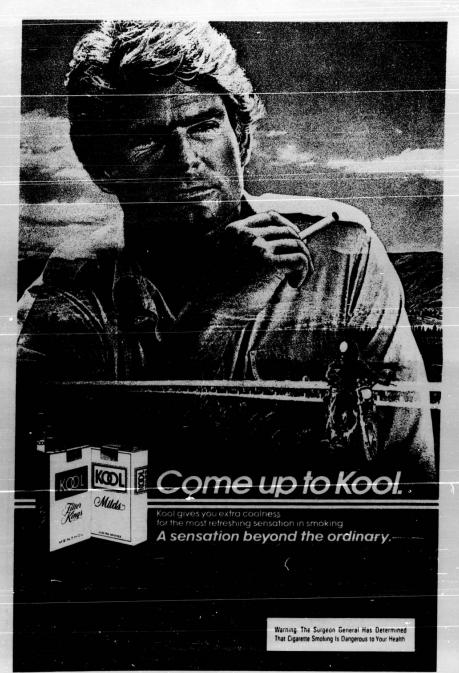
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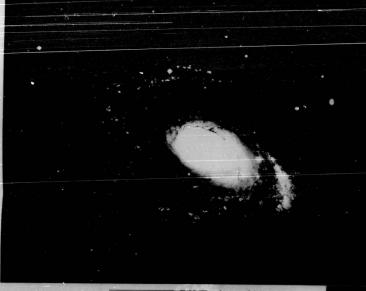
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THE UNIVERSE AND OTHER MATTERS

A contemplation of cosmology



By Gordon Smith

Deneb, shining white as ice, Giant Aldebaran, red as rust. Sirius B, tiny and dim. Through the telescope all of them are visible, clouds of fiery gas them are visible, clouds of fiery eas-glowing across an ocean of space. From this hilltop near Rancho Santa Fe I can see thousands of them, gleaming the way light would through pinpricks in a vast black fabric. Gusts of wind chill my fingers and cause the telescope to shake slightly; the lights of faraway houses suddenly seem

I have come to this hilltop with its panoramic view of the night sky in order to contemplate cosmology — the science of the origin and evolution of the universe. As Gene Smith, a cosmologies and essociate professor of the universe. As Gene Smith, a cos-mologist and associate professor of astrophysics at UCSD, had told me carlier in his office, cosmology is a subject that has challenged people since ancient times. There is only one sure way to get any answers about it, and that is by studying the stars. The Luiscin Indians who once lived not far from this hilltop on the slopes of Mount Palomar studied the stars, and concluded (correctly) that in them lay

the story of their origins. There had been a brother and sister before time, the Luiseino explained, from whose union sprang all things: water and mid, spirits and people, the rocks and the mountains. But when people and spirits died they turned into stars, and they could be seen still chasing their they could be seen still chasing their prey or vanquishing enemies in the sky as they had during their most fa-mous moments on Earth. For the Luiseño, all history was spread out to

Luischo. all history was spread out to see on a clear night.

In a place and time far removed from the Luischo people, Israelites said that an all-powerful God had cre-ated heaven and the earth in six days. He made the stars to shine upon all hings, and to separate night from day. A luminous star shining in the east is said by Christians to have marked the birth of Jesus, and the Book of Revela-tion predicts that when be returns at tion predicts that when he returns at the end of the world the sun will be darkened and the stars will fall from

the sky.

And now come astro Ann now come astronomers like Smith to tell us that we sprang from stars. They say the universe was cre-ated in a massive explosion, and that galaxies are still rushing away from each other madly in all directions.

nature of the universe and how it came to be. An astronomer's version of the origin of things is no less fan-tastic than a shaman's or a cleric's, but there are important differences: For one thing, the astronomers' theory has been arrived at only after hun-dreds of years of searching for evi-

dence. Theories have been devised and tested, then revised or abandoned when new evidence has been discov-cred. After all this time the basic theory has been honed pretty well, and there is a remarkable amount of agreement about it. The other impor-tant difference is that the evidence itself — physical evidence that can be seen or heard and measured with precision - indicates the astronomers

A dog barks somewhere in the

darkness below the hilltop. I put a bottle to my lips and take a sip of wine. I
am not a religious person, but even
so, this concept of the universe that
astronomers have worked out takes
some getting used to, and I have
brought along some red wine as well
as a telescope to help me make the adjustment. According to Smith, some
of the stars twinkling so placidly overhead are in fact galaxies that are hurtling away from us at inconceivable
speeds. Others are stars that are col-

lapsing and exploding, shooting their remnants out across millions of miles of space. Entire galaxies may be in the process of slowly disappearing into the center of huge black holes, like leaves being sucked into a whirl-pool, sending out massive quantities of radiation in their long death scream. The universe according to modern astronomy is not a tranquil scream. Inc unverse according to modern astronomy is not a tranquil place, but Smith sees beauty in it all. "The universe itself is changing, evolving. . . It's such a beautiful theory, and the observations everywhere confirm it so nicely, that there's no doubt in we midd it research a conno doubt in my mind it presents a generally correct picture," he had said.
"But that's not to say there aren't

"But that's not to say there aren't loose ends."

Nagging little things, really. Will the universe become a frozen wastelland, and eventually disintegrate? Or will it end with another cataclysmic explosion? Was it created out of nothing, by chance? And what, if anything, came before it? I take another sip of wine. Questions for the theologian— and perhaps the astronomer. As Smith pointed out, astronomy raises "the biggest questions there are. They can't help but be tied to your religious beliefs. but there are many, many astronomers who are decountly religious people."

Toronomer. He was never one of of those kids who makes a telescope of the country of the

per towels, and then leans out his bed-rroom window, peering at the sky long after he is suggood to be in bed. To this day he has to look at a star map with a flashlight to find his way around the night sky. As a boy he was interested in math and science, but to hear him tell it, he was just sort of un-obtrusively good in those subjects. The Russiams had recently launched Squttik, earth's first mannade satel-lite, and Smith was swept up in the ef-cent by American education. In "carch tite, and Smith was swept up in the ef-tort by American educatives to "catch up" in the sciences. "If you were at all gifled in science, and were male, you were very naturally pushed into mathematics and science," he pointed out. "If you did well at it, it was the course of least remistance," in on a slope.

§ Smith moved with his family every few years to places such as Moses E Lake, Washington: Del Rio, Texas ("a tittle hellhole 150 miles west of San Antonio"); and Tucson, Artzona, where he graduated from high schoi in the early Saities. By that time he knew he wented to study physics of some kind, and he found himself drawn to astrophysics, which was be-ing written about frequently in popu-lar magazines. The mind-bending mathernatics required by astrophysics. mathematics required by astrophysics turned off many of the students who had looked at the stars through their own telescopes; a lot of them went on to be lawyers and engineers who still enjoy looking at the stars through

their own telescopes. Smith, on the other hand, found his way among the myriad equations.

Eventually he majored in astrophys-ics at Caltech and went on to do graduate work in astronomy at UC Berke-ley. While B-52s from the United States bombed Cambodia and stu-dents battled police over the fate of an undeveloped lot dubbed People's Park, Smith studied the origin and Park, Smith studied the origin and evolution of galaxies. It was something people knew even less about than they did about how to ocexist peacefully. "One of the things that first impressed me about astronomy was that it was a wide-open science." he remarked. "All of the big questions were still there, waiting to be

answered."
Most of them still are. The notion Most of them still are. The notion that the universe is expanding has only been widely accepted for about forty years. But once it was accepted, it led inexcapably toward the theory of a big bang. If the universe is expanding, it has so be cooling gradually, too; anything that expands, including steam in a kettle, will begin to cool off unless you supply more heat. And the fact that the universe is expanding implies that it formerly was smaller and hoster.

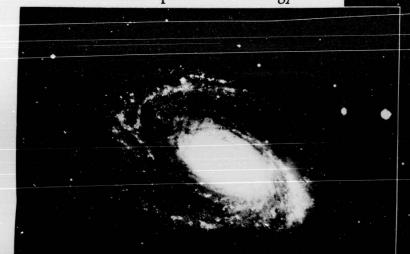
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You can determine the speed at which the universe is expanding by analyzing the light from distant galaxies. This same light also enables you to calculate how far away those galaxies are. When you reverse the calculations, they point to a time long ago when all the galaxies would have been packed together in a single glob, a glob that is sometimes referred to as the "cosmic eegg." Even now, astronomers debate whether there really was a cosmic eeg. but the majority of mers debate whether there really was a cosmic egg, but the majority of them believe that there was, and they generally agree it began to expand 18 billion years ago. A lot of time has been spent calculating what the cosmic egg must have been like; it seems

A split second after it first began to expand, the universe was filled with light. It was a light like no other belight. It was a light like no other be-fore or since then; it was the first light of the dawn of time. The universe was a firsy "soup" of radiation and sub-atomic particles including protons, neutrows, and electrons, all smashing together and being annihilated and then being created again out of other collisions. Gene Smith likes to point out that the density of the soup, on the out that the density of the soup, on the average, was equivalent to 3800 Volkswagens compressed into the space of a matchbox. The temperature of the universe was 100 billion degrees, botter than anything that exists in the universe now. It was opaque. It was a fire that filled all space.

This much is known through mathematics. When the universe speaks, we translate in equations, but they give us only a limited picture of what conditions are (or were) like. You can plot

THE UNIVERSE AND OTHER MATTERS A contemplation of cosmology



By Gordon Smith

Denels, shining white as ice. Giam Aldebaran red as rust. Sirius B, tiny and diri. Through the telescope all of them are visible, clouds of frery gas glowing across an ocean of space. From this hillop near Rancho Santa Fe I can see thousands of them, gleaming the way light would through pinpricks in a vaste black fabric. Gusts of wind-chill my fingers and cause the telescope to shake slightly, the lights of faraway houses suddenly seem warmer.

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each other madly in all directions.

disappearing into space that is shaped like a potato chip or, perhaps, like the surface of a balloon. Astronomers are our modern mythmakers. Tike the shaman or the cleric, they explain the nature of the universe and how it came to be. An astronomer's version of the origin of things is no less fantastic than a shaman's or a cleric's, but there are important differences. For one thing, the astronomer's theory has been arrived at only after hun-

dreds of years of searching for evi-

dence. Theories have been devised and tested, then revised or abundoned when new evidence has been discovered. After all this time the basic theory, has been honed pretty well, and there is a remarkable amount of agreement about it. The other important difference is that the evidence it self—physical evidence that can be seen or heard and measured with precision—indicates the astronomers are right.

e right.

A dog barks somewhere in the

darkness below the hilltop. I put a bortle to my lips and take a sip of wine. I am not a religious person, but even so, this concept of the universe to astronomers have worked out takes some getting used to, and I have brought along some red wine as well as a telescope to help me make the adjustment. According to Smith, some of the stars twinkling so placidly overhead are in fact galaxies that are hurtling away from us at inconceivable speeds. Others are stars that are collapsing and exploding, shooting their remnants out across millions of miles of space. Entire galaxies may be in the process of slowly disappearing into the center of huge black holes, like leaves being sucked into a whirther pool, sending out massive quantities of radiation in their long death scream. The universe according to modern astronomy is not a tranquil place, but Smith sees beauty in it all. "The universe itself is changing, evolving. It's such a beautiful theory, and the observations everywhere confirm it so nicely, but there's no doubt in my mind it presents a generally correct picture." he had said. "But that's not to say there aren't loose ends."

Nagging little things, really. Will the universe become a frozen wastelland, and eventually disningerate? Or will it end with another cataclysmic explosion? Was it created out of nothing, by chance? And what, if amything, came before it? I take another sip of wine. Questions for the theologian— and perhaps the astronomer. As Smith pointed out, astronomy raises, "the biggest questions there are. They can't help but be tied to your religious beliefs. but there are many, many astronomers who are devoutly religious seconde."

are many, may astronomers who are devoutly religious people."

The soft of the was never a boy astronomer who are devoutly religious people."

The soft of the was never one of those kids who makes a telescope out of a couple of magnifying lenses and the tube from a roll of paper towels, and then leans out his bedience with the soft of the s

Embit most of an Air Force officer, Smith most with his family every few years to places such as Mostes Lake, Washington, Del Rio, Feans "a little hellhole 150 miles west of San Antonio"; and Tuccon, Arizona, where he graduated from high school in the early Sixties By that time he knew he wanted to study physics of some kind, and he found himself drawn to astrophysics, which was being written about frequently in popular magazines. The mind bendulg mathematics required by astrophysics unreal off many of the students who had looked at the stars through their cown telescopies, a lot of them went on to be lawyers and cogineers who still enjoy looking at the stars through

their own telescopes. Smith, on the other hand, found his way among the myriad equations.

Eventually he majored in astrophysics at Callech and went on to do graduate work in astronomy at UC Berkeley. While B-52s from the United States bombed Cambodia and students battled police over the fate of an undeveloped lot dubbed People's Park. Smith studied the origin and evolution of galaxies. It was something people knew even less about than they did about how to coexist peacefully. "One of the things that first impressed me about astronomy was that it was a wide-open science." All of the big questions were still there, waiting to be

Most of them still are. The notion that the universe is expanding has nolly been widely accepted for about forty years. But once it was accepted, as led inescapably toward the theory of a big bang. If the universe is expanding, it has to be cooling radually, too; anything that expands, including seam in a kettle, will begin to cool off unless you supply more heat. And the fact that the universe is expanding implies that it formerly was smaller and hotter.

Who can determine the speed at which the universe is expanding by analyzing the light from distant galaxies. This same light also enables you to calculate how far any those galaxies are. When your reverse the calculations, they point to a time long ago when all the galaxies would have been packed together in a single glob, a glob that is sometimes referred to as the "cosmic egg!" Even now, astronomers debate where there really was at cosmic egg. But the magnity of them believe that there was, and they generally agree it began to expand it billion years ago. A lot of time has been spent calculating what the cosmic eye must have been spent calculating what the cosmic eye must have been open calculating what the cosmic eye must have been of the calculating what the cosmic eye must have been open calculating what the cosmic eye must have been open calculating what the cosmic eye must have been when calculating what the cosmic eye must have been spent calculating what the cosmic eye must have been spent calculating what the cosmic eye must have been spent calculating what the cosmic eye must have been spent calculating what the cosmic eye must have been spent calculating what the cosmic eye must have been spent calculating how a good deal.

A spit second after it first began to expand, the universe was filled with fight. It was a light like no other before or since then; it was a light like no other before or since then; it was the first light of the dawn of time. The universe was a fiery "soup" of radiation and substome; particles including protons, neutrons, and electrons, all smashing together and being annihilated and then being created again out of other collisions. Gene Smith likes to point out that the density of the soup, on the average, was equivalent to 3800 Volkswagens compressed into the space of a natchbox. The temperature of the universe was 100 billion degrees, botter than anything that exists in the universe row. It was owner to was a fire that filled all space.

This much is known through mathematics. When the universe speaks, we translate in equations, but they give us only a limited picture of what conditions are (or were) like. You can plot

UNIVERSE

the population growth of Mexico City on a graph, but it doesn't tell you much about what it's like to live there. Still, who could form a mental picture of the entire universe? Such things are beyond the grasp of the human mind With a lot of this stuff, you write the mathematics down and then try to form the mental image that will suffice [to explain it]." said Smith "But if you have trouble doing it, I mean, it's no wonder. So do I. Many of these things we look at are really beyond

Why did the universe expand? Because it was hot; hot things expand. But the universe did not expand from a single point, the way a cherry bomb does when it explodes; there is no center to the universe, no single place where the expansion began. Every-thing began moving away from every-thing else at the same time. Smith compares it to spots on the surface of a balloon: as you blow up the balloon, each spot gets farther away from every

other spot.

In addition, as the universe expanded it did not expand to fill anything. "We're not talking about an expansion of the universe into space, we're talking about an expansion of space itself," Smith explained. The universe as it is conceived by

astronomers has some rather intrigu-ing properties. For instance, there is no end to it, and nothing on the other side. You couldn't somehow fly out to the end of the universe and cross over into something else, something out-side the universe. Under some scenarios, even if you could travel in-stantly to the end of the universe,

you'd wind up right back where you started, because space is curved (think of what would happen if you set off on a journey across the surface of a balloon). Under other scenarios you'd just keep going forever, never reaching the end of the universe. Any way, it takes light (moving at 186,000 miles a second) billions of years to cross even the known universe, and ou can't travel faster than the speed of light, so forget the whole thing. You can't reach the end of the universe,

"Here's the way I look at it," said Smith. "The universe consists of those things with which I can interact, and all of those things are contained within this [physical] universe. What's beyond that? I don't know, but it doesn't matter because I can't inter-act with it. I can't perform an experiment that will tell me if anything is there or not. If you want an answer to that question, then go two buildings down from my office and talk to the philosophy department."

Smith's office is in the applied

physics and mathematics building at UCSD. It is a comfortably jumbled mess of papers, books, and note-books, and the walls are decorated with spectacular color photographs of nebulae and other astronomical phe-nomena. As he sat in his office chair one afternoon not long ago - a tall man, somewhat bookish behind his glasses, with short blond hair that curls over his forehead - he explained that as the early universe con-tinued to expand, it also continued to cool. Finally, at an age of about 700,000 years, the first atoms of simple elements such as hydrogen and he-lium formed, and the light of the early universe began to fade. One of the key predictions of the big bang theory was

that these light waves would continue to lose energy until they were no longer in the visible spectrum, and afonger in the ter eighteen billion years would have become measurable only as lowenergy radio waves. But they would around. In 1965 this energy from the early universe was detect in the form of faint static that could be picked up on radio telescopes no mat ter where they were turned toward the heavens. The discovery is considered virtually concrete proof of the big bang theory. There are other things that tend to corroborate the theory. Smith pointed out. "The oldest stars known are fifteen to eighteen billion years old, for instance, and it's comforting to know that is consistent with the age of the universe as predicted by the big bang theory. But the discovery of the background [noise] left over from the big bang itself — that's a

The temperature of the long October night is dropping. I put on a sweater, then resume scanning the sky through the telescope I have set up on my hilliop. I am looking for the Andromeda galaxy, which should be located somewhere in the northeastern part of the sky. In other words, from where I am standother words, from where I am stand-ing, it should be somewhere above the Wild Animal Park. Smith had pre-dicted that I'd be disappointed with Wild Animal Park. Smith had pre-dicted that I'd be disappointed with the glimpses of stars I'd get through my little amateur astronomer's tele-scope, borrowed from a friend. But then Smith is spoiled. He is accus-tomed to examining the heavens tomed to examining the heavens through telescopes the size of ballistic missiles. Mine more closely resembles a bazooka, but when I finally do find the Andromeda galaxy, Smith's prediction proves to be wrong. Heart pounding, I realize that the glowing

cloud in my scope is not caused by lightning or a smudge on the tele-scope lens, it's a galaxy. Compared to stars around it, the Andromeda galaxy is enormous. Long, thin arms extend outward into space around it and the whole thing glows with a dif fuse, almost ominous light. Hundreds of billions of stars are in it, they say, more than are contained in our own galaxy, the Milky Way.

Little is known about how the ex-

panding universe began to divide itself up neatly into galaxies. Gravity apparently caused the atoms that had formed in the early universe to gather together into great, swirling clouds of gas, but just exactly how this hap-pened, no one knows. It's a major phase in the evolution of the universe and it's humbling to realize that we don't know more about it: it some times seems as if human understa ng of the nature and origin of the universe is roughly akin to that of a dog who recognizes and rides in his mas-ter's car but has absolutely no concept of where it came from or how it runs

You get an idea of the crudity of our understanding when you listen to Smith describe the formation of galaxies: "There must have been some clumps of matter in the universe. We know what the typical sizes of those clumps must have been, from the galaxies that [now] exist. Just why the clumps were that way, and not another way, is not something that is immedi-ately obvious from the big bang theory. It's not clear why clumps the size of galaxies or clusters of galaxies should have existed. But we know that they must have, because we have these

galaxies, right?
"Now, given that we have these clumps, they begin to [contract] due to gravity and fragment into smaller

clumps. And those clumps [contract] due to gravity, and fragment, and stars begin to form.

As a cloud of gas collapses into a smaller and smaller space, the center of the cloud heats up. Given a large enough cloud, temperatures eventu-ally reach millions of degrees in the center and nuclear fusion reactions begin to take place. Most of the original gas in the universe consisted of ydrogen, and at a temperature of ten mydrogen, and a temperature or tem million degrees the nuclei of hydro-gen atoms will fuse together to form the nuclei of helium atoms, giving off tremendous quantities of light, radia-tion, and heat in the process. In this

Stars burn hydrogen as a fuel until, after billions of years, all of it has been converted to helium; then the cores of stars shrink, heat up, and be-gin to convert helium into heavier and nore complex elements. When this happens to our sun, even as its core is shrinking, its outer shell will expand and engulf the planets Mercury and Venus. Earth, the third planet from the sun, will become scorched and uninhabitable. But eventually the fire in the sun's core will go out, and within the sun's core will go out, and with-out heat to push its gases outward, the sun will collapse inward due to grav-ity. It will become a dense ball no big-ger than Earth, and will continue to burn leflower amounts of hydrogen as a "white dwarf" star.

However, astronomers believe that when stars far more massive than the syn have burned all their nuclear fuel, their final collapse results in an explosion with a force beyond all imagination. During this "supernova" explosion, complex, heavy clements such as uranium are produced and thrown out into space along with the rest of the stars' gases. After millions of

years, clouds of this gas will come together due to gravity, creating new stars (and sometimes planets) that will gradually undergo a new cycle of life and destruction. "But this second generation of stars will have a higher amount of heavier elements" than the first generation, Smith explained. "The calculations for this sort of thing are incredibly hairy; the people who work in this business these days chew up ungodily amounts of com-puter time on the largest computers there are."

It is one of the ironies of modern astronomy that astronomers them-selves rarely look through telescopes any more. Their workplace is far more often a desk with a computer terminal on it. Smith spends several weeks every year doing research at one of the University of California's observatories (often at the Mount bis conservatories (often at the Mount Lick observatory near San Jose, which has a 120-inch telescope), but most of his time there is not spent gazing at the heavens. Instead, Smith works near the telescope in a small room that is full of computers and electronic equipment. From this com-mand post Smith directs a technician mand post Smith directs a technician to position the observatory's telescope, and the light from distant observed in the aid of the telescope's electronic sensors. The electronic sensors are far more light-sensitive than photographic plates, Smith told me, and the information on the magnetic tape can be brought back to his office, transferred to computer disess, and transferred to computer discs, and called up in the form of graphs on a computer screen that can be analyzed in detail. There is a television monitor mounted on the telescope at Mount Lick, enabling Smith and his assist-ants to verify with their own eyes what

METAL IMAGERY

part of the heavens the telescope is aimed at. But looking at a small patch of sky on this TV screen is about as close to traditional stargazing as Smith and other astronomers get. "It's still a high, but the style of ob-

serving has changed drastically" from the kind of work astronomers used to do. Smith conceded. "When I was a do, Smith conceded. "When I was a graduate student you'd go out there and actually point the telescope your-self, and look through the eypiece yourself. There were times when you'd be sitting there listening to music, looking through the telescope, kind of communing with the universe, and it was — well, it was nice. But those kinds of memories fade real quick when you go out to a telescope in the winter. Often you telescope in time winter. Other you have to climb up into this damned un-comfortable little cage [to look through the telescope]. Sometimes you're up there all night, and you can't drink any coffee before you go, because any time you come down [out of the award to look of the care to the come to the come to the come to the care of the cagel you're wasting time. It might be nineteen degrees outside, there's a thirty-mile-an-hour wind, you're trying to keep the telescope from shaking, and you don't dare get too close to the eyepiece because you're afraid your eyebrows will

comes to those who probe the universe's deepest mysteries. "The day-to-day business has to do with bits and bytes on the computer terminal, and university politics, and all that kind of

stuff." Smith says. "But when you're analyzing these things, you can't help on occasion to sit back and think, 'If this is true, this is staggering."

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It is staggering, for instance, to re-alize that if all the elements are manufactured by stars at some point during their evolution, then every atom on earth, every atom in our bodies, must have once been at the center of some star. And it is equally staggering to theorize, as most astronomers do, that when massive stars collapse inward at the end of their lives, their gravity is other force in nature. Even the atoms in such a star would be torn apart as they came crashing together, and their component particles soon would be packed together in a state so superdense that modern physics cannot describe it. According to theory, nothing could stop the inward collap se of mat ter in such an object; it would collapse forever, and it would be so dense that not even light could escape from its surface. The former star would be-come a small, dark, ominous sphere floating in space, pulling anyone or anything that came near it down toward its center, crushing matter of all kinds as it disappeared forever into the vortex of infinite gravity. What was once a star would have become, in a sense, a black hole.

The cry of a coyote drifts to my hilltop on the cold wind. I train the telescope on a line of dim stars in the constellation Cygnus, the Swan. On the mythical swan's belly, at a neckwrenching point near the top of the sky, I can barely make out a distant star known as Cygnus X-I. I stare at it, thoughtfully, for as long as I can. Cygnus X-I is a giant, hot star, but it

(continued on page 18



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larger. No one has ever seen that mething, though, and it is not likely that anyone ever will. It is believed to be a black hole.

Not only has no astronomer ever seen a black hole, no one is even certain that such things are out there. "But under the current mathematical theories, we can't understand how black holes wouldn't form," Smith had pointed out earlier. "If you get a enough region of space, it has no alternative but to form a black hole." Astronomers have even theorized that some of the gas clouds in the early universe could have collapsed into enormous black holes without first becoming stars; such black holes might then have become the "seeds" around which galaxies formed and are now slowly rotating, according to

"It's certainly a very popular the-ory. There are fashions in astronomy, and that is the current fashion. I think it's very possible that black holes ex-ist. . . . There are some galaxies in which we know there are a lot of stars packed into a very small space, indi-cating that the gravitational field in that region must be very strong -tens of millions, even billions of times as strong as the gravitational field of the sun." Some of those same galaxies - and individual stars such as Cygnus X-1 — are also powerful sources of x rays, which theoretically would be produced as matter is sucked into a black hole. But the very nature of black holes makes them difficult to detect. As Smith summed up, "You

have to examine the evidence very . . . The existence of black holes has by no means been proved."

ygnus the Swan moves pon-derously down toward the western horizon as the night continues. High overhead arches the hazy path of the Milky Way, like a lacy ribbon across the top of the sky. To the Luiseno Indians, the Milky Way was a road that ghosts traveled on their furtive missions to and from the spirit world. To astronomers it is only dense band of stars and intergulactic dust, a plane in which all the stars and planets in our galaxy float together. Beyond it, in the silence of deep space, lie the mysterious objects that could be the key to understanding the origin and nature of the universe: black holes, quasars, and entire gal-axies like our own with billions of suns, solar systems, and perhaps even planets similar to Earth.

Smith and his colleagues at UCSD are currently working to design two projects that will enable them to get better looks at such phenomena: the faint-object spectrograph, and the ten-meter telescope. The \$35 million faint-object spectrograph will accom-pany NASA's space telescope into or-bit around the earth in June, 1986, and it will allow astronomers to obtain more precise information on such things as black holes and the centers of distant galaxies. NASA's space telerain, or air pollution, and thus will be able to "see" light and radiation from distant objects with a degree of reso-lution that would be impossible on

Meanwhile, the \$70 million tenmeter telescope (to be funded jointly by the University of California, Caltech, and several private founda-

tions) is being built on the edge of Mauna Kea crater in Hawaii, and Smith said it will complement the space telescope. (The term "tenmeter" refers to the size of the telescope's reflecting mirror, which overwill be ten meters in diameter. However, partly to help keep costs down, this giant mirror will actually be made up of thirty-six smaller hexagonal mirrors, each 1.8 meters across, that can be positioned individually in order to capture the light from a particular location in the sky.) "The space telescope will achieve very high resolutions, because it's above the Earth's atmosphere," Smith explained. "It will be able to look at wavelengths [of light and radiation] that you can't look at from the ground, because the atmosphere ab-

sorbs them. But the ten-meter telescope will be a much, much bigger telescope. . . . For studies of galaxies, for example, the ten-meter telescope will outperform the space telescope. Galaxies are extended objects, so the extremely high spatial resolution of the space telescope doesn't help you much. Smith added that the ten-meter telescope will also be superior for studying the variety of energy waves emanating from qua-sars, which are currently among the most puzzling objects in the universe.

Quasars were first discovered in the early 1960s, but the light coming from them had such peculiar characteristics that it took scientists several years to figure out that quasars were in fact the most distant, and the most powerful, objects ever discovered in the sky. Many of them are pouring out radio waves as well as enormous amounts of light across billions of light years of space, and astronomers have so far been unable to come up with any good

mechanism by which such immense quantities of energy could be produced. They do know that the most distant quasars are 18 billion light years away, meaning the light from them that is now reaching the earth is 18 billion years old. In studying qua-sars, astronomers are looking at something that dates back almost to the beginning of the universe.

As it happens, Smith is keenly in-As it happens, smult is keenly in-terested in quasars, and he is among the many astronomers who have been actively studying them in receht years. He thinks they might be gal-axies in the early stages of formation, and he is hoping that the light from them will reveal what the early universe was like. By analyzing the light verse was like. By analyzing the right spectrum from a particular quasar, Smith can determine not only the chemical composition of the quasar ri-self, but the chemical composition of other distant galexies and clouds of gas that the quasar's light might have passed through on its way to the earth. This could lead to an understanding the beauties, chemical composition of the how the chemical composition of the early universe differs from its curren chemical composition, which in turn would tend either to confirm or disprove current theories about stellar

"Apparently the universe was evolv-ing much more rapidly early on," Smith continued. "Galaxies had perhaps not had a chance to settle down. Now these processes [of evolution] have slowed considerably. We don't believe that there's anywhere in the universe [today] where galaxies are still forming. But we really don't have any detailed explanations of what qua-sars are or how they formed. We're grasping for understanding. According to Smith, quasars might also help astronomers settle the ques-

tion of whether the expanding universe will eventually slow down and contract, or instead will continue to expand forever. As the universe ex pands, gravity exerts its inexorable pands, gravity exerts its inexorable force and begins to slow the expansion down. The big question is whether there is enough gravity — in other words, enough mass in the universe to create enough gravity — to slow the expansion down to the point where it will stop and things will begin to come together again. "The problem is, how do you measure the mass of the universe?" Smith summed up succinctly. "We can measure the amount of mass we see, but those measure-ments are difficult to make, and there may be other amounts of mass that we aren't measuring." But by analyzing the light from quasars, astronomers might be able to tell how much the ve-locity of expansion has slowed down over the years, and that in turn could indicate the mass of the universe.

The discovery forty years ago that

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was shock enough to human sensibilities that preferred to think of the universe as something eternal and stable But for a long time this notion could be replaced with the somehow equally comforting one that the expansion would eventually stop, the universe would come together, and would then be reborn in another explosion. For reasons only a mathematician would understand, this scenario meant that the shape of the universe was generally spherical—a nice, round, familiar shape. Even though you could never reach the end of it, you were living in a kind of cosmological neighborhood. It was all part of some grand eternal cycle that we humans had become just barely smart enough to figure out.

However, most of the measurements made in recent years indicate not only that the universe is expand-ing, but that there is nowhere near enough mass in the universe to cause the expansion to stop. And this has some fairly serious ramifications, or at least it seems that way to an astronomical neophyte sitting on a hilltop, who is accustomed to thinking that the universe has a kind of harmony, a kind of symmetry to it. For instance, deal, a reality born out of an explosion that will simply continue to expand and slow down forever. It also means, again for reasons only a math-ematician could fathom, that the universe is shaped something like a sad-dle without a horn, a shape that in our modern society is most nearly ap-proximated by those potato chips that come in a can.

I take a big mouthful of wine and

swallow it quickly. Such thoughts are tempered by the fact that, as most astronomers willingly concede, no final verdict has been pronounced on this theory. There are some rather large margins of error involved in the calculations that would prove this thing one way or another, and as Smith told me, "It's not often in astronomy that we get concrete proof of anything." Un-

fortunately, such scientific honesty has led certain religious groups in the United States to charge that astronomers and other "evolutionists" have no proof that their scenario for the origin of the universe has any more truth to it than the creation myth in the Bible. It is a charge that has resulted in the Biblical creation myth getting serious mention in state legislatures and even in some high school textbooks, and Smith reacted strongly when I brought up the subject. "For a while I found it difficult to get excited about this whole debate, partly be-cause the creationists have a point. . . . There are many areas in astrophysics where we haven't been able to put the nail in the coffin. But at least the process through which we arrived at [our theory] has been tested thoroughly against real observations. If you look at the universe on a large scale, it everywhere suggests that the universe itself is evolving, changing. And we know that we're here as a

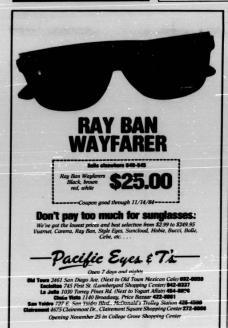
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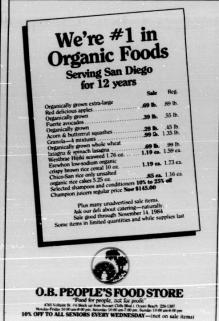


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While there are bits and pieces that e still loose ends, it is such a beautiful theory, and the observations confirm it so nicely, that there is no doubt in my mind that it presents a generally correct picture. And that that theory would be equated in a textbook to something written down [a couple of thousand years agol, something that is ntially only the mythology of a particular society [long ago], is very

matically conflicted with religious be-liefs, and he replied, "There are some astronomers who essentially ignore the larger questions, who say, 'All there is is what I can measure and do with the laws of physics.' But there are other people who see the laws of physics in a broader perspective, and in some sense see the physical principles of the universe as taking on

religious significance.
"I guess I'm sort of middle-of-theroad on that question. I'm not a religious person in the classic sense, but I see tremendous order in the universe. There's order in the sense that there are physical laws which we can use to cribe the behavior of things. We're not here at random; there's an order to the universe, and the way it works is not random. It has a purpose, if you

But as Smith conceded, the order an astronomer discerns in the universe is not exactly the kind of thing you can comfort yourself with on a cold Octo-ber night. The astronomer can be ble with the evidence that

come up with some reason for it all. He can be comfortable thinking that the universe will gradually cool until it becomes a lifeless expanse of frozen stars and planets, and not worry about the puny egos of humans who yearn for immortality. In fact, some physicists have recently theorized that the universe will not only eventually freeze but will literally fall apart since protons, one of the building blocks of atoms, apparently decay over time and will, after billions and billions of years, cease to exist. As re-ported by Robert P. Crease and

Charles C. Mann in a recent article in the Atlantic, the physicist Shelly Glashow commented that the conclusion the universe will not last forever "wasn't shattering. I mean, we know the sun will burn out in a few billion years. This is known. It's a fact.

Spaceship Earth and all that — poof!

[The fact that all matter will fall

apart] a long, long time afterward is scarcely an upsetting idea." of God as he is portrayed in the Bible has in a way been supplanted by the concept of energy — energy that can be converted into matter in any form,

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but cannot be destroyed. And the Book of Genesis has been replaced by something called Heisenberg's Uncertainty Principle, which suggests that in a vacuum that might have predated the universe, there was a tiny but inevitable chance that something would appear, sooner or later. The rothingness was eventually filled with a something: the universe, 18 billion years old and counting slowly becoming aware of itself through the evolution of organisms such as humans. But there isn't necessarily any reason to it, at least not one we can comprehend; we are simply part of a

brief flowering, a golden era before the stars turn cold. In the eons ahead those burned-out hulks of stars will continue to speed farther and farther away from each other until at last they. too, will fall apart and there will be nothing, absolutely nothing in the vast

infinity of space.
Earth will last as long as anything.
It will be scorched when the sun expands as a red giant star, and after that it will become a frozen lump of stone and ice. But it will survive. With the last of my wine I drink a toast to our planet, and then toasts to the Andromeda galaxy and to Cygnus X-1, too,

for good measure. And my last thought, as I gather up my telescope and wine bottle and stumble down the steep path to my car, is this: If I had the tools, if I knew how, I would chisel something into the rocks at my feet in the manner of Indians long ago. It would be the figure of a man, perhaps, with a few constellations over his head. The universe may be doomed in lead. The universe may be comed in glarger that we can't even begin to understand. But for as long as the universe exists, the marks in the rock would carry this message. I was



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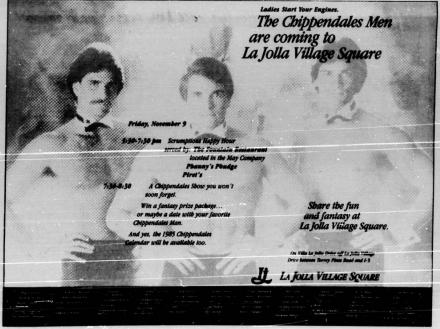












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Secrets



JONATHAN SAVILLE

John Osborne's A Patriot for Me is cur-rently on stage at Lus Angeles's Ahman-son Theatre, in a suswely acted and staged production originating at the Chichester Festival and London's Hayamarket. Os-borne's play is ostensibly a historical drama portunying the career of Alfred Redi. a highly placed intelligence officer

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army who was conscripted as a spy by the Russian secret service and over a period of years gravely compromised by of years gravely compromised his nation's chances of winning the coming war. Redl was a promiseuous homosexual, and it was by threatening him with exposure that the Russians induced him to spy for them. In 1913 Redl's treachery came to light and he shot himself

he shot himself.

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against the background of the last decades of the Austro-Hungarian Empire. We see Redl's advance in the military; his con-cealment of his Jewish background; his ceaiment of his Jewish background; nis sexual uncertainty, which cultiminates in a decisive turn to homosexuality; his partic-ipation in the underground homosexual society of his culture, including several love affairs; his recruitment by the Rus-sians; his moral degeneration, as he be-trays even close friends to preserve his the properties of the property his promotion. sians; his moral degeneration, as he be-trags own close friends to preserve his-own tawsh style of Irving; his unmasking and his suicide. This is done in a large number of scenes, most of them breft, and though a camera shatter were opening, the closing of the breft of the breft of the con-trol of the breft of the breft of the breft of the hisomator production, directed by Ronald Eyre and designed by Carl Toms, is particularly brilliant in the way it han-dles this fragmented structure. The sets consist of an artful minimum of suitable pieces of furniture before black-and-white projections on group of movality evitical screens. A gracefully choreographed change of furniture and an enw back-ground, tike a faded photograph from a instory book, transports us with the ut-most theatrical efficiency from a military office to a cafe, from a baltiroom to a for-est clearing. The result is a sense of smooth historical flow, even if many sec-tions of that flow are not visible; and the historical, epic quality is enhanced by the historical, epic quality is enhanced by the

remoteness in time and place suggested by the projections.

These secnic devices, however, cannot by themselves succeed in giving us the atmosphere of detailed historical reality, the feeling of being immersed in an authentic past, that one would expect from a play in this type. Obsome has studied the period connecentually, and be conveys the basic information about class snobbery, anti-normational intriguence, and insentional intriguence and insentional intriguence that the control of the contro

trian ruling class, it was a blight on one's prospects for power, prestige, and money if one were anything other than a hetero-sexual Catholic aristocrat. Deviance in any of these categories had to be con-cealed; hence the need — in Redl and in cealed; hence the need — in Redl and in others — for a double life, for the duplicity that provides the motive force for the play's action. This does indeed make sense as a piece of historical analysis. But what is lacking in Osborne's script is a real Austro-Hungarian flavor, an impression, conveyed in a thousand details of dialogue and action, that we are really there, in another time and another people with the control of the control who have lived all their lives in that envi-ronment and belong to it as much as it does to them. This feeling of neutrality and abstractness in regard to place, time, and culture is underlined in the current production by the improcable Britishness of the acting. The major rotes are all payed by the original English cast, which includes a large number of familiar faces from British novies and BBC, selvision. These are highly trained actors, with a magnificent comment of language, and a from British moves and Disc. Sections, with a magnificent command of language, and a cortiscating stipliness. But does not be contracted to the contracting stipliness but both one and brain. The amiable, blustery colonel clearly is an officer in the army of Queen Victoria, not that of Franz Josef. The goodhearted whore, if one may judge by the way she talks and moves and thinks, pies her trade in Leicester Square, not in the Pater. Alan Bates, as Redl himself, offers no more convincing local color than anyone else: he is stiff, passionate, and the contraction of the contractio

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at first suppose the play to be an indict-ment of the antihomosexual bias that forces people to conceal their true selves and that in extreme instances leads them, victims of backmail, into crime and treachery. But the satire on ruling-class mores in the Austro-Hungarian Empire is halfhearted and diffuse; we are shown the traditional perjudices of these people, but neither they nor the ayatam time time within its criticate with any energy. On but neither they mer the zystem lines lines with writin in strictized with any energy. On the contrary, there is much in this play to suggest that the author shares the bias against homosexuals. There are a large number of homosexuals perimped, and they are all, without exception, disagrees able: smobbsh, bethy, affected, disazy-gold-digging, hedonistic, dishoncrable; or any combination of these unpleasant or any combination of these unpleasant care drag ball, which has no function at all in the advancement it dis and save lattle. rate drag ball, which has no function at all in the advancement of jots and very little in the revelation of character, but which seems to have been composed merely for purposes of sensationalism, displaying the bizarre behavior of batrons and street beys dressed up as Columbines and street beys dressed up as Columbines and Marke Antoinettes. Yet it scarcely seems possible that A Patriot for Me is intended as an attack on flambogant bomosequals— this is the dissident, leftist, anticistablishment John Osborne, after all.

is the dissident, leftist, antiestablishment John Osborne, after all. Ultimately, there is a curiously muddled effect in this play, for its focus—morally and theatrically — remains obscure throughout. As a portrait of the final years of the Austro-Hungarian Empire it lacks authenticity. As a psychological portrait of its chief character it is quie unsatisfactory, for we use Red almost en-

tirely from without and are never allowed to share his inmost thoughts (hence the rather shallow and uninteresting effect of Alan Bates's otherwise carefully scored characterization); as a political statement against bigotry it is weak and faltering, with the mixture of the anti-Semitic and the artithomosexual themes providing a further diffusion of focus; and as a depic further diffusion of fecus: end as a dople, two or what we me call the inconsecual subculture it is little more than a compenium of clickes. Some scenes even more ambiguous in intention — a visit to a homosecual schiophenic in a hospital, a speech about homosecuality by a paradic Freud figure — are wistly, unmited in the current production, but neither actors nor director seem able to add anything to the script that will tell us decisively whether war watching a historical drimm, a safscript that will tell us decisively whether we are watching a historical drama, a sat-ire, a political exemplum, a case study, a sociological exploration, or a tragedy. Or an allegory. The indistinctness in the taste, smell, and feel of lived life, the per-vasively British rather than Austro-humparian admossiblem, the air of the

Hungarian atmosphere, the air of ab Hungarian atmosphere, the air of abstractness in the characterization, and the sense that the surface action cannot tell us what the play is about — all these suggest that the intention of A Parriot for Me is all-govical, and that its real subject is hidden somewhere beneath those Viennese cass, and conventions in the Horburgarian than the control of the Control o

thing in the vicinity of the Danube. Like Redl, Burgess and Maclean were impor-tant government officials; like him, they were homosexual; and like him, they gave important secrets to the Russians. The fascination of the intertwined themes in the Burgess-Maclean affair (which include Marxism rather than blackmail as the main motive for in-ason) might have led to a direct exploration, in some more or less fictional form, of the traitors' characters, their society, and their deeds. But
— if I am right in my conjecture — Os-borne chose to disguise recent British re-alities with a sixty-year-old Austrian mask. Unfortunately, this device did not prove successful, and even so excellent a production as that of the present revival production as that of the present revival cannot diver one's attention from the ways in which the playwright went wrong. He was not sufficiently interested in the mask to give it a vitality of its own thence the ineradicable Englishness of his characters), we the worked so assiduously at disguising the face beneath that we canan disguissing the race beneam that we cannot discern its true lineaments as anything other than a generalized blur. A Parriot for Me does not tell us much about the Austro-Hungarians, but it does not tell us much about Burgess and Maclean either. Each level of the allegory (if it is that) interferes with the other, draining it of precision and energy.

terferes with the other, draining it of pre-cision and energy.

It is interesting to note the contrast with two more recent artistic attempts to un-derstand the Burgess-Maclean affair, Marek Kanicsvaks film Another Country (about how the humiliations of a snobbish British school drive a young homosexual to become a Soviet agent) and Alan Ben-

nett's television play An Englishman Abroad (about actress Coral Browne's en-counter with Burgess in Moscow, several years after his defection). Another Country is far superior to A Patriot for Me in the detailed realism of its portrait of a sothe detailed realism of its portrait of a so-cial institution and the people molded by it: we feel the reality of that British school it: we feel the reality of the it we feel the reality of that British school in a way we never feel the reality of the Austro-Hungarian army in Osborne's play, And An Englishman Harona its far superior to A Buriot for Me in its portrait of the traitor himstelf: it shows us the essence of Guy Burgess, his tastes, his habits. his infinitest characteristics, in striking contrast to the much more generalized and abartee portraigh of Alfred Redl, who is treated more as a symbol or access realized.

Redl, who is treated more as a symbol or a representative of a type than as a unique flesh-and blood human being. How interesting and ironic that in this remarkably well done television play (which was shown on KPBS-TV last week) Guy Burgess should have been played by none other than Alan Bates! It was, indeed, Bates at his best, with a rich, magisterally deployed repersione of ites and surface and shangs and earn giving the and surface and shangs and earn giving the Burgess's inner identity as well as of his souter persona. A Patriot for Me provides this talented actor with much thinner material, and while he does his very best with Osborne's blurred and recalcitrant script, he does not make the play seem better than it is. What A Patriot for Me lacks most of all is truth— truth to history, truth to human nature, truth to life—and the best of productions cannot manage to conceal that deficiency. was, indeed. Bates at his best, with a rich.

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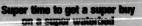


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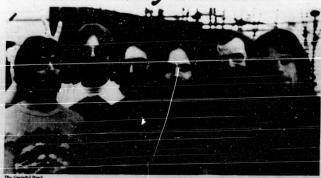


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Grateful Dead. For many Baby Booms, those two words are enough to open enough to open enough to the control of the control o

Dead Heads, not because they are prone to violence — in keeping with tradition they are exactly the opposite — but be-cause they take umbrage at the slightest inaccuracy in the recounting of particu-lars concerning the Dead's music and history.

lars concerning the Dead's musue ami history.

The younger Dead Heads, like their older counterparts, are united in their fer-vor by a support network so intricute, or ganized, and widespread that by compart-like housely linked fraternal organiza-tions. Although the Dead hast't released a studio album in four years, the band re-mains active on the concert trail, and ina studio album in four years, the band re-mains active on the concert trail, and in-formation about the band's activities is in such demand that a communications sys-tem exists whose sole purpose is to keep Dead Heads from around the country up to date. There are "Dead Hot-Lines" in Sar Raphael, california and New Jersey that Dead Heads can call to receive re-corded information both about upcoming availability of mail-order tickets to them. For the next year and a half, two forms concerts and, more importantly, about the concerts and, more importantly about the Fer the past year and a half, two former members of the San Francisco-based RMM magazine staff have been publishing a quarterly that outlines in greater detail information not only about concerts, but also about the Dead's affairs and the long-in-progress recording of the band's follow-up to 1980's studie offort. Go to Heaven. The quarterly is called The Goldon Road after the very first Grateful Pead fan club (which, in turn, took in the same from an early Dead song), and like same from a early Dead song), and like same from early beginners of the Dead on the control of the same from the same from the control of the same from the same from

My curiosity piqued, I visited the Spirit one recent "Dead Head Thursday" to see and hear firsthand what was going on. I was pleasantly surprised. Born Cross-eyed turned out to be more than just anwas pleasantly surprised. Born Crossged turned out to be more than just another cover band banging out rote versions of turnes by a famous group; in the
standard point of the control of the control
individual been able to master with impressive
idelity the Dead's Iree-swinging, improvisatory mash of rock, country, blues,
they'd also picked up the Dead's notoriously lackadiscial approach to the pertormance — the interminable tuning of
guitars, the glastical ages of inactivity bereding length of the songs thermelves,
and of which are, as any Dead Head will
sell you, vital components of a real Dead
concert. In fact, the only thing i found
disconcerting about Born Cross-eyed was
the fact that they seem too young to be doing this stuff (the band's exceptional lead
guitarist, Mart Kingibavs; is but a babe
the fact that they seem too young to be doing this stuff (the band's exceptional lead
guitarist, Mart Kingibavs; is but a babe
cut howe in the audience old enough, it would
seem, to want to long ago to San Diego
from New Jersey, which is for some reason a Dead Head stronghold. Initially
wary as to my motives in asking then
questions ("You root a co.e., are you?"),
they exemally relaxed enough to admit

that they'd been Dead Heads for a long time. "I saw my first Dead concert when I was fourteen, and I've been hooked ever since," said Brian. "There's just a good feeling about this music that you can't get anywhere else." Rob and Casey, twenty was more at one of the first "Dead Head Tuesdays," and had discovered that they have a lot in common with regard to their appreciation of the Dead. "We've both been to a thousand or so Dead concers," said Casey, "and we both have incredible stories about inow we go to gigs that were fail-way across the country." For example! "I conce. hopped a time from La. to distribute the said of the said in that they'd been Dead Heads for a long

on the Dead phenomenon. "Why are you so surprised that younger listeners have plugged in to the Dead?" she asked in a challenging tops. "For any of the plugged in a plugged in to the Dead?" she asked in a challenging tone. "For one thing, look at the crap they have to listen to these days. A Flock of Seagulls? ("mon! People in their twenties like quality, too, you know, and the sharper ones would rather listen to older, better stuff than settle for what's to older, better stuff than settle for what's out there now. And if they should be so lacky to be at an actual Dead concert, there's no way they can miss the spirit and the magic. In my Dead-related activities. It was not not not be a more of the spirit and the magic. In my Dead-related activities. The spirit and the magic in my Dead-related activities. The spirit was not seen to express the shows, just like the older Dead Heads. I'll give you make the older Dead Heads. I'll give you an example. I had a stringer from Time magazine out here exceedily to interview me and some other people for a piece they're going to do about the Dead He's veneral-free modern people for a piece they're going to do about the Dead He's veneral-free mind and the magic in the Dead show, so we took him to the Berkeley Community Theads: (where the Dead show, so we took him to the Berkeley Community Theads: (when the Dead heads and the magic, I asked Barbars what it is exactly about the Dead show, what it is exactly about the Dead show, what it is exactly about the Dead show, the state of the masse that the three heads and the magic, I asked Barbars what it is exactly about the Dead show, the state of the masse that the three heads and papering in the music itself that way, leter answer may as well have come from a cet graduate extolling the vitrues of doing the Training. "There's just so much happening in the music itself when the Dead play," she said. "But listen, there's a out there now. And if they should be so

saying in the Dead world: When you're at a Dead concert, you either 'get it' or you don't. There's no middle ground. You

don't. There's no middle ground. You cannot just say, 'Hey, I really enjoyed that.' You cither say, 'I go ii, or you don't say anything at all.'

As I continued to talk to younger Dead Heads, I began to realize that meny of them are attracted to the relative exclusivity of the Dead Heads's admitstudy benign "secret society," and to the mystique that surrounds a band whose continued existence stands as process of the surrounds and whose continued existence stands as process of the surrounds and whose continued existence stands as process of the surrounds and whose continued existence whose the surrounds and the surrounds and the surrounds and the surrounds are surrounds and the surrounds are surrounds and the surrounds are surrounds as the surrounds are surrounds as the surrounds are surrounded transplanted and entered to the surrounds are surrounded to the surrounded Wendy-free-year-out transpanson appears been who has tau the Dead is Wenture is we year ago. "I'm part of a generation of guys who have older bordners who used to play Dead albums when we were growing up." he said. "Not only du we (come to) like the masic itself, but we picked up out the forestmane. Most of as is ever early resenties were too young to be a part of the section of the second of the second part of the second pa

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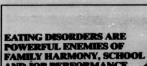
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SPORTS

It was the biggest high school football game of the year. This one meant something. This one was war.

BY NEAL MATTHEWS

Rodney Dean, wearing number one for the Chula Vista High School Spartans, stands outside the locker room and looks toward the football stadium. Past his face mask he can see the Past his face mask he can see the bleachers filling up beneath a brilliant half-moon, and above the stadium glow he watches the nearby searchlight rake the clear black sky. "It's been seven years," Dean is saying, "we haven't beat Sweetwater since." Ro, and all the seniors are switce this is our last chance, man are saying this is our last chance, man.
There's a feeling in the locker room, you
can feel it. The other games this year,
we knew we had a better team, but this

can leef it. the other games this year, we know we had a better team, but this team is as good as us. But the pressure's on them. They're on our field, it's our home, coming, and their streak we with line. We gome get "em. Sweetwater Red Devik were pusced last Friday night to play the biggest high school game of the year. Both teams were undefeated with identical 8-0 records. The last time the Spartans lost are used to the second of the year. Both teams were undefeated with identical 8-0 records. The last time the Spartans lost are year, and looking to protect the best high school game of the year. They were 21-0, and looking to protect the best high exclosion stream lost a game. They were 21-0, and looking to protect the best high exclosion. Sweetwater respective CIF championships last year (Challe Vista in the 2A division. Sweetwater in 2A) and both were listed among the top len food the same in native wide published to the part of Sweetwater and the part of Sweetwater with the same in native wide published to the part of Sweetwater with the same in native wide published to the same in the sa



The Spartans, definitely the underdogs, were looking to avenge last year's 20-14 loss on an interception. "We gonna get 'em." repeats Rodney Dean, Chula

loss on an interception. "We goma get em." repeats Rodney Dean, Chula Vista's scrappy little wide receiver. At 6:15 the Spartan coaches call the forty-eight players into the "dance room" behind the gymnasium for the pregame tall. Mirrors along one wall reflect players stretching and in different expression of lonely but determined anticipation. Assistant coach Gary Chapman addresses the offense and draws diagrams on a green blackboard, going over blocking assignments, bitzes, and how to adjust to the way Sweetwater will cover number eighty-eight. Darrell Woods. Woods, a candidate for high school All-American who is being recruited by Nebresska and who is being recruited by Nebresska and standout defensive back as well. At 6:20 Chapman calls everyone up to the front of the room, and tells them to listen up. "We re talking week number nine, gentlemen; it's all been said. This is what football is all about, playing in a big game.

"Than is a what football is all about, playing in a big game.

"Than is made and fall like an outcoming quali." It's genum be a warf Do not

turn your back! Do not turn your back! Your flead is on a swive!, your head is on a swive! You're ready to go to war! You're ready to go to war! We're winners. There's not a loser in this room. I play my best game against who?"

"Successater!" shout the players.
"Winning is what we are about. This
game is what we are about. Alignment.
assignment. and technique. You
play with your
hearts."

Head coach George Ohnesorgen known as Coach O — speaks briefly

known as Coach O — speaks briefly about a "personal war each mun has tonight," a war that every player muss win. Then the coaches leave the room, the lights are turned off, and the team gathers in the blackness on hended knees to pup.

"We're gonna kick their butts, guys," an adolescent voice pleads. "We're gonna going for it all, man," surras another. "Description of the standing of drums can be man," or continued to the standing of drums can be more of the standing of drums can be seen of the standing of the standing here right next to "I" "Man, see "gonna remember this game for the rest of our lives!" The propers begin, with anoveral players.

They finish with a communal "A-men!" 'Men o' war, men o' war," says Coach Chapman as the team heads out to the field to warm up.

field to warm up.

Six thousand people are in the stands, triple the usual football attendance.

Extra bleachers have been placed on the track at the northern end of the stadium. The Red Devil fans on the east side are a rabble of red and black; the Spartan fans on the west are a sea of blue. Along the Spartan fans. on the west are a sea of title. Along the Spartan side numerous paper signs urge the players to "Go! Fight! Wint" and claim "There's No Stoppin' Us!" in blue poster paint. On the Red Devils' side there is only one sign, and it confirms Sweetwater's reputation as intimidators. It reads, simply,

"Torture."
AT 715, after both teams have warmed up, the Chula Vista players are back in the dance room. Coach Chapman begins speaking like a man possessed. "It's thritten minutes before we go to war," he's saying, but there's something else on his mind. He suddenly turns a hot shade of red, and his face contorts. He yells so loud that his voice cracks. "You all saw the Thevil's in our end zone! You saw what they were doine, in our end. all saw the Devits in our end zone. You saw what they were doing, in our end zone? It makes me so goddammed mad! How can we stand for that?" Chapman's cursing has a galvanizing effect on the team, as if a secret signal has been sent. They lean forward, their faces contour with his, their anger rises with his. Then Chapman's voice falls to a whisper. He can be supported to the standard of the standard point of his bed to be here tonight, and he's up there in the stands right now, weiting. Then his voice goes back into a rage, he gets seary, his fists pound the air, and he asks the only questions there rage, ne gets scary, ns tists pound the air, and he asks the only questions there are in the whole world right now: "Who are the champions?"
"We are!"
"Who's gonna win?"

"Those guys, who celebrated in our end zone, are gonna know they've been in a war! Now run the film!" A projector is switched on and focused on the wall. The lights go out focused on the wall. The lights go out and the physics start screaming as the title comes up: "Dancing is a contact property of the property o

pounding and war cries and rafter-rattling bedlam. As the film ends the room is a frenzy of maniacal chantine Hit-hit-hit-hit-hit-hit-hit," as the floor. As most file out the door and toward the field, some lag behind and hug coach Chapman in strong, manly embraces. It's time.

"Super job, super job! We just need two percent more, two percent more! Got a lotta time, lotta time!" Coach Chapman is chattering to the Chula Vista Spartans as they assemble in the "team room," which is lined with blue ceam room, within a new with blue lockers marked by embossed name tags and uniform numbers. The half-time score is tied eight to eight, both teams having scored a touchdown and made a two-point conversion. Most of the players sit on the floor and a few talk unietly about the same. Even though the players sit on the floor and a few talk quietly about the game. Even though the Red Devils have pushed the Spartans up and down the field, primarily with their main weapon, halfback Terry Rodgers (son of former Charger running back Johnny Rougers), the Chula vistans have come up with the big play when it

have conte tilp win me me per job."

declares Cosch O, striding through the door that's marked with a small sticker. Live Animals. "We make om stiske, and they score. We just gotta get after cen in the second half. They haven't gone into half time without a lead all year. They re worried now." Coach Chapman talks about shifting blocking and announces certain

plays he wants to use to capitalize on the Red Devils' defensive strategy. He asks the linemen if the opposition is doing anything he doesn't see, and after a sho discussion, he says, "I tell you what. this game can be ours. Sit down, think this game can be ours. Sit down, think of your goals, see yourself playing your best game against Sweetwater, get in that mindset. Get in that mindset." Outside, an explosive charge is set off

at the missoleasium of cach of the tive homeomicary finescens. The school band plays a slow song as each girl, in a formal gown, is driven past the stands in an antique car. Just outside the locker room two groups of kids stand in parallel lines facing each other on the black plagyround asphali. One group is from Sweetwater, the other from Chula Vista. They all look tough. The two groups take turns in offering up a membre who dries a short break densities and the standard of the standard o member who does a short break, dan routine, each boy answering the opposition by trying to do a more elaborate demonstration. Out on the field the lights go out and the announcement of the homecoming queen touches off screams and

announcement of the nonrecoming queen backes off sevennes and freworks. Her name is State Sanstana. The state of the state

on the lights, and then coach Chapman enters. The room is silent and thick with the smell of sweat and turf.

Chapman begins slowly, and builds.
"I am a winner. I do what it takes to win. I do what it takes to win. You will play your absolute best half of your entire life in the next twenty-four minutes. This is us, this is what we are about. We're going to war. We're going to war! You gotta feel it! It's gotta be in your heart! It's ours! Twenty-four

your neart it is ours! I wenty-tour minutes.

As the players march toward the grassy area behind the northern goal post, one of the homecoming princesses stands beside them and urgos items to victory. Two other princesses walk down to track, cryping, oblivious to the players. Two cheerleaders have climbed players. Two cheerleaders have climbed the goal post and hold tightly to a banner through which the players burst onto the field. The Red Devils do the same in the

The Red Devils do the same in the The Red Devils do the same in the The Red Devils do the same in the The Red Devils get a safety and two touchdown in the third quarter, and the Spartians never score again. The Succiousle seam is obviously quicker, faster, and possesses more weapons; second stringers are in during the closing minutes. When the game is finally over and they have lost for the first time in fourteen games, the Chula Vista Spartians assemble in a group at midfield, behind their cheerleaders, and everyone raises an index finger while the band leads them in a slow, sad rendition of the school song. Coming off the field, Coach O says his players have nothing to be ashamed of. He knew, but never admitted to his players.

that the Spartans were clearly overmatched. "But we made it a gam

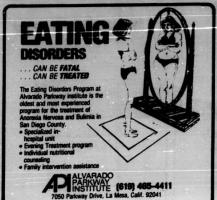
overmatched. But we made it a game. The locker room is mostly quiet. A few players try to cancel out the loss by saying it wasn't an official league game, and they'll still be going to the playoffs. Chapman walks into the team room and commands, "Take a knee, guys. Not a whole lot to say. There's offense and commands, "Take a knee, guys, row whole lot to say. There's offense and there's defense they did some things there's defense they did come things, we did some things, and they won. But the thing that hurts me the most, that kills me the most, is the two mistakes on the punt team. The safety and the runback.
"But you have nothing to be ashamed of You (didn') out; you phased the whole

of. You didn't quit, you played the whole game, you got nothing to be ashamed of. Now, a team without character will get down, and start blaming people. We're not gonna do that. And we're not gonna ever again. You'll come back and show us. And I just want to say one thing: if we had a chance to replay this ball game, and had the choice of their guys or ours, we'll take your every time. We'll take your every time." Chapman walks out of the room red eyed. Near the shower salls, the punter who directed the safety.

Near the shower stalls, the punter who dropped the snap and caused the safety walks up to Chapman and hugs the coach. The punter is sobbing, and he apologizes. "Hey, don't be sorry," says Chapman, rocking the young man. "They re a great ball club. There's not ann aliew who never made a misstake. It's okay, Just learn from it. It's okay, Come on back and learn from it." The punter walks away, toward the music of the homecoming dance.









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Thought-wear

Falls States about 4 (about 7 (ab 1988) (ab 19

The Short of It



The Terminator, the first film by James Cameron to come on monitor, is unpre-tentious and fast-moving science fiction, not at all swelfed up or slowed down by the Biblical overtones of its plot. A half-though the biblical overtones of its plot. A half-though the plot of the plot of

DUNCAN SHEPHERD

dal mechanocracy, so to call it, that ac-ceded to power after muclear holocaust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was destroyed; and he is ahead of the police on the trail of this new sort of serial killer, targeting everyone in the L.A. phone book with the name of Sarah Connor. The future, more than ever, is

now:

For my taste, a few more relentings in
the relentless action would not have come
amiss. But what could have been a repetitive situation (you can't keep a good cybog down) has been worked out wish

travel stories are in this one, squarely faced up to Or as the problem is successful to the problem in the problem of the problem is successful to the problem in the problem is successful to the problem in the problem in the problem is successful to the problem in the unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future becomes retroactively much more than just a loyal disciple of humanity's savior, it is also the most romantic use of this sei-li staple since, or perhaps anywhere outside of. Somewhere in Time. And no. I have considered in the most probusing use of the device. Jet Talme, Jet Talme, Jet Talme, Partnit of Jennie, an unbeatable cival on the rousance score, is quite outside the bounds of science fiction. But somewhere I'm, come to that, is only a baby step nearer the borderline itself.

a long supplies the concentration of the concentrat

lated as he is by the former, Rosi has more time on his hands than he really needs or knows what to do with. An occasional staginess or stationess will thus some-

staginess or statieness will thus sometimes settle in:

The basic approach is no less cimematic
than, way, Syberberg's Pursifal, to hark
back to a filmed opera in circulation earlter this year; but it is, somehow, less procisely operatic. Which is to say that there
is a point after which the effort to bring
reality to upera is effort wasted. There is
a point after which the effort to bring
reality to upera is effort wasted. There is
a note after which the control to the
can be brought to the knife-fight duet betone no not of the state of the state of the
can be brought to the knife-fight duet betone no note of the state of the state
can be brought to the knife-fight duet
to the note of the state of the state
can be brought to the knife-fight duet
to the note of the state of the state
to the state of the state
to a state of the state of the state
that it is distorted, by the incontaging in an allel nanguage, but rather
that it is distorted, of necessity, by the
singer themselves. Placido Domingo
may well be able to get by as the callow
guardinata (who, it is made very clean,
field confines of an open theater, or at
least got by as him to a spectator in the
second balcony; but his overripeness for
fleat goodines of an open theater, or at
least got by as him to a spectator in the
second balcony; but his overripeness for
fleat goodiness of an open theater, or at
least got by as him to a spectator in the
second balcony; but his overripeness for
fleat goodiness of an open theater, or at
fleat goodiness or an op

ture, which here again may pass as a sex-ual endowment in the artificial theatrical world, is surely her set of pipes. Ah, and

One third of the Australian Film Festival, Wednesday nights at the Ken Cinema, has transpired as of this writing, and fully half will have transpired by the time this reaches the street. Filmendary muth problems how many weeks in all does the Festival rura?) Rewards thus far, except as scales may have fallen from some pairs of Cinemin Festival rura? Newards thus far, except as scales may have fallen from some pairs of Grantage and the Peov Australian Cinemin Festival rura. For the fall produced the fall produced in the initial go-round, Michael Placks Tim, from Colleen McCullough's first novel. Some of the other people who took this chance must have had it in mind to each up specifically on Mel Globon criver 1990 in shorts and bare chest — a sight hat, to interested parties, would not be much obstructed by the particular of the character, a twenty-four-year-old gardens of the character. A twenty-four-year-old gardens of the particular of the character is twenty-four-year-old gardens. The first particular of the character, a twenty-four-year-old gardens of the particular of the produced for the rest of the cyconig. Otherwise, it is a ruthless tear-pieck, with a great deal of modifying and shoving background music, and with a One third of the Australian Film Festi-

"happy" ending, or anyway a laughable one, in which a successful middle-aged businesswoman (Piper Laurie, very game) offers security to the young simple-ton by marrying him. The companion fea-ture, Esben Storm's In Search of Anna, ture, Esben Storm's In Sourch of Anna, was marginally more professional (a standard not yet taken for granted in Australian cinema), with some vivelly drab roadside sights and a spectacularly ugly 2028 Buick from which to see some of them. A flagetingly youthy movie, it carries on a sor of zigzaga in time, such as to rouse much impatience about the central issue of how the hardscae hero came to his present state of uninteresting surfiness.

his present state of uninteresting utriliness.

Ken Hannam's Summerfield is a fully professional. If also somewhat patience taking movie, composed of such elemental patience taking movie, composed of such elemental bidden island, the new schoolmaster throut into the midstand bidden island, the amorous isselfield, and the new schoolmaster who used all this. And what ever happened, furthermore, to the last schoolmaster who used and disappeared so usdden like? The deep dark secret is too slow to emerge, or even no much as begin to emerge, for the movie to be effective as a thriller — more copyl furnations than entilly grapping. But it is a graphed and tellingly detailed atmosphere project. The companion feature to that one. Kentat, has quite a solid and heartfelt concept of what it is to be a Greek in evide — a concept well embodied in the digni-

fied if rather lugubrious figure of Takis Emmanuel, and well underscored in the music of that highly-publicized exiled Greek, Mikis Theodorakis. It has only a very crudely sketched concept, on the other hand, of what sort of relationship this man, a journalist turned cab driver, might be able to strike up with a Mel-bourne art-gallery assistant. The dénouc-ment, a madeap rush to the airport to mance material the relationship has been of all with the characterization of the other participation o

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ELIAS HAIR DESIGN

OUARTER NOTES

the thinner and feebler sound



first program last week) pianist Misha Dichter. It is all big-time

stuff. But to what end? Certainly to the end of

SAN DIEGO CHAMBER **URCHESTRA**

Another chamber orchestra has appeared in San Diego – remember the La Jolla cementer of the Jaiot San Chamber Ovchestra. the San Chamber Ovchestra. the San Chamber Ovchestra. The Siego Symphony Chamber Ovchestra. The Sill-current Monteverdi Chamber Orchestra. And the frequently visiting Los Angeles Chamber Orchestra. — and the first question to ask is "why?" The San Diego Chamber Orchestra. — and the first question to ask is "why?" The San Diego Chamber Orchestra. — and the first question to ask is "why?" The San Diego Chamber Orchestra. — and the first agreed on the San Diego Chamber Orchestra. — and the first season, with six programs, most of them given three times in different concert halb. The confidence— andeed, the organization is so great that they have not hesitated to program four of their Monday evening Sherwood Hall concerts in competition with the Old Globe chamber Music Society, unconsciously attempting to salready limited sandience for this kind of music, and on a day of the week when it is particularly hard to attract concertgence. Going in for public relations in a big way, they are featuring a soloist of considerable popular appad on including Roberts Peters, Engene Fodor. Eugenia

of the smaller performing forces. Why go to a chamber forces. Why go to a chamber orchestra concert for a performance of a Beethwen plano concert or a Rossini overture. With a substitution of a Rossini overture. Without containing unfamiliar and stimulating to season the stew? Surely not for historical authenticity — the orchestra may have been of the best of the state orchestra concert for a

stuff. But to what end?
Certainly to the end of
bringing serious music to the
rich socialities who attended the
concert at Fairbanks Ranch,
with evening dress, plentiful
liquor, table seating, and a
large reception or dining room
not much suitable for music but
fine for pleasurable social
intercourse. But otherwise it is
orchestra contributes anything
of significance to the musical
life of San Diago. The chumber
orchestra experionie is a
specialized one, rich in
interest, and concentrated in
the Eighacenth and Twentieth
contries. The programming of
the Iso'Nagueles Chamber
O'chestra, which offens
County Performing Arts
Center, is (with only an
occasional exception) idea in
this respect: such concerts give
audiences the chance to hear
valuable musical works that
ordinarily could not be
programmed by our symphony
orchestras (the San Diego
Symphony and the visiting Los
Sangles Phillammonics) or one
San Diego Chamber O'chestra,
in contrast, pays little attention
to this repersoire. The
programs, as amounced, are
almost entirely devoted to
conventional symphonic works
almost entirely devoted to
conventional symphonic works
almost entirely devoted to
conventional symphonic works damaging to ne overail
musical health of the
community.
If the performance last week
had been of stunning
excellence, these other
considerations might be of
considerations might be the
corrections of the other
considerably better than one
might have expected (given the
past history of local small
orchestras here), but hardly
well enough to overcome the
commonplace quality of the
program and the inherent
superfluousness of the whole
organization. Mr. Barra is a
talented conductore, suavepolished, and adept at drawing
from his players nicely rounded
phrases with a delicate palent
of dynamic shadings. His
tempos were sensibly and
conservatively chosen, and his
conducting was generally concernitively chosen, and his conducting was generally characterized by grace, proportion, measure, and decorum. He is a musician whose work one would want to hear more of, in the proper setting. He must also be given excell fit for imparting to this new orchests a remarkable sense of ensemble; the strings, in credit for imparting to this new orchests as remarkable sense of ensemble; the strings, in grater manimized opinion and stack than could have been satisfying the strings of just a bit boring — with the exception of Misha Dichter's cool, distant, virtually comatose performance of the solo part in the Beethoven concerto, which was boring in a full-fledged and unqualified



MINI LIARO

Another example of the lack of cooperation among our musical organizations: two concerts by the Juilliand Country of the United States of the UCSD chamber musicaries on programming the Juilliand in pile of the fact that the La Jolla Chamber Music Society had already done so. I suppose that for ardent lovers of the Juilliand there cannot be too much of a good thing, but my own preference would have been for greater variety and a consequence greater extraction. been for greater variety and a consequent greater corrichment of the whole community's ransical life. The second Juilland concert — at the Old Globe, in the La Jolia Chamber Music Society series — turned cust, from my point of view, to be more satisfying than the first. It was devoid to offere of the six Mozart string quintest, with violait Walter Trampler joining the Juilland players for these performance. I still felt a lock of a military proposers on these works, which I attribute to a vagnences of musical identity in the Juilland, but it was nevertheless a great

pleasure to hear these masterpieces performed with such technical assurance and such technical assurance and such intelligent musicianship. The G Minor Quintet, above all, was played with the deepest feeling and the most refined sensitivity to phrasing and structure, so as to bring out with weederful regiment the structure, so as to bring out with wonderful poignance the unparalleled emotional scenario of what may be Mozart's most intimately revealing work: tragic melancholy, an almost infinite sadness, and the final jaunty reaffirmation of life's energies reaffirmation of the senerg and joys. This quintet, in a performance as authoritativ the Juilliard's, tells us a hundred times more about the real Mozart than does such a clever theatrical (or cinematic concoction as the currently fashionable Amadeus.

RMAM

ERNANS

There are two positive clements in the San Francisco Opera's production of Verdi's carly masterpiece, but so many negative clements that one can scarcely enumerate them. The famous set by Nicola Benois, which belong to the opera which belong to the opera which belong to the opera which belong to the operation of the second Milanni, constitute a benois of the second many of the secon

or his daughter, and his place was taken by Nunzio Todisco. Mr. Todisco is a loud, crass tenor, afflicted at the top with a bray and a webble that make

him quite unpleasant to listen to, and he is thoroughly unconcerned with any subtleties of form or expression Verdi may have put into the score. Still, one must give him concerned to sing a role he evidently has not thoroughly learned even now. Monuterral Cabalid cannot have the benefit of such excuses, though at the performance I astended she often seemed quite as unfastillate with Dennai. He re singling was with a mind to the seemed with Emmail. He re singling was with a ritythmic cardenaness and a lack of interest in shaping phrases and making sense of lines that one caready express to find in a world-class operated injury. Mind the sense of th

that she uses as a stereotyped indication of feeling (any feeling), the gurgle with which she initiates notes, and the she initiates notes, and the recently ever more notable tendency to scream high notes that seem to be rising out of her reach. The florid passages were sung with incredible sloppiness. Dramatically, this performance was nowhere at all. Sherrill Milnes was Don

Sherrill Milnes was Don Carlo, and his performance was dramatically easily locatable: right in the heart of cliché-land. Mr. Milnes is the most Laspotatenous singing actor on the upertails stage today; every gesture seems correllty calculated, well reheared, and efficiently mention of the control of the c One never nears the emotion itself, but only the artful imitation of emotion — not so artful, I guess, if the effort is be artful is so methet. He also exhibited his perennial problems with pitch — always on a line tasked, especially on high the sound of the sound



pygmies. He was certainly head and shoulders above Lamberto Gardelli, an experienced and often experienced and often impressive operatic conductor, who unaccountably rushed the score shead in a rigid manner, paying no attention to the needs of the singers, and creating numerous incidents of rhythmic warfare between the pit and the stage. For this insensitivity, Mr. Gardelli warghtly bood — as indeed use whose production deserved to be.

GRETEL If the San Francisco Opera's Ernani was bad in a grandiose way, with gross defects of singing, the San Diego Opera's Hansel and Gretel was bad in a feeble, unassuming way, with making it is a single ciement deserving on the control of the cont

charming insect and animal figures around the sleeping Hansel and Gretel in the forest. From the point of view of theater, Maureen Forrester's Witch was the only character who counted — though admittedly she counted quite a ioi, with her grotesquely mineing walk, her wonderfully droll gestures, and her spectacular broomstick ride. It is hard to tell why this production was so unimpressive musically. Karen Keltner conducted Kelture conducted
Humperdinck's pop-Wagnerian
score with real mastery, and the
orchestra placed with equal
professionalism. The Hansel of
Rosanne Creffield was sung in
a lovely, limpid mezzo voice
whose only fault was its
frequent inability to be heard
Norden has a high, light, tilin,
French-style soprano neathy
suitable to Greel. RoseMarie
Freni and William Workman
were appropriately severe and sunance to creece. York Mara-Prent and William Workman were appropriately severe and birtif as the children's parents. But the fragile beauty of the surful orchestral counds and lovely melodies are so modest in their precisions, for all the exhous of Dus Rheingold — demands greater intensity, greater seriousness, more striking singing, grander voices, if it is to be revealed in all its magical perfection. Like Cendrillon (or, in a very different way. The Magic Flate). Housel and Greet is a children's open that succeeds only when it is aimed at the most discerning of adults. Its

Donnell's use of some



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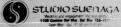
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Letter.

[continued from page 4]
That he is re-evaluating this position in filmdom is indicated the last scene of the film, the director muttering. "I have to think." It is a delicious irroy that what has widely been rebuked as his most derivative film may turn out to be his most personal to dath don't out which of little his continued to the last one of the last of the la

Dump Sight I am ever gra Shepherd for hi

I am ever grateful to Duncan Shepherd for his illuminating commentary on the movies. Invariably when he decrus the meriting one star, I rush to the theater and have yet to be disappointed with the artistic or socially redeeming quality of the elections. When are you going to dump him?

Immigrant longs

Bill Ward's tener of Corober 2t regarding. "The 2005" Americanization of Aleksandr Gibalevich" was unreprenentative of America because we have always traditionally welcomed immiggrants to our nation. Bill we consider the second control of the

Soviet Union.
The Gibalevich family's pursuit of a successful livelihood is in the best tradition of American free enterprise, which is to use your own initiative to earn a living and not be dependent upon others or the government. Don't forget it is doubly difficult for immiggrants to carn a living, because they lack the knowledge of the American language, existence, and too-shot language.

ivationmore, a treethood is caccedingly difficult in San Diego because of high unemployment and low wage scales. The Ruderlar article enriched our understandin of a normally unted dutry of another segment of San Diego society. All immigrants from colonial America to the present was extracted their American falls were straightful in American fall were straightful in American pluralism. From John Paul Joses to Albert Einstein, each in his ow time and own individual way has enriched America to make it what is is today, a world superpower, manther one.

Inc Statuse of Laberty is Irving testimory in her one-hundredth birthday year. She has stood at our doorway with her beacon for now and forever in the best of American tradition, and stated, "Give me your homeless and tired poor. Art Solthers

City Lights

Wired

Kaleider

routineed from page 2)
order to obtain a search warrant
— which was formerly done by
simply contacting the
appropriate prosecutor's office
— Cor must now present is
evidence to whichever of the
seven city and county law
enforcement age notes within
Cox's service area has
jurisdiction in the suspected
cultorit's neighborhood.

culprit's neighborhood.

Still, Cox says it remains undaunted in its efforts to tre down the cable pirates. Neighborhood sweeps contit to be staged, and the firm is now taking civil action again violators — nuch more violators— nuch more higher financial returns. We have more control over the timing of each case, and we get higher piratilists to serve an even greater deterrent; Peters says. Nevertheless, despite Cox general manager Bob McRann's claim that the firm is currently compiling evidence in more than 500 ci cases, one has yet to reach the

Storefron

(continued from page 2) city planners a letter clearly stating he won't keep the city planners a letter clearly stating he won't keep the storefronts engrey until posher retailers are willing to give the district another chance. Fischer says landfords who have rehabilitated the blue chance to district another chance. Fischer says letter than content who lease to adult book stores. "We took the lead once before angle haup out to dry," Fischer says. "If the city waints to cent those storefronts for better uses, they can sign a lease with me any time."

lease with me any time.

Gaslamp Quater spokesman

Stohik sympathizes with

Fischer, and figures it's better

to help find new senants for the

Backeng and no criticize

Landlords about their present

tenants. Stohik says be talks

with potential new Gaslamp

retailert daily and he'll this

week distribute the first copies

of two propagands documents

designed to pique the retailers'

interest in locating south-of
Broadway. One brochure

describes appenie day
sponsored loans for storefront

improvements, and a second

compiled by the write
deceptatume — shows how so

improvements, and a second compiled by the police department — shows how deslamp District crime attistics are "surprisingly low and decreasing, despite our mage," says Skolnik.

Hoow

owners balk at having their animal neutron. People, she says, will come into the hospital where the works to have their pets vaccined. She routinely suggests to the client; that their an mals should be sterilized. "We should have some of their excuses." I want my children to experience a birth, they say. They fe all exasy! tool this cone woman that if she wanted her kids to experience a birth, she should have another child and let the kids warch her! And as far est having.

I've seen lovely eighteen-yearold girls, impeccable dressers who, after having a couple of kids, become raving slobs. These people are out of their

Pepperoni

(continued from page 3)
on its dollar slices, choosing to
pay the state government's due

out of its own cash register.
And the last shot has not been fired. Though the other three pizza places nearby—Rebel Bakers, Pompei Vesuvio Restaurant, and Poma's—continue to sell only whole pizzas, another shop has set up near the battlefield. Al's Corner, on Sunset Cliffs and

Al's Pizza and now sells slices for ninety-nine cents.

— T.K.A.

Paul Krueger Thomas K. Arnold and Abe Opinca



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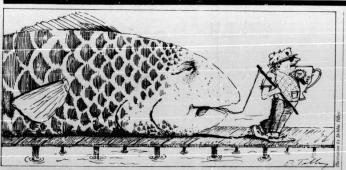


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Section 2

Events, Theater, Music, Film



Do Fish Have Lips?

are the problem: empty ones. Last year there were 500 of them hanging on the walls of the Barrio Youth Center on Newton

plan to till them with fish. The kids are gonna love it, says Joanne, Look out, Santa. Me, I'm feeling for the fish.

roomful of Hallmark sympaths notes before even the cutest carp on the sushi tray gets one. Maybe that's as it should be, but what

that is the object of more human plotting and intrigue than fish? Go into any sporting goods store and you'll find the shelves packed with lures and artificial packed with lures and artificial bail in numbers and varieties that boggle the brain. Public libraries overflow with humorless tomes on the practice of tricking and capturing the walleyed devils. High-tech sonar devices adviss. Fign-teen sonar devices and sneak-squiet electric outboards push the cost of bass-attack boats to five figures. And I'm not swayed by the supposedly benevolent catch-and-release style of the self-righteous. It style of the self-righteous. It strikes me more as a kind of torture, a perverse exercise in psychological warfare. "I'm putting you back, little fish, because I have friends who want to catch you, too."

Why fish? I can't explain it.

Why fish! learly explain it, unless it is the thing about the lips. Being on the cusp often draws attention. Like the Mona Lisa – just a painting of a plain, dishraggy kind of woman made immortal by the cray fascination over whether or not she was smiling. Dumb, but there

Flutes From The Ruins

To get to Machu Picchu the most adventurous traveler will have local guides and make the ascert on loca, a trek that usually lasts several days. The state, at 7000 feer, the smong the sparse, low-growing brush, dur paths wand about the ruined temples and palaces, the fountains and plazas. Clouds drift past and obscure nearby peaks or the river in the camon drift past and obscure nearby peaks or the river in the camon far below. A natural austerity surrounds the place, heightened by injecties that shroad the culture of those ancient sun worshipers. Conductor/composer Harvey Sulberner whose amountainer.

Sollberger, whose appearance here next week opens the ninth season for UCSD's



the sacred mountain precincts to the ancient Incan reverence of the firmament. Sollberger took

(twelve in all) and scored a we evocative of "the utterly remoseless wind of the high altitudes, of the vanished imperial splendor of that anci-culture."

But this is new music and Sollberger very much an innovator. In 1962 he cofound Columbia University's Group Contemporary Music; since the

cause or contemposary music-by Harvard's Fromm Music Foundation, and has received numerous awards and commissions. As director of Columbia's Flute Farm, he works to expand the body of flute iterature and rechnique, and has composed and performed for such distinguished ensembles as the blew York Philhartmonic, the the New York Philharmonic, the San Francisco Symphony, and in Pierre Bouler's Domaine Musica concerts at the Pompidou Center in Paris. He has premiered and performed works by Milton Babbit, Eliot Carter, Charles Wuorinen, Donald

Martino, and others. Fits own composition, Killapata/Chiskapata, while deriving inspiration from the enigmatic past, is a tour de force of avant-gande virtuosity. Although he says the work is not "literally programmaric." Sollbenger has tried to summon up primitive ritualistic.

truits. The title words with Perspeken — sometimes shound—by the musicians, and the musicians, and the musicians, and the musicians and the selection of the selection. The all-fluid exclved futures. The all-fluid exclved fluid words which had to the selection of the selection o



Kyogen

In Takyo not long ago, while rushing along in one of the city's immuculate trains, an Australian and a control of the city's immuculate trains, an Australian and a rushing and the couldn't saint kaladis, not, not isopen simply because these traditional Japanese dramatic forms were too switted. "I darit see how to switted." I darit see how it is a seen and the companion set there beside her and thought about how her roully would tilke to push her in front at that train the next status. It's a bug city, the control of the companion set the next status. It's a bug city. People fall in front of train all the time. But no, he paused and then in calm, even tone, suggested to her than kaladi, and calling no more selvined than American musical comedy, than ballet, than opera. Her little blue sees bithinked and he realized that her skull must have been allowed. that her skull must have been fashioned from some essentic alloy — light-weight and envicely imperientable. "Oh do vou mean like Oklahomat" she said. "Id love to see that, really I would." He sighed and remembered the first noth performance he had ever seen, and immediately the

Side Of El Salvador

"biy mother was grinding corn one day when the death squad came and they grabbed her by the hair. They took her to the partie, pur ber face down. I was hiding behind a chair. They had her there about five minutes. Then they put two bullets in her bead."

Nico as part of a hand of twentymessengers. According to the Salvadoran guerrilla who tells them what to do, the boys are impatient and want to carry guns. Nico, in fact, has already



talked the guerrillas into letting him accompany them on the rail. It's not difficult to understand why. "I want to get a hold of one of these men from the death squads," Naco saw. "I want to average the death of my mama."

mama."
Since Ronald Reagan went to
Washington, El Salvador has
been one of his simple fables, a
story about a centrist democracy
struggling against Marxist
guerrillas who are unfairly soing. guerrillas who are unfairly eveng-acided by arms shipments from a neighboring communist state, Nicaragua, and form Cuba. And an this superficated season of partitorism, at a time when even the weather seems to take the president's career, we've powed more than willing to believe him on Central America. Reagan's dice are bot, roll with him. We've not a conform mutual We've got a go-for-it, natural kind of high. "I'd Rather Be-Killing Communists in Central America," says the bumper sticker on Fifth Avenue in San Diego, which was first made available in the Sheraton Hotel

NOVEMBER / 1984 - 4

READER'S GUIDE

Commissions to READER
EVENTS must be received by must
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Dance Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 1776 Eads Avenue, La Jolla.

will appear in a benefit performance for San Diego Hospice, Fri-day, November 9, 7:30 p.m., San Diego Elks Lodge, 27/20 Fourth Av-enue, Hillcrest, 560-0302.

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

Choreographed Works h. P.: Sandbuck, George Willis, and Carl Yamamoto will be performed Saturday, November 10, 8 p.m., Dramatic Arts Theatre, SDSU. 265-6947 or 265-6824.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

Benefit Dance, the Make-a-Wish Foundation will sponsor a semi-formal dance Wednesday, November 14, 7:30 p.m., Hyatt Islandia Hotel, 1441 Quivira Road, Mission Beach, 454-8800.

every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

Film

"In the Name of the People," Alex Drehsler and Frank Christopher show us the tragedy of the conflict in a street of the conflict in a street of the conflict of the conflict of the conflict or the conflict of the conflict or the conflict of the conflict o

"Bicycle Thief," this 1948 winner of the Academy Award for the Best Foreign Language Film will be shown, then followed by a tall, 'Italy: Through a Looking Class,' by Theo Brenner, president of Frankim College in Lugano, Switzerland, Friday, November 9, 7 p.m., room 110, Peterson Hall,

"Political Film Series," Class Enemy, the film adaptation of Nigel Williams's play about unemployed youth in the slums of Berlin, will be shown Friday, November 9, 7 p.m., Third Lecture Hall, UCSD, Fro. 452,4450 at 452,2015.

Museum Films, patterns of survival are examined in the film Wild World, which screens Saturday, November 10 and Sunday, November 11, 1 and 2:30 p.m., Natural History Museum, Balbon Park. 232-3821.

Two Japanese Films, Tora-San and Karoku Domei, will be shown, with English subtitles, Sunday, November 11. 1 p.m. Ken Cinema, 4061 Adams Avenue, Kensington. 233-5858.

Travel Film, the film Magnificent Austria will take us on a cinematic tour of Vienna, Salzburg, Burgen-

land, and the provinces, Sunday, November 11, 1 and 3:30 p.m., room P-32, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 or 727-7529 x2153.

"War without Winners II," this film on nuclear war and the arms race will screen Monday, November 12, 7 p.m., room 1438, Humanities Library, UCSD.

Latin American Film Series, Negar Cane Alley, a look at the conditions of native blacks on Martinique in the Thirties, will be shown Tues-day, November 13, 7:30 p.m., room 130, Hepper Hall, SDSU. Free. 265-6685.

Music

Symphony, the San Diego Symphony opens its 1984 season with guest pianist André Watts; the program includes the Piano Concerto

Baha'i Week November 4-11

Joining Hands Through the Arts: Expressions of Life

Multi-cultural presentation of music, poetry & dance at the San Diego High School Auditorium, 1405 Park Blvd.
Saturday, November 10, 7:00-0:20 pm Pus to the public information 268-3999



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romote your business to more people in one weeks
than you probably see in a month!

UCSD Chamber Music Series Tenth Anniversary Season



MELOS QUARTET, STUTTGART

The Melos Quartet, Stuttgart was founded in October 1965. Two years later, the four members took an artistic and financial risk, and gave up their positions with well-known German chamber orchestras, and devoted themselves full-time to the Quartet.

The Melos will perform:

Mendelssohn Bartholdy's Quartet in F minor, Opus 80 Hindemith's Quartet No.2, Opus 16 Beethoven's Quartet in F Major, Opus 135

November 15, Thursday, 8:00 p.m. Mandeville Auditorium G.A. \$13.00, UCSD St. \$5.50

TICKETHON TELETHON & UCSD Box Office: 452-4559 presented by UCSD University Events Office San Diedo Area Dance Alliance presents

The Best in Dance lazz · Modern · Ballet · Eth



East County Performing 8:00 pm

Friday, November 18
Three's Co. & Dancers, Pat Sandback, Cheryl
Krown, National Ballet, Black Mt. Dance Center,
Ellen Segal, Samahan Philippine Dance Co.,
Mike Littlefield, Misha Morawski

Saturday, Newantar 17
Jazz Unlimited Dance Co., Nancy McCaleb,
California Ballet, George Willis, Rayna's Spanish
Ballet, Pam Thompson, Betzi Roe, John & Marle
Mallillin, San Diego Dance Theatre

\$7.00 & \$10.00 Ceneral Admission, \$6.00 & \$8.00 Dance Alliance members & seniors that information 288-2674, ECPAC-448-2277—or units Dance Alliance, P.O. Box 2349, San Diego, CA 92112 Festival seating

TO LOCAL EVENTS

No. 1 by Brahms and Symphony No. 1 by Sir William Walton, to-night, Thurady, November 8, 7 p.m., Friday, November 9, 8 p.m., and Sunday, November 11, 2:30 p.m., Civic Theatre, 202 Cstreet, downtown, and on Saturday, November 8, p.m., cast County

Chamber Recital, the Grossmont String Quartet, with Anthony Porto, violin, Mary Kao, violor, Ray Former, viola; and Peter Far-el, cello, will perform work of Mozart, Handal, and Prokofew, Friday, November 9, 7:30 m., room 220, Grossmont College, 8800 Grossmort College Drive, El Cajon, 465-1700.

JEWISH SINGLES

great food. A non-offer neet other Jewish singles. Still only \$5.00.

Mission Valley
Saturday, November 17, 8:30-midnight
Suether information 586-0330

other superior party given by Jewish Inte affiliated with any formal religious orga

Schumann's Quartet in A Minor, and Schubert's Quartet in E Major, Friday, November 9, 8 p.m., Mandeville Auditorium, UCSD, 452-3120.

492-3120.

Jaz Jam, the third annual preview
of the Orest American Dixieland
Jarn Festival will feature far Octobe
Jambo and the Hyserical Dixieland
Banjo Society, Sarenday,
gasebo, Seaport Village, Cotton
mouth D'Arey and Chris Noeris,
followed by the High Society JazBand, vill perform Sounday,
hopebo, Free, 233-6569.

Organist Dan Semer, called "the Liberace of the organ," will six down to the Mighty Wurlitzer oine

organ, Saturday, November 10, 7:30 p.m., California Theatre, Fourth Avenue and C Street, downtown, 236-0532.

Symphony, the Los Angeles of Simon Rattle, returns to San Diego for a concert Saturday, November 10, 8 p.m., Civic Theatre, 202 C Street, downtown. 271-8110.

Organ Concert, Charles Gallitar will play compositions of Bach, Franck, Vierne, and others, Sun-day, November II, 2 p.m., Sprec-kels Organ Pavillion, Balbox Park. Free.

Bach on the Bösendorfer, pianist Betty Oberacker will play works by 1.5. Bach — the Tocates in D Major, Partita No. 5 in G Major, Chromatic Fancasia and Fugue in D Minor, Italian Concerto in F Major, and English Suire No. 3 in G Minor, Sunday, November 11, 3 — Manderelle Auditoctum p.m., Mandeville UCSD, 452-3229

Chamber Music will be presented by David Miller, violin and viola; Gareth Guest, clariner; and Walter Goldreich. piano. Sunday, November 11, 3 p.m., Hillcrest Community Center, 3911 Fifth Av-enue, Hillcrest. 270-6621.

Chamber Music, the Grossmont String Quartet will perform music by Handel, Mozart, and Prokofiev, Sunday, November II. 5 p.m., Great Hall, St. Paul's Episcopal Church, Fifth Avenue and Nutmeg Street, Hillcrest. 298-7261.

Planist Ed Siegel will perform Sun-day, November II, 5 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011.

Organ Recital, John Bodinger, as-sistant organise at St. Paul's Epis-copal Church, will perform Sun-day, November II. 7 p.m., First Methodist Church, 21II Camino Del Rio South, Mission Valley. 297-4366.

feature works by Danzi, Reicha, Ibert, and Bozza, Sunday, November II, 7:30 p.m., First Un-itarian Church of San Diego, 4190 Front Street, Hillcrest. 298-9978.

Front Street, Hillcrest. 298-3974.
Arias and Selections from Bach and Handel will be performed by four members of the San Diego Opera: soprano Vinginia Sublett. barttone Martin Wright, planist Michael Parker, and director Ian Canapbell, Monday, November 12, 730 p.m., in the Ellen Browning Bishop's School, 7607 La Jolia Boulevard, La Jolia 459-4021.

Brass Concert, ensemble and solo brass music will be performed by the San Diego Brass Consort, which includes members of the San Diego Symphony and the SDSU faculty, Monday, November 12, 8 p.m., Smith Recital Hall, SDSU, Free. 265-5352 or 265-6032.

Violin and Piano Recital, violinist Daniel Mason and pianist Betty Oberacker will perform, Wednes-day, November 14, 11 a.m., Per-

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UCSD Chamber Music Series Tenth Anniversary Season



GUARNERI STRING QUARTET

This is the Guarneri String Quartet's Twentieth Anniversary Season. The Quartet--now preeminent among the world's chamber ensembles, was founded in 1964 at the Mairboro Music Festival in Vermonic. Since then, the Quartet has had no changes in personnel. The Guarneri's program will be:
Haydn's Quartet in D Major, Opus 76, No.5
Schumann's Quartet in A minor, Opus 41, No.1
Schubert's Quartet in E Major, Opus 125, No.2

November 9, Friday, 8:00 p.m. Mandeville Auditorium G.A. \$13.00, UCSD St. \$5.50 TICHETRON' TELETRON' & UCSD Box Office: 452-4559

presented by UCSD University Events Office

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November 10, Saturday, 8:00 p.m.

Mandeville Auditorium
G.A. \$9.00, Students \$7.00

UCSD Fac/Staff & Sr. Citizens \$8.00

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& UCSD Box Office: 452-4559 presented by UCSD University Events Office

READER'S GUIDE

formance Lab, Palomar College, 1140 West Mission Road, San Mar-cos, Free, 744-1150 or 727-7529 x2316.

Baritone Christopher Trakas, win-ner of the Young Concert Arrists International Auditions in 1983, is featured in the next "All Showcase Series" concert, Wednesday, November 14, 7 p.m., Smith Re-cital Hall, SDSU, 265-6047

Cello and Piano Concert, the La Jolla Chamber Music Society pre-sents two highly acclaimed artists, pannist Emanuel Ax and cellit Yo Yo Ma, Wednesday, November 14, 8 p.m., Shewood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-3724.



Schechter will speak tonight. Thursday, November 8, 7 p.m., Far West Savings and Loan Associa-tion, 5575 La Jolla Boulevard, La Jolla, Free, 297-7913.

"The Star Wars Debate," political science professor Sanford Lakoff, who is a member of the Institute on Global Conflict and Cooperation, will lecture compiler, Thursday, November 6, 120 p.m., Interna-tional Center Lounge, UCSD. Free. 450-279.

San Diego Charger John Cappel-lent will speak on motivation, to-night, Thursday, November 8, 8 p.m., Salomon Lectruer Hall, De-Sales Hall, USD. Free. 260-4714.

"Russia, Siberia, and Mongolia," a slide program and talk will be pre-sented tonight. Thursday, November 8, 8:00 r.m. Rom Pulak Auditorium. La Mesa Memorial Fine Arts Center. 8055 University Avenue, La Mesa. 291-6269.

Playwright and Director Luiz Val-dez, whose most recent production,

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The recensy to suk

"Principles and Practice of Tibetan Medicine," Dr. Trogwas Rimowshe, sow of a term of faut Tibetan physicians invited to speak at the First International Confer-ence on Tibetan Medicine, will lecture Friday, November 7, p.m., University for Humanistic Studies, 2445 San Diego Avenue, Old Town, 199-1004.

Poetry, Donald Eulert will read from his works, Friday, November 9, 8 p.m., Multicultural Arts Center, 425 Market Street, downtown (255-8092); poets Michael Lally and Sana Austin will read works of their own composi-tion Wednesday, November 14, 7 p.m., Scripps Cottage, SDSU. Free, 265-5204 or 265-5443.

"New Writing Series," George Mason University professor C.K. Williams, who has recently translated plays by Sophocles and Euripides, and who has published numerous books of poetry, will read Monday, November 12, 4:30 p.m., Revelle Formal Lounge, UCSD. Free. 452-6766.

pondent and strategic analyst for the Jerusalem Post, will speak Mon-day, November 12, 8 p.m., Jacobs Family Community Hall, Congre-gation Beth El, 8660 Gilman Drive, La Jolla. 452-1734. Corndos, is playing now at the Old Globe Theatre, will speak on "The New American Theater," Friday, November 9, 1 p.m., room 100. Social Science Building, SDSU. Free. 265-6363.

Fire. 265-610.

"Italy: Through a Looking Glass," Theo Benner, persion to Franklin College in Lugano, Switzerland, still fecture on Iradve causining that country through a country through the College of the College in College, with the College in College, with the College in College, and the College in Coll Artist Richard Shaffer, whose

"Morality: Past, Present, and Future," Georgetown University professor Richard McCormick will address current explicit and im-plicit understandings of morality, Tuesday, November 13, 8 p.m., Salomon, Lecture Hall, DeSales Hall, USD. Free. 260-4714.

Watergate Veteran G. Gordon Liddy will speak on "Government: Public Perception and Reality," Tuesday, November 13, 8 p.m., Montezuma Hall, SDSU, 265-6947.

205-094.

"Transatantic Sisterhood: Expatriate Women in Paris, 1920-1930." English professor Noel Riley Fitch will speak in the continuing "New Views of Women" series, Wednesday, November 14, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

"How Mid-Ocean Ridges Cope with Changes in Spreading Direc-tion," Tanya Atwater will discuss the phenomenon, Wednesday, November 14, 4 p.m., 100m 302, Chemistry-Geology Building, SDSU. Free 265-5586.

"The U.S. and the Republic of China: The Years Ahead," politi-cal and economic relations be-tween the U.S. and the Republic of China (Taiwan) will be discussed by Dr. Frederick F. Chien, in a hancheon eddress next Thunday.

November 15, noon, Atlantis Restaurant, 2595 Ingraham Street, Mission Bay, sponsored by the World Affairs Council of San Diego. For reservations call 231-0111.

Radio TV

NCAA Football, the University of Washington plays against USC, Saturday, November 10, 12:30 p.m., KFMB, Channel 8.

"The Naked Gershwin," pianist Cecil Lytie and his jazz trio perform the music of Gershwin, with nar-ration by Paul Saltman, Saturday, November 10, 9 p.m., KPRS-TV, Channel 15.

"Caesar and Cleopatra," Claude Rains and Vivien Leigh star in the title roles of this film adaptation of George Bernard Shaw's play, Saturday, November 10, 10:30 p.m., KPBS-TV, Channel 15.

NFL Football, it's a double header with the Cowboys at St. Louis, and Detroit at Washington, Sunday, November II, 10 a.m., KFMB, Channel 8.

"Five Easy Pieces," Jack Nichol-son's best will be shown Sunday, November 11, 1 p.m., KGTV, Channel 10.

"Silver Streak," Gene Wilder and Jill Clayburgh are featured Sunday, November 11, 6 p.m., XETV, Channel 6.



TO LOCAL EVENTS among other skating stars who debut in the new World," tonight. Thursday, November 8 through Sunday, November 18, performances are at 730 p.m., tonight and Friday, 8 p.m., Saturday, noon and 4 p.m., and Sanday, 2 and 9 p.m., 254 p.m., 2

"Stir Crazy," Richard Pryor and Gene Wilder pair up for laughs, Sunday, November 11, 8 p.m., KGTV, Channel 10.

"The Great Santini," with Robert Duvall and Blythe Danner, is broadcast Monday, November 12, 9 p.m., XETV, Channel 6.

Sports

otball, the San Diego Chargers et the Denver Broncos Satur-t, November 11, 1 p.m., San ego Stadium. 563-8281.

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



LASERIUM

SPACE Theater

Solina Outer - Babon In 128-123
Shawing Mis Flaysh That Side of the Moon.

Tachier Mistry

LA JOLLA MUSEUM OF CONTEMPORARY ART

TIM MILLER

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U.S.D. Student Center box offices.

PERFORMANCE PARAMETERS

nded in part by a grant from the California Arts Council inks to Brooklyn Academy of Music Next Wave Festival Touring Program

Peruvian Evening, music, arts, and crafts will be featured Friday, November 9, 7:30 p.m., room 24, Old Town Education Center, 2445 San Diego Avenue, Old Town. 755-5688.

"Woody Guthrie," William Anton will pettray the post in a program of neesty-two songs and monologue, tonight, Thursday, November B, Saunday, November 10, and Sunday, November 11, 8 p.m., Suhl, 852 Eighth Avenue, downtown. 235-8466.

artists Joel Reynolds and Maurya Wickstrom present this political examination of cultural forms of loss and death, Friday, November 9, 8 p.m. and midnight, Sushi, 852 Eighth Avenue, downtown. 235-8466.

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

Pishing Contest at the Public Pier, people of all ages are invited to grab their poles (or rent one at the pier) and join in the second annual benefit fishing tournament at one of our city's few places where you don't need a license; the entry fee goes to the Barrio Children's Christmas Fund and entitles each

Quits Show, collectible and historical quits will be on exhibit, wearable art will be modeled, and there will be demonstrations and booths at the San Diego Quilt Show, Friday, November 9 am., Scottish Rite Temple, 1895. Camino Del Ris South, Mission Valley, 294-3044. Married
Couples Club
For Success
Orleaned Couples
Afficially fish it and
Afficially fish it

fisherman who enters to lunch. Saturday, November 10, 10 a.m., Embarcadero Pier, at the bottom of Fifth Avenue, downtown. 222-9305.

Annual Book Sale, sponsored by Friends of the La Jolla Library, features more than 10,000 books, aibums, records, sheet music, and a table of rate books and first editions, Saturday, November 10, 10 a.m., in the parking lot of the San Diego Trust and Savings Bank, 7733 Girard Avenue, La Jolla. 459-5174.

conservationists and political lead-ers will attend, there will be an auction and raffle, guided tours, and special marine shows, Satur-day, November 10, 5 p.m., Nauti-lus Favilion, Sea World. For ticket information phone 233-1337.

information phone 233-1337.

Comedy, Second City Comedy
Troupe, from whose ranks
graduated such artists as Alan
Arkin, Joan River, Gilda Radner,
and John Belauht, appears with a
new line-up of talent: Mark Eldon,
Petres Burchard, Carey Goldenberg, Rick Hall, Madeline Malato,
to, 8 F. 64, Saunday, November
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16, 8 F. 64, Saunday, November
17, 8 F. 64, Saunday, November
18, 8 F. 6

Performance Artist Tim Miller returns to Sun Diego for the local première of his performance piece, Democracy in America, created in

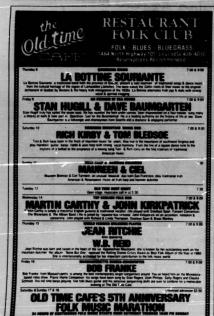


ACEVEDO



Learn how to unite sexual with spiritual energy as a path to higher consciousness







READER'S GUIDE

collaboration with Mike Glier, Kirk Winslow, Greg Miller, Pat Degnan, and Dona McAdams, Sat-urday, November 10, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 434-3341.

Search for the Mystery Trees, Friends of Los Peñasquitos Canyon Preserve will sponsor a three-hour hike through the wooded preserve, led by M. McCormick, to find mystery trees," Sunday, November 11, 8 a.m.; meet at the

Japanese Theater, classical Kyogen one-act comedic plays will be per-formed in English by the Theatre of Yugen next Thursday, November 15, 7:30 p.m., Main Stage Theatre, SDSU. 265-5816.

Guided Nature Walks, the San Diego Adubbon Society conducts nature walks every Studay, 10 a.m. and 130 p.m.; the tours include information on local Paleux and chaparral; Silverwood Wildlire Sanctuary, Wilded Canyon Road, approximately five miles east of Ladested-Free, but receivations are required. 443:298. The sanctuary from 9 a.m., with no admission charge.

For Kids

10:30 a.m., Saturday, November 10, 11 a.m., 1 and 2:30 p.m., Sun-

day, November II, II a.m., I, 2:30, and 4 p.m., and Monday, November I2, II a.m., I, and 2:30 p.m., Pupper Theater, Balboa Park, 420-0794.

Film, children's films will be shown Friday, November 9, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free (691-5176); four films will be shown Thursday, November 15, 3 p.m., Coronado Public Library, 640 Orange Avenue. Free 435-4187.

Art Cadlery, SISOL, 203-204.
Paintings and Drawings by Joe
Clower will be on exhibit in the
main gallery, and four lineous by
Mimmo Paladino, based on James
Joyce's Ulysses will be on view in
the small gallery through
November IO, Quint Gallery, 664
Ninth Avenue, downtown.
239-8592. "Turkey Day," in this morning class children will learn how to make trimmings for Thanksgiving dinner, including banana cake, cranbersy bead, cider drinks, and more, Saturday, November 10, 10,30 a.m., The Children Museum of San Deepo, University The La Julia For registration information phone 450-0767.

Surreal and Abstract Works by Glenn Chase will be on view through November 10, J. Young Gallery, Suite 2, 7868½ Girard Avenue, La Jolla "Fun with Graphics," children in the fifth and sixth grades will be introduced to graphics and programming in this workshop, Saturday, November 10, 1 p. m., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park, for registration information call 238-1233 x213 or 203.

"Many Faces of Mexico," paint-ings and lithographs of Vic Herman will be on view till November 10, Dana Gallery, 16646-C Bernardo Center Drive, Rancho Bernardo. 485-8888.

or 263-3204.

"Contemporary Watercolors," twenty-two artists, including Billy Al Bengston, Sam Francis, Claes Oldenburg, David Ligare, and Judith Simonian, will be on view through November 10, University Art Gallery, SDSU, 265-4941.

483-8898.

New Paintings by Barbara Weldon will be on view in concurrent exhibitions at Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla (454-0345), and at Patry Aande Gallery, 660 Ninth Avenue, downtown (233-9242); the exhibits continue through November 17.

"The Decoy: An American Artform," turn-of-the-century waterfowl decoys will be exhibited through November 18, Natural History Museum, Balboa Park. 232-3821.

"Material/Space," sculpted works by Al Stone and Jesus Dominguez-are on view through November 2, Mess College Art Gallery, Mess College, 7250 Mess College Drive, Clattemant. 230-6700 or 230-6895. "Questionable Furniture,"

furniture designs of wood, plastic, and steel derive from the arts of primitive cultures; the exhibit continues through November 9, Master's Gallery, SDSU, 483-2285 or 265-5204. State Collections," the much-heraided exhibition continues through November 18, San Diego Museum of Art, Balboa Park. 232-7931.

A Major Retrospective of the Polaroid work of Lucas Samaras will be on display through November 18, Museum of Photo-graphic Arts, Balboa Park. 239-5262.

"Portraits and Mediatypes," new "Portraits and Mediatypes," new paintings and collages by Helen Redman are on view through November 21, Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

An Exhibition of Prints from four print-making categories (intaglio, planographic, serigraphy, and re-lief) are on view through November 24, San Diego Print Club, 320 G Street, downtown. 232-4884.

"Shamanism 1984," six artists are featured in a mixed-media show, on exhibit through November 24, Multicultural Arts Center, 425 Market Street, downtown. 235-8092 or 232-0118.

"The West Remembered," forty-three artists, from the Taos Oroup, the Rocky Mountain Group, the Cowboy Artists of America, and other depicters of life in the West are exhibiting through November 24, Mathes Cultural Center, 247 South Kalmia Street, Escondido. 743-3322.

Eleven Steel Drawings by Kenneth Capps are on view through November 30, Gustav Anders, 2182 Avenida de la Playa, La Jolla. 459-4499.

#92.4499.
"El Oro de Colombia," more than 300 artifacts dating from the First Century, B.C., will be on exhibit for the first time in Mexico; the exhibit continues through

Works in Graphite and Color Pencil by Donna Leavitt will be on exhibit with stained and painted-paper reliefs by Bob Simpson, through December 1, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

Paintings and Photographs of New York Circle Ash Can school are ou view through December 2, Timken Art Gallery, Balboa Park. 239-5548.

"Jewish Settlement in San Diegor 1850 — 1900." photographs, documents, and miscellaneous household items of the period chronicling the life of the first Jewish settles in San Diego are on exhibit through January 21, 1985, San Diego Museum of Man, Balbon Part. 239-2001.

Lips?

(continued from page 1)
they! It haps people. One minute
they see lips, the next minute
they see lips, the next minute
they re game. Divisor's creasy.
Makes em wanna fill. And, of
courte, every five minute
allow child is calling a subling
or a playmate "fish lips" and
thereby sapawning another
incorrigible enemy of the
firstenity of fins.

Bud and Joanne Hakes hate
fish with the best of them. They
they want the see of them. They
the band and in South Marina Patt
Jeshard and in South Marina Patt
Jeshard and in South Marina Patt
downtown. They make a living

TO LOCAL EVENTS

setting the tools of fish trickery to other air-breathing, lip-loving, fish-killing bipeds, and they've scheduled a big roundup of the scaly swimmers for this Saturday, It's going to be a contest, an old-fashioned fishing derby with breastle (to appear) derby, with proceeds (money, not fish) going to help put Christma fish) going to help put Christmas goodies into the kids' stockings at the Barrio Youth Center. Prizes will be awarded for the most fish caught, the longest, and the heaviest, and the booty will include a rod and reel, a tackle box, commemorative shirts and hats, and dinners at area restaurants. In addition to a short at fish and prizes, your modest entry fee buys you lunch of a hot dog, porato salad, beans, and a drink. The fishing will take place Saturday, November 10, at the pier in the South Marina Park, which is directly across Harbor Drive from the Fifth Street extension. The context runs from shirts and hats, and dinners at The contest runs from 10:00 a.m. to 4:00 p.m. No

Flutes

Finales

continued from page 1/1

instrumental ensemble, scored

for fourteen musicians and tage.

The taped portions consist of

the same four "proposals" – but

they have been fragmented,

extended, and otherwise altered

by Reynolds on computer, and

and recollection in much the

same four "phostings" in

Archpelago, performed by

SONOR last spring.

Profile for Seven

Instrumentalities and Computer
composer Jean-Claude Risset

will be the final piece on

SONOR's program. This work,

which is nearly nineteen

minutes long, is again an

experiment in the digital

manipulation of sound and

fishing license is required, and there are no age, sex, or political limitations. For more

Guest conductor and flute soloist Harvey Sollberger will appear at SONOR's 1984-85 inaugural concert next Wednesday, November 14 at 8:00 p.m., in UCSD's Mandeville Auditorium. For information on the concert, phone 452 3229.

— Dinah McNichols

El Salvador

El Salwador

[continued from page 1]

[gift shay in San Salvador. Wor,

In their very beautiful film

called in the Pame of the People
writer Alex Drehsler and
director Fank Christopher show
us the tragic objects of our

blithely muderous sentiments.
A leathery old man named
director fank of the page of the page
guerrillus after he was assured by
assassinated Archbishop Oscar
Romero that it would not be a
sin to take up guns against the
government. Mario Correa, in
his late forties, digs a foxhole in

a guerrilla-held village because his seventeen-year-old daughter, her baby in her arms, was shot to death by government treogs. The head of the head o

the control resistant and matternal awards with resistant and matternal awards with resistant and resistant awards with a far they was produced and directed documentaries for KPBS. A third San Degap, associate awards behind here to help with fundraising and logistics. Since an in-progress San Diega showing of a two-bour raw version of the film more than a rear gg., in the "Minist of the more than a rear gg., the "Minist of the more than a lart grant and the standards with the sound reached and and little national and the standards and the standar

govern ment soldier — the corps jiggles and the rifle is dragged free to cover. Later the guerrilla with the new rifle is killed. The score is tied, Commander Bumperticker. Go get a beer. To a large degree, in the Name of the Powdt in San Drogo product. Deshleet cowered the war for the Union until a few years ago when the paper cut his money off and he left to free-lance for the networks.

lance for the networks. Christopher is a local and

slowed him during the filming, and who later died of that condition) creeps through jungle and up mountain as it follows the peasant militia on a march to supply the San Salvador raid. Christopher and Drebder buried Christopher and Dreheler buried the film at one point when they thought the government was on to them. Fearing they had been discovered, they applied for and received asylum in the Mexican Embassy before bringing the film out, It was worth it.

out, It was worth it.

It, as is likely, more
propovernment citizens manny
propovernment citizens manny
against the film — engang that it
does not rell the whole story of
El Salvador, and that the oddly
affecting and somehow familiar
puerrillas are just acting — it
would be well to remember that
corr own povernment, with all
master manipulators of the CIA
available to it, has yet to produce
any picture of Central American
realitys a convincing as this one.
The film's local premiers is at
the Ken Cinema, 4001 Adams
the Ken Cinema, 4001 Adams
Thurday, November B though
Sunday, Eicher Debeler,
foontinued on page 8] If, as is likely, more

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Galleries

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Holiday Inn. 1617 First Ave. - In the banquet rooms on the top &

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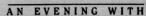
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ate at the deer will be \$6/adult, \$6/child. (Child-care available,

EVENTS

Christopher, or Artenstein will discuss the film at various showings. Tonight, Friday, and Sunday it shows at 6:20, 8:50, and 9:40 pm. Saturday it shows at 3:00, 4:40, 6:20, 8:00 and 9:40 pm. For information phone 231:9799.

- Bob Dorn

Noh & Kyogen

icontinued from page 1) dimwit from Sydney sitting beside him, the swaying train, the urban mayhem of Tokyo all dissolved into thin air. The vaguest memory of a line noh performance is better than the

performance is better than the sweetest one bite of a madeleine A masked figure moves slowly across a smooth pine floor. Each step, each movement is absolutely controlled and the step, each inwernent is absoluted controlled and the only sentiment expressed on the only sentiment expressed on the only sentiment expressed on the only sentiment of the only

when the states are that high, the effect is electric. Noh is received to the control of the con

performance in Japan have no more an idea of where being each mean and mean and and a factor of Yugen has taken the idea one step further by adapting the not technique to theater originally wortten in English. On November 15, when Theatre of Sugern appears at SES - 3. Main Movember 15, when Theatre of Yugen appears at SES - 3. Main Movember 15, when Theatre of Yugen appears, in addition to two traditional Kvugen pieces. The Out Mountain Priest and The Sweet Platon.

Will, Kean's veryes pill appearing the first of the Mountain Priest and The Sweet Platon.

Theatre of Yugen will appear in the Sweet Platon.

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Friday, November 16, 8 p.m. Next weeke RICHARD HICKOX, Conductor DAMIAN BURSILL-HILL, Phite ELECTRIC PHOENIX, Vocab S/H HERT Symphony No. 8 "Unfinished" BILISIN Plate Concertor WAGNE Suggisted Isin 18 SMI R Posson According to Punch 18 SMI R Posson According to Punch

Case Theatre Friday, November 23, 8 p.m. Sariarday, November 24, 7 p.m. Sariarday, November 25, 230 p.m. Tickets: \$11.50 to \$19.50

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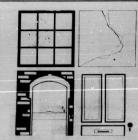
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GUIDE TO THE

Information is accurate according i material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students.

Welk Village The November 18; Tue

THE PERFORMING AND STUDIO

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DETECTIVE STORY
The Alpha Ornege Players are the realistic potboller, by Sidn Kingaley, that was one of the reuccessful plays of the late 19 in the squad room of a metro e conscientious detective named James McLaod, whose personal code has become as twisted as that of the criminals with whom he deals each day, in one of his quests for truth, McLaod discovers a few uply ones about his family, D.J. Sulfwan directs the production. (Sm.) Players Hall, 1531 Tyler Avenue, San Diego, through November 17; Priday and Saturday at 800 p.m. For information cell 466-1710.

140 Avendes Dirn. San Characte. through Jenuary 6: Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matines Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call (714) 492-9950.



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READER'S GUIDE TO

intense ramily drama about a German orphan who comes to England after World Wer It to tuto the disaughter of a nouveau riche family, the hopes to be beneath the surface of this family lies not love but repressed, selfish passions, and without Knowing it, the triggers them. Marguerite Winclar directs the production. Cast members directs the production. Cast members Ogne. Edward Niseenis, and Nancy Coulsen. (Sm.)

Wangenheim Theatre, Friday, November 9 through November 24; Friday and Saturday at 8:00 p.m. FOATRIE
The San Diegalo Playhouse presents the San Diegalo Playhouse presents of the comedy by flame Compt and Susan storog, adequated repetation and susan storog, adequated repetation woman sho here on Storog, Lonestone, her mountaintop lerm. Her transquilly at threatment by a Prash harm her land rise a westion resort, and by concern over her son. Diland, a country singer with ohas come home with a few problems of his own. Alan Members of the cast in Falserine Fautores Durare Brown. Robert Storogen Durare Brown. Robert Storogen, Darke Brown. Robert Storogen, Darke Brown. Robert Storogen, Brand Storogen, Darke Brown. Robert Stor

Dean Gara, Don Naegele, Dan Pastel, Bornie Noble, M.K. Harker, Kelly Trax, Daniel Calibria, and Cere Lindyso. Popular songs in the musical are "Connedy Tonight" and "Lovely". (Sm.) MiraCosta College Theatre, through November 11: Thursday, through Sunday at 600 pm.

Englishman with a posh accent and a gift for failure, lives in a seedy Dublin office where he attempts to practice a pop psychotherapy he calls Dynamatology. The Tissh Man, a wealthy builder in his fiftees, stumbles into Jennyis office with a rank depressive psychosis, the chief lives of the proposal was a proposal or service of the proposal for the proposal psychosis, the chief psychosis, the chief psychosis is the proposal psychosis in the proposal psychosis symptom of which (in its present

drink and talk and talk in the refu cul-hish Man spontaneously recovers from his maric attack old-min attempts suicide — unsuccessfully, as in everything the does — all to the accompaniment of Gigli records on the phonograph. In short, a lot of characterization, a lot of themse (but what is she temper), and socredy any pole — it is that kind of play. The characterization is

drink and talk and talk. In the end, the

of play. The chance-treatent is the play and the play of the play

THE GREAT PRETENDER Whether one regards The Creat Prevender on the molecular level," as a prevention on the molecular level, as a part of the molecular level, and the mole

and rethrichings on the motecular level — away from competence and credibility. The musical has the form of the competence and credibility. The musical has the form of the competence and the competence a



A Lesson from Aloes
THE GGILL CONCERT
The crucial facts about Thorms
Murphy's The Gigli Concert currently
at South Coast Rep in Coate Meea, is
that it is this had that it may about
three and one-quarter hours. This
means, invested, but there is a great
deal of laiking and a great deal for
much of the Coate of the Coate of the
Jimmy King, a middle-age



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Peter L. Duncan, Plu Green, Parickis S. McXee, Lee Vahishing, Donna-Commell, Joseph Greinerheitiger, Joseph Graiger, Michael Cox, Donna De Armani, Leneth Mills, Shan Habe, De Armani, Leneth Mills, Shan Habe, October, Rebecca Blanch, Dockon Schoderer, and Loreninick, Sirn, Joseph Carlott, Schoderer, Ander Carellick, Sirn, Jesus Carlott, Strike, Howenber 28, Friday and Sasurday at Soap Jm. Mastine Stundy at 180 pm. Mastine Sunday at 180 pm. Institute Sunday at 180 pm. Institute Carlotte Study, 2011 of Efformation call 692-0772.

Thomas Giynn, Dienne Berry, and Philip Curry. The scenic design is by Robert Brill. He continues are by Marta Gilberd, and the lighting is by Alexandra Brottone. (Sm. Mandeelle Rechtal Hall, UCSD, Thursday, November & Horough November & Michael St. (St. Mandeelle Rechtal Hall, UCSD, Thursday, November & Michael St. (St. Mandeelle Rechtal Hall, UCSD, Thursday, November & Michael St. (St. Mandeelle Rechtal Hall, UCSD, Thursday, November & Michael St. (St. Mandeelle Rechtal Hall, UCSD, Mandeelle Rechtal Hall, UCSD

Samabay wit 600 p.m. Sunday et ... 200 p.m.

LOND DAY'S JOURNEY NTO

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Sunday of 8.00 pcm.

Little TANAS

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The La John Payhouse's cohere-tyle
table to the seage of Rendy
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frequently not quite good enough. (Sa.) San Diego Repertory Theatre. Sixth Avenue Playhouse, through November 18. Thursday through Sunday at 8:00 p.m.

McCane still sings. 'Christras in Captions' in way that keep you in aparthed South Mick along ther the son's in over ford allocin way that the son's in over ford allocin way that are cert arising of the Poblet peace prote. Dee Hoty and Dann Flowis. The Porek's version of Themster Office Same for a few needed acoustical adjustments. Network South's Same for a few needed acoustical adjustments. Network South's Same for a few needed acoustical adjustments. Network South's Same for a few needed acoustical Adjustments. Network South's Same for a few needed acoustical pages, seems sight a from in "Topinal said or of comparison the south, become something of a definite home count advantage aft with South Pose seems and the slows blend supplies wowednessly well. Terminary way. definite home-count advantage at the floor, the scene and the aloos bend floor, the scene and the aloos bend floor, the scene and the aloos bend floor. It is not to be place into the place into the place reaches the place and the place reaches the place and the place

MIRIDER AT THE HOWARD JOHNSON'S THE North County Community The North County Community The North County Community County C

Plaschek directs the production. Cast members include B_b Petit, Dave Ruston, and Mario Dervang (Sm.) North County Community Theatre, through November 11: Friday and Saturday at 800 p.m. Matines Sunday at 200 p.m.

The Sush Callery presents a political and performance. Within and performance within a suspendia political properties and proposed by a finescent graversale. Proceedings for contents a test for supervision of the process of the process

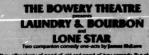
NO SEX PLEASE, WE'RE BRITISH The Coronado Playhouse is staging the cornedy, by Anthony Marriott and Alistair Foot, about a newlywed coupl Altata Foot, about a newlywed cougle who become inmudated will unwarted permographic material. The work of the property of the property of the property of the production of the production. And a police supervisenders. Nat Modica detects the production. Terrory, Kernett Eringht, Linda Libby, Richard Gillman, James Johnson, Mark Lofan, Julie Arne Simeone. Jo Carry, Jate Smith, and Carl Carry, Jate Smith, and Carl Carry, Jate Smith, and Carl Coronado Playhoue. Friday. November 8 through December 15:





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READER'S GUIDE TO THE

Oliver, an orphan, joins up with Fagin the pickpocket and his unholy crew. Memorable songs from the show include "Consider Yourself," "Td Do Anything," "As Long As He Needs Me, and "Where Is Love?" The dinner and "Where Is Love?" The dinner theater opens at 6:30 p.m., with no-host cocktains followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrées are available on request. (Sm.) Pine Hills Lodge, through January 19; Triday and Sourrady, charge at 7:00 p.m., curtain at 8:00 p.m.

THE PRAITS OF PERSANCE
The international Players of Chitad
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Information call 693-4636.
THE PRIME COP MISS JEAN BROOK
HE State Community Theate open is new season with July Allen's domained adjustment of the north bit school/markes all pitch of the north bit school/markes in the 1930s whose motion is "Use me agint at an expressionable age and will be minor adultion with him these about at many called the school of the feet of the school of the feet of the school of the school of the feet of the school of t

Finday and Saturday at 800 p.m.
SLEPTH
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Plancis The South Const Reportory Theater presents the world permitter of David may be presented to the world permitter of David Constitution of the Plancis The International Conference of the International Conference of the International Conference Conference

Sunday at J.O.D pm.
SISTED NAVI YOUNGUS
EXPERIENT FALL FOR YOU and
THE GREAT MERCAN CHEESE
BANDWITCH
THE GREAT MERCAN CHEESE
BANDWITCH
THE FRANCE HOUSE PROSECTION
THE FRANCE HOUSE HOUSE PROS SWEET TALK
The Southeast Community Theatre
opens its new season with the awardwinning drame by Michael Abbensetts.
Set in the one-room home of a young
West Indian couple, the play is
concerned with the troubles of a concerned with the troubles of a latering marriage — problems caused no leve by pressures from to usable than by the strains inherent the marriage itself. Floyd Gaffing directs the production. (Sm.) Educational Cultural Complex, Performing Aris Theatre, through November 11: Friday and Salundar 10:00 p.m. Ro's Information call 230-2627.

THE DAMENS OF THE SHREW

concludes its 1984 season with the Studiespearen cornedy about the temperature. It are not the flery Presurchio and then explosed the temperature is the explosed the production and then explosed season the production and added served the production and added served the commely. Cast made design of the commely. Cast made staying of the commely. Cast made staying the Card, Daniel Carminoli, Robert Luckers. Don Lornicongly, how the commely cast of the commely cast Card, Daniel Carminol, Robert Luckers. Don Lornicongly, how the commely cast the commely cast production of the commely cast production of the commely produced the commely the commely produced the commely the

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In new season with Arthu Wing
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Rendell Weiss Center for the

Performing Arts, UCSD, through November 11: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

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WORKING
Southweatern College is staging the musical based on Sauda Terbia best-selling book of interviews with "everyone who has ever purched a dock, a cow, or a supervisor." A showness for the inspens and dename of American workens, the musical features twenty-six different vocation. shourcase for the hopes word do of American workers, the must features twenty-shi different vo ranging from a periding for time to a corporate executive. With Verbal directs the production, scoric design is bit, decellent Eichard Robinsteit, and vocal direction is by Alan Willy, Bonn Johnston has chomographical show. (Sm.) Southwestern College, through New York Standay of the Open Standay Standay Standay Standay Standay Standay Standay Standay S



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READER'S GUIDE TO THE MUSIC SCEN

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

If timing is as important a consideration in the music business as the experts have always said it is, then the move that Brittons Dave Walkeling and Runking Roger made on July 4, the most foolbardy imaginable. Since 1879 the duo had been members of the Beat (known only in this country as the English Beat to distringuish them from the LA-based them from the LA-based Richard Country as the English Beat to distringuish them from the LA-based Richard Country as the English Beat to distringuish them from the LA-based Richard Richard



their near-accidental career had raised expectations of better things to come. Two summers ago Wakeling and Roger opted instead for a change and began putting together the band that would eventually be known as Cemeral Public.
When you first laten to Cent. All the Rage, the question that immediately comes to mind a why Wakeling and Roger bothered to leave the Beat. After all, the material's journly. Caribboan-baded rhythms. herby-refy melotics, and hoper-workship wouls seen to the second of the control of the c

former hand, and when musicians leave a successful group it's usually to perform music that is markedly different. Soon, however, our calize that if the components of . . . All the flage do not represent a radical departure from the radical departure from the results. For example, the overall sound has a bare-kmedicide toughness to it in contrast to the gloved politeres that was the produced of the produced of the produced of the politeres that was the gloved politeres that was the

was fronted by British-born Astrid Plane, who together with drummer Frenchy O'Brien which Antimotor coalesced. Against difficult odds. Against difficult odds. Animotion decided to concentrate their efforts on presenting a well-made demo tape to the major labels, limiting adected aging of the self-made demo tape to the major labels, limiting adected aging in order to avoid becoming too closely identified with the LA. Chub circuit. The strategy paid off, and Animotion's administration of the strategy paid off, and Animotion's administration of the strategy and t



and Wicked Fence. On Saturday, Channel 3 and 7 Seconds will be at SDSU's Backdoor; while the Bus Boys

Backdoor while the Bus Boys are at the Rodeos and the Spencer Davis Group and California Aero Drive are at the Beldy Up Tawern. Sunday's too shows bring the Pat Metheny Group to UCSD's Cormastum: and blues belowed Wille Dixon and the Chicago Blues All-Stars to the Belly Up Tawern. While General Public is might held Good will be supported to the Spencer of the Company of the Control of the Control of Spencer of Spen closes with country-pop songstress Juice Newton doing two shows at the Red Coat Inn.

tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Channel 2 -- 1 -- C

Backdoor, Saturday, November 10. 8 p.m., Aztec Center, San Diego State University campus 265-6562.

Animotion, the Monroes, A Thin Line, and the Accessories: Spirit, Saturday, November 10, 9 p.m., 1130 Buenos. 276-3993.

The Bus Boys: Rodeo, Saturday. November 10, call for time. La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590

The Spencer Davis Croup and California Acro Drive: Belly Up Tavern, Saturday, November 10, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Alabama: Del Mar Fairgrounds Grandstand Stage, Thursday, November 15, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar. Pat Metheny: UCSD's Gymnasium, Sunday, November 11, 8 p.m., University of California at San Diego campus. La Jolla. 452-4559. The Plimsouls: Rodeo, Thursday, November 15, call for time, La Jolla Village Drive and Villa Le Jolla Drive, La Jolla. 457-5590.

Willie Dixon and the Chicago Blues All-Stars: Belly Up Tavern, Sunday, Newmorks: 11, 0-20 p.m., 142 South Cedros Avenue, Solana Beach. 481-9022.

General Public: Del Mar Fairgrounds Crosby Hall, Tuesday, November 13, 7:30 p.m., Via de la Valle turnofi from 1-5, Del Mar. 483-6339.

"Jazz Live" featuring Mel Goot: San Diego City College Theater. Tuesday, November 13, 8 p.m., 14th and C streets, downtown, 230 2481.

Juice Newton: Red Coat Inn. Wednesday, November 14, 7 and 10 p.m., 5933 University Avenue. 283-SEAT. Friday, November 16, 9 p.m., 1130 Buenos, 276-3993.

Billy Vera and the Beaters: Belly Up Tavern, Friday, November 16, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Fifth Anniversary Folk Music Marathon featuring various local artists: Old Time Cafe. Saturday, November 17, noon, through Sunday, November 18, 10 p.m., 1464 North Highway 101, Leucadia 426, 4020.

Survivors: Belly Up Tavern, Sunday, November 18, 9:30 p.m., 143 South Cedros Avenue, Solana Beach,

Obo Addy and Kukrudu, Trowsers, 2nd WWIII: Spirit, Wednesday, November 21, 9 p.m., 1130 Buenos. 276-3993.

Robert Cray Band: Belly Up Tavern



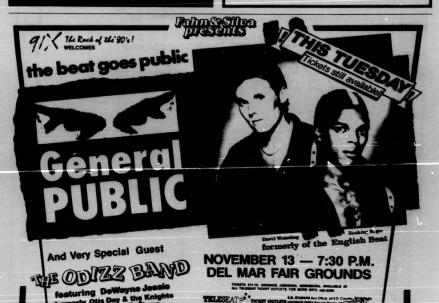
CLWb ZW

Los Lobos and the Beat Farmers: Belly Up Tavern, Thursday, November 15, 9 p.m., 143 South Cedros Avenue, Solana Beach: 481-9022.

Psychobud: SDSU's Backdoor, Priday, November 16, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

FRIDAY
The finest D.J.s and dencing 9 pm-2 am, spanning the globe for your dancing and listening pleasure.
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3 SIMPLE WORDS

135 North Highway 101, Solana Beach 481-6221 - Minimum age 18 Fridays 9 pm-2 am - Saturdays 9 pm-1 am









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> The Yellowjackets
> David Sanborn
> Ray Charles
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> Smokey Robinson

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David Snyder
Charlie Graziano
Richard Walters
Mitch Pollak Danny Robinson.

But most of all, we want to thank the 47,432 people of San Diego who attended the HUMPHREY'S CONCERT SEASON.

> -Thank You For Your Support-See You Next Spring!



Friday and Saturday, November 23 and 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Motorhead, Mercyful Fate, and Exciter: California Theatre. Saturday. November 24, 8 p.m., 1122 Fourth Avenue, downtown, 565-9947.

Top Jimmy and the Rhythm Pigs, Phast Phreddie and Thee Precisions, Syndicate of Soul, and Mojo Nixon: Spirit, Saturday, November 24, 9 p.m., 1130 Buenos. 276-3993.

John Mayall and the Bluesbreakers and Sive Lines Up: Belly Up Tavern. Thursday, November 29, 9 p.m., 143 South Cedros Avenue, Solana

The Ventures: SDSU's Backdoor, Friday, November 30, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.



Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

North County

contemporary, Tuesday through Saturday.

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

rock, Priday and Salurday.

Belly Up Bower, MS South Cedroc Avenue, Solana Beach, 481-9022: Etta James, rock and rhythm and blues, and Juhe's Blue Plames, rhythm and blues. Thursday, She Lines Up, rock, Priday Spencer Drive, rock, Salvarday, Willie Dloon and the Chicago Blues All-Sara, blues and rhythm and blues; the Mar Dels, vintage rock, Monday, thi International Regge, MS Stars, regges, Tuesday, Neon Varallia, rock, Wednesday, Alermon

Bobby G's, 485 First Street, Encinitas. 436-7397: The Effect rock, Thursday through Saturda

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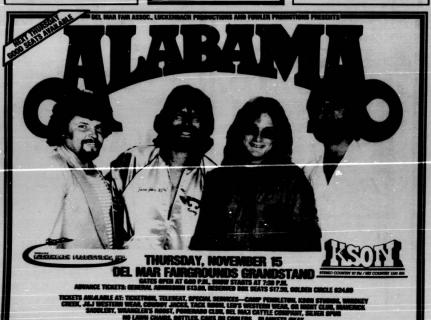
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Bookworks/Pannikin Coffeehous Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Steve

way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; Jam session,

The Bridge, 1103 North Hill Street, Oceanside. 722-1904: Denny Tymer, country and contemporary, Tuesday through Saturday; Don Tennison,

Chelsea Garden Restaurant, 145 South Highway 101, Schma Deach, 481-4034: Jeff Calcara, classical guitar, Friday and Saturday: Robert Wetzel, classical guitar, Friday happy hour and Sunday evening.

Club Zu., 135 North Highway 101, Solana Beach. 481-6221: Playground Slap, rock, the Seventh rock, and 3 Simple Words, rock,

Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country.

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-673: The London Routhers, rock, Thursday through Saturday Notice to Appear, rock, Wednesda

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Robyn Banx, rock, Thursday

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





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3 blocks east of the stadium

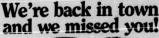
FORWARD

TOWER OF POWER

Monday, November 12

IMONK'S SALLITES ALL YOU VETERANSI

[Happy hour all night]
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THE STEVE MORSE BAND

THE RAMONES—November 18, Montezuma Hall - 8 pm THE VENTURES—November 30, Hackdoor

OLD

RICK WELLS

HOLLIS GENTRY

QUARTET

PURL

West San Marcos Boulevard, San Marcos. 744-4120: Stampede, country, Wednesday through Sanutae

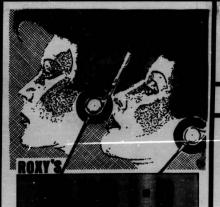
Lu's, 1963 East Valley Parkwa Escondido. 746-7038: Dakota, country rock, Wednesday thro Saturday, Ron Bell, contempo





es Lounge Tuesday-Saturday, 9:00 pm-1:00 am





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Tho nights of pleasure begins tonight with Enigma recording artist.
Your Fool. "Cow Pank or, and former singer of the SURF PUNKS

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NORMAN and SYNDICATE OF SOUL plus WICKED FENCE opens at 9 pm



ANIMOTION



TUESDAY, NOVEMBER 13
ATTCH CORNISH & THE
HELLHOUNDS with RELAY and
THE CONFUSED

SDAY, NOVEMBER 14 IDE COMA & THE IV's

Mille Fleurs, 6009 Paseo Delicias Rancho Santa Fe. 756, 4085; Ph. Beeber, classical and variety gu-Tuesday and Wednesday, and Sunday brunch.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-Russ Kirkpatrick and Dan Lehr Wednesday through Saturday.

Mulvaney's, 340 East Grand Fogg, contemporary, Thursday through Schoolse II., Sunday and Monday, call club in information, Rich Hunt, contemporary, Thursday, the Heaters, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside.

Old Del Mar Cafe, 2730 Via de l Valle, Del Mar. (200-6014) Rick Weis, vintage rock, Thursday through Sunday; the Hollis Gent Quartet, jazz, Monday and Tuesd. Purl, rock, Wednesday.

Highway 101, Leucadia, 436-400 La Bottine Souriante, Irish jigs ar reels (Quebecois music) Thursday recht (duebeois music Thurshi-carly evening and evening: Stan-Hugii and Dave Baumpartner, fol-and sea chantles, Friday carly-evening and evening Rich Kirb-and Tom Hielsob, Virginam mountain music, Saturday early-evening and evening Maurern and Ciel, Irish harp and hammer Ciel, Irish harp and hammer dictioner, Studies, Old Time Hos-Night. Thousday, Martin Carry and Sanday Brunch Cornect: Catherius Eapinoza, Irish harp,

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248. The Brian Jackson Trio, jazz, Friday

P.J.'s Cocktail's, 1078 East Vista Way, Vista, 941-8943; Snotty Scot and the Hankies, rock, Friday; Iro-music, Saturday, call club for information.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135; High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Rancho Bernarde Inn. 17550 Bernardo Oals Drive. Rancho Bernardo. 487-1611 or 277-2146: One Plus One Plus Karen Cavenagh. contemporary, Tuesday brough Suturday, the Gathering. Top 40 dance music. Sunday and Monday: David Rodgers, piano. Tuesday, Wednesday, and Sunday vi

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

azz. Wednesday through Saturd

Reuben's, 2515 El Camino Real. Carlshad. 434-1766: Hi-Tech. contemporary. Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Periasquitos, 578-2144: Jeopardy, Top 40 dance music, Monday through Saturday.

Rudi's Hidden Acres, 3700 Carmel Valley Road. Del Mar. 481-9656; Da



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Finday 5.308 pm — CHICAGO SIX Sunday, 69 pm — FIVE CARELESS LOVERS with WILLIAM CLARK ednesday, 68 pm — STONE'S THROW

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Notice to Appear

Notice to Appear

Tuesday, November 13

SENTANEIS. plus special guests
LIMBO SLAM

JAES ON CHARMES
JAZZ HAPPY HOUR
Ladous charmages specials
various charmages specials
various charmages specials

MARK MEADOWS

THE PLIMSOULS MOJO NEXON

New Language



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

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

Tequila Flats, 3296 Mission Avenue, Oceanside. 757-7757: Thunder Hills, rock, Thursday through Saturday; Fastlane, rock, Sunday through Tuesday; Nitewing, rock, Wednesday.

That Plaza Place, 2622 El Carnino Real, Carlsbad. 434-3171: Brass Tay Jazz, Priday; Bluegrass Etc., bluegrass, Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Gone Fishin', country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Road Runners, 50s and 60s rock, Friday and Saturday.

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

Whisley Plats, 1260 West Valley Parkway, Escondido, 745-8640: Main Room: Toys, rock, Thursday through Saturday. Notice to Appear, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday, Dining Room: France, rock, Friday and Saturday.

Weeden Nichal, 13303 Poway Road, Poway, 748-6364: Ron Morin, country, Thursday and Wednesday; live country music, Friday and Saturday, call club for information.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Jeanne Reith, jazz, Tuesday through

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

Beach Clab, 1921 Bacon Street. Ocean Beach. 222-6522: The Source. rock, Thursday through Saturday.

through Saturday, Window Rock, rock, Sunday and Monday, Miss O'Meanor, contemporary, Tuesday,

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

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Zzaji, jazz, Wednesday through Saturday.

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

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturda Rita Moss, contemporary, Sunday

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559; New Language, rock, Thursday through Saturday, Yeon Vanilia, rock, Sunday and Monday, Friday happy hour concert: Select Image, rock.

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

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivira Road. Mission Bay, 224-3541; Sandee and the Ram Band, variety stage show. Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Tuesday through Saturday; the Heaters, rock, Sunday and Monday.

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

Distillery East

Thursday, November 8
Ladies' Night

Every Friday & Saturday
Victoo Maciness
New music dancing to the hottest
party sounds in Southern California
Dance with B.J. Healyward Makes
and V.J. Tim Yapter

Sunday, November 11

Request Night
playing all your favorite requests
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81.00 off with this ad

Coming in December: Name Renate admission \$5, advance tickets at Teleseat and Distillery box office

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

Ocean Beach, 222-5300; Slim Peru and the Wandering Boys, blues and rhythm and blues, Thursday through Saturday; the Smith Brothers Band, rock, Sunday and Monday; Live Wire, rock, Tuesday

McPs, 1107 Orange Avenue, Coronado. 435-5280: Window Rock, rock. Thursday; the Covertibles (formerly Jack and Diane), contemporary, Priday and Saturday; the Rockmany, contemporary,

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Crystal, rock. Thursday through Saturday; the Rent, rock. Sunday and Monday; the Effect, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Potpourri night with Kitty Kieffer, Thursday talent night with Kitty Kieffer, Priday; Brian Stevens, contemporary, Saturday and



Court & Country



Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggee, jax and blues. Thursday through Saturday, the Hollis Gentry Quartet, jazz, Sunday, the Echoes, Sixties rock, Monday and Tuesday, the Five Careless Lovers, blues the Five Careless Lovers, blue and rhythm and blues, Wednesday.

Queen of Sheba, 1298 Prospect, Coast Walk, La Jolla. 456-0707: The Joe Marillo Quartet, jazz, Priday and Saturday.

Rodes, 8809 Villa La Jolla Drive, La Jolla 457-5590. Notice to Appear, rock, Thursday, Bus Boys, rock, and Notice to Appear, rock, Friday, Notice to Appear, rock, Friday, Notice to Appear, rock, Surnday, the Best Farmers, rock, rockabilly, and country rock, Mojo Nixon, blues and rhythm and blues, Frist Expectations, other of the Information; Mark Meadows, jazz, Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal. 224-3655: The Rockaways, contemporary, Thursday through Saturday; Edison Riggs, rock. Therefay and Wednesday.

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

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classical guitar, Wednesday through

Tables Finances Hightchib and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live famenco music and dancing, 7:30 and 9:30 p.m., Wednesdav. Tinuratey, and Sunday, 7:30, 9:30, and 11:30 p.m., Priday and Sabredav.

Teans Teaheuse, 4970 Voltaire Street, Ocean Beach. Tom "Cat" Courtney, blues, Thursday; Chuck Bolt, blues, balleds, and rock, Tuesday and Sunday.

Tay of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Ken Meredith and Priends, jazz, Sunda stlemoon: Mel Goot, jazz, Sunda stlemoon: Mel Goot, jazz plano, early evening Monday and Tuesday. Plano Bar: Bob Corwin. Wednesday through Sunday.

Vacation Isle, Mission Bay. 274-4630: Shine it On, contemporary, Tuesday through Saturday; Jinnah Williams, contemporary, Sunday and Monday

contemporary, Sunday and Monas Victor's, 1403 Rosecrans Street, Point Loma. 262-1871: Upstain: Patrick and Liss, contemporary, Thursday through Sturday; Norman Clifford, contemporary, Sunday through Thuesday. Plana Biar. Louis Vasquez, early evening, Monday through Priday with Norman Clifford and Frankle Perlin, Priday and Saturday evening.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Fark, 223-2335: The Heroes, rock, Wednesday through Saturday, the Risk (formerly Ron Bolton Band), rock, Sunday and Monday.

San Diego North

The Abliene Country Saloen, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331: Seale Daniels and Bandera, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday,

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

rock, Tuesday through, Saturasy, Bacchanal, 902C Clairmont Mess Boulevard, Kearry Mess. 560-8022: Decocans, Top 40 dance music. Wednasday through Saturday, Brochestay, Broche

Bester's/Clairement, 5404 Balbos Avenue, Clairement. 277-8814: Kicks, rock, Tuesday through

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Sean McVicker, Irish music. Wednesday through Saturday.

The Blue Buyes Leungs, 2537 Clairement Drive, Clairement. 276-0965: The Booze Brothers, comedy, rock, and rhythm and blues, Priday and Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Goodall Boys, rock, Thursday through Saturday.

Cafe in the Valley Brotserest, 911
Camino del Rio South, Mission
Valley, 296-6329: The Bill Shreeve
Quartet, janz, Thursday through
Saturday; Eric Foster, classical
guitar, early evening, Wednesday
through Saturday; Walter Clark,
classical guitar, early evening

0

Seven nights a week, 9 pm-2 am Cover charge on Monday, Friday & Satus 945 Garnet Ave., Pacific Beach 276-4853 No cover for mannaguins

.

Sunday, and Monday evening; Mike Zoumaras, classical guitar, Friday lunch; the Fine Line, jazz, Tuesday and Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Live music, Tuesday through Saturday, call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano bar: Kevan Melton, Thursa and Tuesday; Sharon Skidgell, Friday through Monday and Wednesday.

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.

Lalands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The Spud Brothers, rock and comedy, Tuesday through Saturday, Bobby O'Day, contemporary, Sunday and Monday.

entertainment, Wednesday through Sunday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298 8281: Jesse Davis.



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Rock in Roll Thursday, Friday & Saturday November 8, 9 & 10



No cover Sunday & Monday November 11 & 12



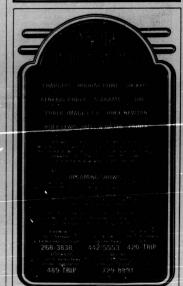
No cover Tuesday & Wednesday November 13 & 14



All major league sports on new satellite dish
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Sunday, November 11 + 1:00 pm Sunday Brunch 10:30 am-1:00 pm

5046 Newport Ave. • Dosen Beach • 222-5300



Saturday

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

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780; Recorded dance music with Mr. Goodhye, Wednesday through Sunday; Ive music, Saturday illumoid Mesabo, edit of the ugh Monday, call club for

Monk's, 10475 San Diego Mission

Road, Mission Valley, 563-0060; Forward Motion, Top 40 dance music, Tuesday through Saturday; Third Degree, contemporary, Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Expresso, contemporary, Wednesday through Saturday, Sally Saxton, contemporary, Monday and Tuesday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022-Justice, Top. 40 and oldics, Tuesday through Saturday, Jimmy Nixon and Downhome, country, Sunday and Monday,

Navajo Inn, 8515 Navajo Road, San Carlos, 465-17-00 Quest, rock, Thursday through Saturday, Red Alert, rock, Sunday and Monday, Headhand, rock, Tuesday and

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

Pasilion Lounge, Torm and Country Hotel, 500 Hotel Circle North, 291-7131: Jim Gates and Sound Investment, contemporary, Tuesday through Saturday.

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

Players, 425 Camino del Rio South. Mission Valley. 297-5130: John Tafolla, piano, guitar, and vocals. Monday through Friday happy

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7176: Pat Hale, contemporary Friday and Saturday The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: The Jimmy Corsaro Trio, jazz.

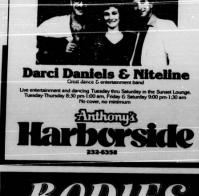
Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276, 3993. Born Crosseyed, music of the Cateful Dead, Thursday, Scott Goddard, rock, Norm Norman, rock, Syndicate of Soul, Bues and rhythm and blues, and Wicked Fene, rock, Friday, Animotion, rock, the Monroes, rock, A Thin Line, rock, and the Accessories, rock, Saturday, Mitch Cornish and the Hell Hounds, rock. Cornish and the Hell Hounds, rock Relay, rock, and the Confused, rock, Tuesday: Friends of Choste, rock the Splatters, rock, Bowling for Larva, rock, and Claude Coma and the IV's, rock, Wednesday.









FAST LANE

Special guests: Friday, TOM CAT: Sat 8-10 pm—well drinks & bottle beer \$1

FREE BUFFET

FOOTBALL ON GIANT T.V. THE PRESTONES, also



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\$1.00 bottle beer, \$2.00 pitchers and \$1.00 well drinks during the stone JESSE AND THE FLAMES THE CHICAGO FLASH FREE THANKSCIVING DINNER COMING!

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6149 University Avenue - 583-5700

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, Friday and Saturday, Tom rvine, contemporary and co sunday through Tuesday.

Tio Leo's/Mission Comp. (SSSS) Mission Gorge Road, Mission Gorge, 280-9944; Costa V, contemporary, Wednesday through Saturday; Frank Dexter, contemporary, Sunday through

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Cimmaron, country, Sunday and Mondoe

San Diego South

Anthony Financiana, 1350 North Harbor Drive, downtown. 232-6358: The California Transfer, Top 40 dance music, Tuesday through Saturday.

The Bar Everyone's Talking About

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Company, contemporary, Wednesday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673; Eddie Preston, conte Wednesday through Saturday

OUR ENTERTAINMENT

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JOSE CARABA

RICHARD JAMES

JOE AZARELLO

Harry's

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SCHEDULE

The Boat House 2010 Harbor Island Drive, Harbor Island. 291-80H: Forecast, jazz-rock fusion, Wednesday through Saturday, Paco Martin, contremporary, Sunday through Tuesday.

Bodies, 6149 University Avenue. East San Diego. 583-5700: Live

rock, Thursday and Sunday through Wednesday, call club for information; the Beat Farmers, reck, rockabilly, and country rock, Friday and Saturday.

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

The Chocolate Affaire Gourmet Restaurant, 806 West Washington, Mission Hills, 296-1311: Mimette, Celtic harpist, folksinger, and guitarist, Friday and Saturday, Lynn Hall, Laim harp, Sunday.

The Coo-Coo Club, 4383 University

country and contemporary, Sunday Doc Masters, 2051 Shelter Island

Drive, Shelter Island, 233-2572; Old Ridge, comedy and music, Fuesday through Saturday; Bill Brackett, comedy and music, Sunday and

Duebber, 4225 El Cajon Douis va East San Diego, 283-6581: Prano bar entertainment: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drowsy Maggie's, 31st and University, North Park, 298-8584; Kevin Kellev and Friends, jazz piano and originals, Thursday; Ole

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Frain, new and traditional bluegrass, Friday; Tulenko and Giannini Band, high energy folk, traditional folk, and originals. Saturday; Paco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; the Saimsa Gael Celli Band, Irish music. Tuesday, Bluegrass Jamborec. Wednesday, Early Evening Shows: Roger and Linda, flute and piano nusic, Friday: Richard Glick, ragtime guitar, Saturday.

Holly's Inn. 4246 University Avenue. 280-5834: Jim Evans, country and contemporary, Prid and Saturday.

Hotel San Diego, 339 West Broadwag, downtown. 234-0221: Harry's Bar: Richard James, piano and vocals. Thursday and Priday; live music, Saturday, call club for music, Saturday, call club for overns, jazz, Sunday, Jose Caraba, contemporary, Mondoy through Kochesche Los Asmella, in Sanday, Jose Sanday, Joseph Los Asmella, in Sanday, Jose Sanday, Jose Sanday, Jose Sanday, Jose Caraba, Jose Sanday, Jose Sanday, Jose Sanday, Jose Caraba, Jose Sanday, Jo





Friday & Saturday 8:30-9:30 \$1.01 Chablis • \$1.01 Champagne

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8470 Production Avenue Open Mon.-Fri. 10-6, Sat. 10-5 Wednesday, Hagay haur entertainment; Mcl Cook, sar piano, Wednesday through F

Prophet Restaurant, 1161 283-7448. Lori Bell and Friends, lazz, early evening Thursday, Fred Benedetti, classical guitar, early evening Wednesday and Friday, Daniel Jackson, jazz piano, early evening 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, 1380 Sheraton Harbor Island, 1380 Harbor Island Drice, Harbon Island, 291-2900; Ricky and the Jets featuring Kenny Morell, vintage rock, Tuesday through Saturday; Ella Ruth Piggee, Jazz and blues, Monday; the Ducktail Revue vintage rock, Thursday and Friday harve 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, ontemporary, Wednesday through Sunday: Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Hollis Gentry Quartet, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday: live rock, Sunday through Tuesday, call club for information: the Us Band, rock,

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Friday through Sunday, call

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6042: Fundi and Good Company, contemporary, Thursday Ira Cobb's Jazzbo, Dixieland jazz, Saturday; Tobacco Road, vintage jazz and boogie-woogie, Wednesday

Viscount Hotel, 1960 Harbor Islam Drive, Harbor Island. 291-6700: Delene, contemporary, Tuesday through Saturday.

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

Yukon, 4278 University Avenue, East San Diego. 284-9310: Live rock, Thursday through Saturda call club for information.

East County

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006; Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Live music, Friday and Saturday, call club for information.

Baxter's, 1025 Fletcher Parlovay, El Cajon, 442-9271: Lix, Top 40 dance music. Thursday through, Saturday, live music, Tuesday and Wednesday,

Blarney Stone Too, 7059 E1 Cajon Boulevard, La Mesa, 463-2263: Brian Connolly, Irish music, Tuesday through Saturday; the Paradisc Street Band, Irish music,

The Boondocks Restaurant, 8320







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Mira Nesa Blod Cask Tree

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

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

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Darreii Ray, piano variety, Friday and Saturday.

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

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, piano variety, Wednesdin through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

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

Don's West, 5286 Baltimore Drive La Mesa, 462-0533: The Smith Brothers, country, Tuesday through Saturday: jam session, Sunday

Plinn Springs Inn., 15505 Highway 80, El Cajon. 443-9568: Free Rein. country, Wednesday through

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

Horsestoe Tavern, 7664 Broadw Lemon Grove, 469-6344: Frank Dixon and Country Night Life, country, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee 448-3402; Cross (from Riverside), country, Friday through Sunday.

Lakeside, 443-9591: The Shadow Riders, country, Friday and Saturday.

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

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

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Private Domain, rock. Friday and Saturday.

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

Nite Ovl East, 667 North Mollison Avenue, El Cajon, 447-3854: Sass, Top 40 dance music, Tuesday through Saturday.

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

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007, County Line, country, Friday and Saturday

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Center Stage, country and music of the '40s and '50s. Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and

Park Place, 1280 Fletcher Parkway El Cajon, 448-4111: Prophet, rock. Thursday through Saturday; 3rd Annual Band Jam, call club for information, Sunday and Monday Graphic, rock, Tuesday and

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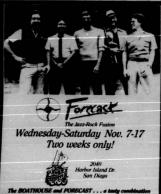


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Road, Santee, 448-4882; Jerry Baze and a Touch of Country, country. Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Handley Page, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Crossfire, 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, Thursday through Saturday; Toys, rock, Tuesday and

Bull in Stick, 608 Palm Avenue, Imperial Beach, 429-5330: Live rock, Wednesday through Saturday, call club for information.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumplein, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Firecreek, country, Tuesday through Saturday; the Shadow Riders, country, Sunday

1344 Palm Avenue, Imperi. 423-0953: Ed Cunningham contemporary, Thursday th

Imperial Beach: 423-3479; Grand Central Station, country, Friday and

Joey's, 415 Broadway, Chula Vista. 420-4828: Louic and Loose Change. 420-4228: Dotte and Boose Change contemporary and oldies. Wednesday through Sunday; J.C. and Company, or utemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City, 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: The Serious Guise, rock, Thursday through Saturday. Uttle Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-5754: The Bill Heyne Dance Orchestra, big band ballroom dance music, Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977, Coitonwood, country, Friday and Saturday and hosting a Sunday early evening jam

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479:3537: Jim Moore, contemporary, Thursday, Bill Brackett, comedy and music.



Performer listings are compiled by Ron Jennings. If you wish to be

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

Rock & Roll

The Accessories: Spirit Animotion: Spirit The Beat Farmers: Bodies, Mandolin Wind, Rodeo

The Bottz Brothers: Trojan Horse The Ron Bolton Band (The Risk):

The Ron Bolton Band (The Risk): Windrose
The Boose Brothers: Patrick's II.
the Blue Bagous Lounge
Born Crosseyed: Spirit, Bacchanal
Bouding for Laran: Spirit
But Boyas Rodeo
California Aero Drive: Belly Up
Towers
Caude Coma and the N'ks: Spirit
The Continued: Spirit
Spirit Spirit
The Continued: Spirit

Mitch Cornish and the Hell Hounds: Spiril Ray and Lainie Correa with Bert Miller: The Wellhouse Crystal: Mony Mony's, Whiskey Flats Dakota: Luis Dakota: Luis

Diacota: Lis Spenior Davis: Belly Up Ravern Dirk Debonaire: Lehr's Greenhouse The Ducktal Revue: Sheraton Harbor Island The Echees: Normandy Cocktail Lounge, Old Pacific Beach Cafe The Effect: Bobby G's, Mony Monwit

The Effect Bobby Gk, Mony Mony's Patthan: Toquilar Plats
Sive Lines Up: Belly Up Tween Plywell: Almor Primare: Whitkey Fluts
Preme of Chotext: Spirit
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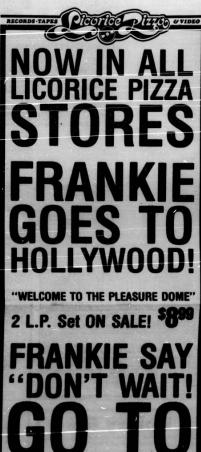
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Ipso Facto: Lehr's Greenhouse Etta James: Belly Up Tavern Kicks. Baxier's Cuaremont Kicks. Baxier's Cuaremont Kicks. Baxier's Cuaremont Kicketholis Competition (Control of the La.: The Looks Mira Mesa The London Brothers: Distillery Night-lib

Nightclub The Mar Dels: Belly Up Tavern Miss D'Meanor: Carlos Murphy's The Monroes: Spirit Neon Vanilla: Halcyon, Belly Up

New Language: Haicyon New Language: Haicyon Nitewing: Tequila Flats Norm Norman: Spirit Notice to Appear: Distiller

The Bood Runners: Valley Fort Restaurant Robyn Bans: Fireside Lourge Rechala: Pea Soup Anderson's RPN: Dance Machine Select Image: Halcyon The Serloux Guise: the Lantern The Seventh: Club Zu Skolan: Robin Ch

ee: Bobby G's

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Contemporary/ Top 40

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Dick Thomes and the Stellet
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A Thin Line: Spirit
A Thin Line: Spirit
The Thin Line: Spirit
The Stellet
The Spirit
The Spi Sam Aguillar: Vista Entertainment Center Andy and Donnas: Sandirap Lounge Arta: Block Angust/Chale Vista Araba and Lou Annas: Hotel Escondido Back Beat: Patrick's II John Buston: Hungry Hanter (Germide Ramby Beachers Boondocks Readment Doch Londing

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Jazz

The Chicago Sin: Belly Up Tower Ins Celth's Seather Tuba Mon's No. 2 The Hamry Consero Trio: The Speakeasy Store Felerabead: Bookworks/Pannikin Coffechouse



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DIO Nov. 27

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Espresso
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Restaurant
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Tawers
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Thie: Port Hole Lounge
Tobacco Road: Tuba Man's No. 2
The Walkin' After Midnight Trio:
Escape Lounge
Znaji: Chuck's Steak House Folk/Ethnic

Bluegras Etc.: That Pizza Place Sirmas Cael Cell Band: Drousy Maggie's Brian Connolly: Blarney Stone Too Stan Hugill and Deve Baumgartherer, Old Time Cafe Rich Kirby and Tom Bledsoe: Old Time Cafe La Bottlee Souriante: Old Time

La Bottino Sourinate: Old Time Cafe.
Los Lapes: Morizol Louis and Loois Change: Jocy! Martin Carly and John Urlepatricle. Old Time Cale.
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Drongy Moggie's
Turkelos and Clausabal Band:
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The Bosse Brothers: Patrick's II.

It's His Paper Leaving.

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William Clark Rolly Up Traven

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All-Stars: Rolly Up Traven

The Piro Carlest Leavers: Cid

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Blues/R&B/

Reggae

Grand Central Station: Hatch's High Steppin': Parmerade Club Tony Irvine: Tio Leo's/Mira Mesa Mark Lashlee and the Pony Express: Mama's Mink Gall Lee and Firecreek: Country Demokration rock, and rhuitum and bines Patrick's II. the Blue Bayou

Gayle and Precende: Country Gayle and Precende: Country Gayle Gayl

Bill Brackets comedy and music,
Doc Master, Old Bonite Store
Restaurant
Jeff Bryans guitar and rocal.
Jeff Calcars Cassical guitar,
Chebou Garden Restaurant
Jeff Blyans Guitar, Calc
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from 11 ray

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bast Brings in the —down, march bebast Brings in the —down, march bebast Brings in the —down, march betoom the Sacie Sopring, Win Glaincairo
Glainnir, discided by Rick Rosenthal
1984.

CURRENT MOVIES

Body Double — The Hitchcock thrillsers that Siran De Palma has plunters that Siran De Palma has plunters that Siran De Palma has plunDOW, and second and foremeat.

Extraord, types and the control of the Control
Library of

Caligula — The most cryptic credits on any movie ever. The dismissed director, finish brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the final Editing is attributed to an impersonal Kañka-esque entity identified as "the production." The script is proclaimed to be

Adapted from an Original Screencies by Gore Vidal, although adapted by whom is left a mystery Vidal, who whom is left a mystery Vidal, who whom is left a mystery vidal, who was reare to be a part of the property of the pro

Carmen — Reviewed this issue. With Julia Migenes-Johnson and Placido Domingo; directed by Francesco Rosi. "*(Cove)

Choose No — Alan Rudolph's self-designated "serious corredy," about seekers of love in los Angeles, is indeed a comedy in the rudimentary serious has a nortifagic ending, serious that it has a nortifagic ending, unfavry. The deliberate sylvation of the thing, through it may out off comments about such mundrate issues as carry and plausibility, does not disquere or excuse bad acting, which reaches its lowest point with Lesley.

Ann Warren and further from losest with Keill Caradine for maybe his a just to say that Caradine is most adopt a striking and holding the appropriate attitude. Attitude, in any cooleast of coolean and the same coolean of coolean and the same coolean of coolean and the same processors are said to attitude the same factorial and the same factor

Country — The problem is a real one-the pigits of the modern-day Michael tarmer in the face of powernment fore-tamer in the face of powernment fore-thered the piece of the face of the hergod entirely on a romantic notion of 19th-century frontier individualism that we cannot believe has come into 19th-century frontier individualism that we cannot believe has come into Cather's day for that matter, with so little erosion from 20th-century resisties. As a hedge against this of stocial understatement which is in lased a comprofile's sentiment which is in face of the comprofile to continue the size of stocial understatement which is in face of the comprofile to continue the size of the comprofile to continue the compro-

Country/ Country Rock

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Center Stage; Co Row Inn
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Den Conner; Sudd's Hidden Aven
Contest Stage Coach Inn
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Country Ladis The Cotton
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Everything Else

Mary Manna: harp reusic. O Thangry's Philip Busher: classical guitar, Mile Fleurs South Bushbara classical guitar, Words and Music Bookstow Profile Bushbara Castle guitar, Prophal Restaurant Chunkt Bulk: blass, ballads, and rock, Texas Tachouse The Busse Brathers: cornedy,

NEXICAL.

FF AURANIA

the same video of their previous. The MAN WITH TWO DATANS. The beact I/o body with the uply personally rein the case of their previous p up curiosity about feer much of it is true and to put down protests about how much of it sen't. The riverly obereen the stadionalist court composer Antonio Satieri and the free-lance innovator Mouzart — anne-sided rivarby, reasly, with Satieri driven by only of Latent, and revusion at personal temperament, into the most modoraments onto of chicarreny — has almost as universal an application as cultivo Peter Similar means at to have ywhere, and its bes letection is to stamp r. But the particulars an easer time outpring earl sale the indiratalic sympethy pleases as the indiratality — the barriering items Salein is ready to offer to God in exchange for musical immortality — do not count anywhere near semanth in as the boots of partypoing that seem to leave up the but of Mozaris time. In between joting down those master peaces that come to the selection.

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

more information for the black spot University movies and for non-movies and an advantage of the formation and formation of the formation (i.e., inner space, i.e., ine empty space inside and moving formation (i.e., inner space, i.e., i.e., inner space, i.e., i.e.,

All of the — Comic Steve Martin and director Carl Reiner hash over roughly the same idea of their previous THE MAN WITH TWO BRAINS. The beauti

Asten, 605 Stn (239-9239)
Call theater for program information
Bathos, 4th end 6 (435-3328)
Stent Machines and My Bloody Valentine, fro
11/8 Bigou, 5th and G (235-6084) All of Me and Third of Hearts, from 11/9

Center 3 Cinemas, 2120 Cancel (287-1989)
Theater 1: The Razor's Edge and Firstborn Theater 2: The Terminator Theater 2: The Terminator Theater 3: The Stand Affair, Irum 1169
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119 - A lightness on Sim Street, from
Theater 3, Ch. God? You Deed, from 11/9
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Pine Arts, 186 Garnel, Pacific Check (274-4000)
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The Dotte Mark the Care, Agol 146-bay Co.
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ndre 6, 4525 La Jolla Village

MOVIE DIRECTORY Counties Circense 9, 2253 El Carrino Real.
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Report

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Thomas & The Broad Street, The Thomas & Thomas &

Sterich movins



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CURRENT MOVIES

have a harder time rousing itself (and its audience) at those moments when some other harders and the second of the second of the big lines. This land is been my family for over a hundred years or (to the vitalinous barkers). Teel you do for a living of (with a baby in her arms and the music swelling). When you come to pull us off new interest and the music swelling). When you come to pull us off new interest you come to pull you come to pull us off new interest you come to pull you come to pull you come to you come to you will need to be a solitate in the talken when you will not not you will not you you will not you you will not you you will not yo

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mb, for the future, at any rate, if not to the immediate present) is the massivation facilities absoluted massivation facilities absoluted massivation facilities most tensions connection to its surroundings, but it has just enough to most tensions connection to its surroundings, but it has just enough to most tensions behalted to the surroundings, but it has just enough to make the most enough to the most eno

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The Evil Dead — A you too carmake a rove move Ally or reed is a carmea, a willing move of a carmea, a willing move of a familiary with a few born move in the hardy own as few born owned to work with This own, which has most, and which describes stell as the ultimate experience in gueling horror (and got Stephen King to describe it as "tercicusty original"), was completed as "tercicusty original" and such as the country of the country of

*Coordinary University The Coordinary University The Sea That Basic how. The notices that men does been seen to the most of the section to the season of the points and the one, which are don't cone of the gloriss and the one, and director 1. Let Thompson, no even of their short string of musial collectorates. A large of party phorosome in the protogous, gives good concerning the section of the same of the same of charge on a discinguished coloring state of the same of the same of charge, on a discinguished coloring state, and the same of th

MOVIE RENTALS

Firstborn — Christopher Collet prebeets an image of Teerager of the
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movie on a melodrametic course. And
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Contract Solution of Grader and
Peter Welter, directed by Michael

("Cortex Solutions, Claimmon, from
11.9, New Valley Driver In, Plaza
Bords, Sanite Vallege 8, from 11.9,

Sports Arens 6, Wegend Plaza 6)

Cheatbusters — Three parapprochologists, having had their accessories and prochologists, having had their accessories deplayment conflictated, go search equipment conflictated, go reto private practice as entermination of any and all expensation peats, Just only a prochamber of the prochamber of the

The Gods Must Be Crary — A modest charmer from South Africa, written,
produced, direction, "Birmed" (photographed"), and edited by Jamie Uys.
A Cose-Colle bolle, chucked out of a
some Rathard Bushmer, causing unsome Rathard Bushmer, causing unpreviously the state of the earth to get
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CURRENT MOVIES

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WARREN MILLER'S

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Irreconcilable Differences
Echoes of BEST FRIENDS: a
husband-and-wife scriptwriting team
writing a script about a husbandand-wife scriptwriting hubbland and with professions. An artist withing a sorpit about a hubbland and with a secretary and a sorpit and a sorpit

The Kanste Kild — Or: I WAS A TEEN-AGE ROCKY. John G. Avilden, the infector of the original ROCKY, size to whip up aome of the same omation, and again ensite SIII Cord to supply the mails, in the alony of a rice, got-te, olive-dismost laid from these densey who has same licebo-beard in the face of the control of the original of the control of the original of the control of the control of the control of the original of the control of the control of the control of the original of the control of the control of the control of the control of the original of the control of

"Pat" Morita, and Elizabeth Shue. 1984. "(Avo, from 11/9; Century Twin; Mira Mesa Cinemas: Santee Village 9.

Sports Arena G. Sweehwater (i)

Liquid Blay — "So what connection
dry you think there could possibly be
between UFO's and heroon" "You's
never guess — or rather, you's never
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• (UA Cinema 3, 11/9 and 10

medicipal. The Little Drummer Girl — George Roy Hills minimals treatment of the John Is Carrie explorage novel, about an actress of Letter and particularly activated to the communication of the property of the property of the Communication of the Communication

the commentary a live as learn. The various advertures and intigues are similarly familiar a rescue from a mountain edge, a dark secret hatmountain edge, a dark secret hatmountain edge, a dark secret hatmountain edge, and a secret hatmountain edge, and the control of the maker of MAD MAX and mAXD not be commentated by the commentation of the maker of MAD MAX and mAXD when the action health up to edge, and the moment when the young here spurs he had seen as the moment when the young here spurs he had seen as the commentation of the commentat



CURRENT MOVIES

scenic effects seem to aspire to, but rather that of a straightforward and somewhat bland children; stale. Ac-tual, certifiable children, it should be said, will probably be delighted with it. Tom Burlinson, Jack Thompson. 1982 (Ace Drive in, from 11/9)

**(Acc Dive in. from 11:0)*

Helinoral Lampouri Vacadios — In
**Leadul in a Turner road that same of the

copening credes sequence, with old

postcards for vasuals and a peppy

pop-exip parole by Lindesy Bucket

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portray. Eadle Bracken has much

more the right idea in a small role as a

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Drase Confederates as Eugene Levy.

With Breverly D'Angelo: Imogene

of Fronter Dive In. from 11:9)

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**Elected Desire Internation States

**Elected Desire Internation

No Small Affair — Romance between a sixteen-year-old boy (Jon Cryer) and an early twenties woman (Demi Moore); directed by Jerry Schatzberg (Carousel Cinema 5, Center 3 Cinemas: Flower Hill Cinemas, La

Jolla Village, Santee Drive In: South Bay Drive In: Sports Arena 6: UA Chula Vista 6; from 11/9)

Ordination of the Control of the Con

ON, Godf You Devil — George Burns priys both stular roles in this super-natural comedy, directed by Paul (College, Fashion Valley, Frontier Drive in Harbor Drive in New Valley Drive in Parkway Plaza Bondar, Ran-cho Bernardo 6, Sports Arena 6, Uni-versity Towne Centre, Wiegand Plaza 6, from 11/9)

6, from 1199

Please in the Mead — The emotion question beforehand was whether or not the eleged autobiographical on-gris would broduce something a little more firstand and free of formula the past something as file more desired and more desired and the other and the past something as file more desired and the rubbar sheet or not the inferent furnifulness of the material would existen that string-pulming uige that runnfulness for the material would existen that string-pulming uige that runnfulness for the motion of the inferent furnifulness of the material would existen that string-pulming uige that runnfulness for the work very much better that for the more very more than work of the past of very more than the same first that work is not seen to the common past of the formula first than the common past of the formula for the formula formula for the common past mentals arms and of the formula formula

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Google and acro sections. Science 21)

Furgle Rate — Even Rough this is only he list movie; rock staff Prince is no more equipped to play a show but on the section of the camera. But rather than 10 miles of the camera. But rather the speed to play a show but of the camera. But rather than 10 miles of the camera to find the camera to find the camera to camera that the total camera that the section of the characters can the camera that the camera the ca

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Rancho Bernardo 6: Sports Avena 6. Receivater 7 of Melius's envisionment of a Colorado small town occasionary fronces starts out in a genument of a Colorado small town occasionary forces starts out in a genument of a Colorado small town occasionary forces starts out in a genument of the colorado small of th

on putting his worst loot forward.

Themselves conservatives go out of their way to be overhead by the enemy. Patrict Swayze. C. Thomas Housel, Les Thompson, Ron Ohsel, and Wilson Smith. 1964.

"Clinema Plaza 5. College, from 11/6, Bucilo 3. Chemes." (A Glazerbuse 9. Chemes. LA Glazerbuse 9. Chemes. LA Glazerbuse 9.

anger, own of the resis perior or dys-view. Station and he is gaseing or when the station are made of the the station and the station of the the station of the station of the the attention of the station and further families and station and further families are the interests to find dignity seems a second of the station of the statio

Romanning the Blone — The sweaty Western action for openers, is not workern action for openers, is not marice novel — more suitable, one might think, for Spoy Western ca. 1937. (The accompanying strains of WAS WCN awaken a threst for something other than a spool — not to be asked near). Not a the pale, frail, other than a spool — not work the saked near). Not a the pale, frail, one sides of a "romance novelet" — pen name of Joan Widder. But she is passed near). Not although a side of a "romance novelet" — pen name of Joan Widder State is person. Or Katilheer Turner is just the accress. In the except so in a Widder's widders. Something, but not enough, and nothing at all complicated is mode of the relationship benefits of the state of the second of the stationship benefits of the state of the stationship benefits along his best saying benefits along hot times. With Michael Douglas and Denny De Vito, without granteds. But the stationship benefits along hot insees with Michael Douglas and Denny De Vito, without granteds. But the stationship benefits along his decided by Roman and Stationship benefits along the second by Roman and Stationship benefits and the second by Roman and Roman a

Sweelwigter 6, from 11/97.

The Bhop on Baller Bissast — One of the sarriest fromors in the prisonged last-Sistien numble of Carchoslovis-spoken and maudin in its handling of human comedy, of human trapegy, of sore, of farders, that it washed off with furnaments and the same of the

A Bodeler's Bury — Problem picture.

A Bodeler's Bury — Problem picture.

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CURRENT MOVIES

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" (Carousel Cinema 6; UA Chula Vista 6)

on the other hand, the woman had known the man was the thief and hence had known he knew everything there was to know about her. If this interest was to know about her, if this in willing to continue as scripteriter-director-star of her own enacted installation, and in her own willing to play the state of the state of the control of t

Tightings— (no of Clint Eastwood's moter "serious" efforts with the action such many of the control of the cont

he began rubbing more than said el-bows with what we might term Mean Streetwakers. The characters stable-ser than the characters stable-established fully, and week, before established fully, and week, before established fully, and week, before his prediction for kinky sex. But neither quality out comes fully min-bed more heavily on the case, or the case len't going to bear more heavily bear more heavily on the case, or the case len't going to be an extending heavily of the case begins to break down irreparably with a very un-tilities of the case begins to break down irreparably with a very in-lated to the case begins to break down irreparably with a very indirector Richard Tuggle seems to have touble distinguishing from eat-director Richard Tuggle seems to have touble distinguishing from eat-director Richard Tuggle seems to have touble distinguishing from eat-director Richard Tuggle seems to have touble distinguishing from eat-mach more than the cast act character, much more than the cast act character, much more than the cast act as a standard to up on whom some of the meanness of hotel Mean Street has standard to up

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"(Mira Mesa Cinemas)

Where the Boys Are — An update of the 1860 document (with Connie Francis) on spring breast in F1. Prancis on spring breast in F2. Prancis on spring breast in F2. Prancis on the Prancis of the Prancis o

Wizarde — Science-liction cartoon about a cosmic struggle between the forces of Magic and those of Technol-opy (the former a group of Peter Pan and Tinkerbell-like etwes and fairires, the latter a group of Nazis and rep-tiles). At best the conception is rather

sappy. But its mythic possibilities are brought even lower by Ralph (FRITZ THE CAT. COONSKIN) Bakshi's deeply ingrained funkiness (e.g., the good wizard, Avutar, it a Disney-lish most and Peter Falks. Coumbo with the country of the

It seems only natural that, as some-thing of a Harpo Marx lockalike, he should be a Harpo Marx actalike, too, And what sites is a hot-blooded satyr and harpoole that it is a solid satural as a solid in an updraff? With Charles Grodin, Joseph Bologna, Michael Huddleston, and Gilda Radner, dir-rected by Wilder. 1984. e (Parkway; Spring Valley, from 11/9; UA Chale Vista 6)





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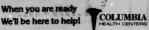
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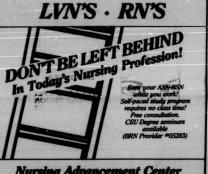
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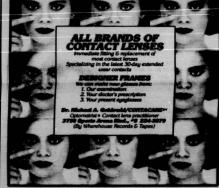
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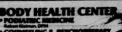
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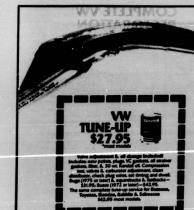
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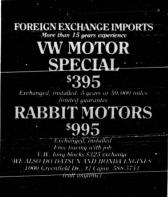
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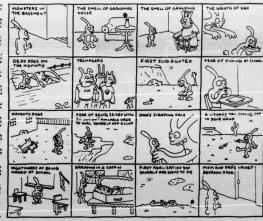
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BOOMMATE USD area 2 bedroom, I bath apartment. FEMALE TO SHARE 3 bedroom, I dath, Pacific Brach house, no pets/felds. Smokers OK, \$225/mo. share

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Enjoy a 10% discount on an rock group morchandles. NO CNANCE TO JOHL

AVESSON BAY - need roomnate for susry bay-bore condo on Research C

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ROOM AVAILABLE — Mira Mesa, house, Kitchen privileges, washing machine, yard, etc. Student and/or employed, \$220 & \$25 usines, \$78-9145. bath, La Jolia condo with 1 professional mare, 1400 feede, 457-2749.

BCOMBART, NALLYPIANEL, marker, 6545, plane from the control of the con

— Furnished room, nature feet. 156/morthy 14 reduction of the respect to the region water/open of dieses paining sales 11/17 Doft, 779-992. and more 1230 per more 1470, 775-977. Tables to the region of the region water/open of the region water/

ADDRESS NOW - Stands Area to all and a stand of the stand









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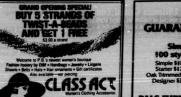














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\$295. HLIGH GOLDEN HILLS Studio, fresh paint, new carpets, vinys, drapes, partially furnished, depose \$150. 678-6118, 678-3328.

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RENTAL — Great opportunity for teachers of dance. foress, pazz, ballet, karate to share well equipped studio in North Park. Call Sylvia 263-4502.

1565 UNIQUE 2 bedroom apartment, north of Adams near Kenangton. Rescored to original 1940's charm. Countyard, refreshed handwood Boors. Cleanic Ele-County contains No. one. 256, 1530

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your francist butter for an Bate as 599. Fast and elli-ciers. Cast largy (c19) 280-4995 or 270-4454.

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GRANGE UN JOLIA, 565 month, Cd of 1
Feyr, Sec. 456-1270.

#CATEGORY OF A COLUMN TO THE PARTY OF THE PA

MISSION HILLS. I bedroom apartment in old house, missioned trafy carryon overlook, individual colling, pausi carpet. Dependable long serm person warefed 1485; km 198-7440.

WWW. 3 bedrooms, freplace, sundeck, game room. Reserve now for fall 5 winter: \$1.20 weekend, \$275 week. 744-4038.

PACIFIC BEACH, block beach. Small I begindern apart-ment to one quiet person. No pets: \$400 year lease: 459-1352 evening: best. HILLCREST, VERY spacious 1 bedroom New condit, security building, pool, security building, pool, security building, pool, seurus, refrigerator, microwave, parking, 1500, 291-8911, 237-2337.

STUDIO, UNFURNISHED, wask to Balboa Park. \$300 month. \$150 deposit. No pes. 2117 Front Street. LIVE ON the water aboard a 64' catamaran, 5195 month, 272-5982.

POR RENT: 1625. Large 3 bedroom, 1 bath house, Talmadge area, 1550 deposit, No pros. Adults preferred. Philip Widmann 692-6209. ZPRJATANEJO, MEDICO, Fun, sun, Coronas, Have reservations 12/27 to 1/2 at Hotel Sotavento on beautiful Playa La Ropa. Spit hotel expense, company. Details Newscart 944-955.

OCEAN-PRONT 2 bedroom house, Ensenada, Mexico. Retire, retrest, reple. Sh your spirt, and Brancos in handmade creative environment, \$350/month.

SIG CONDOFFE. 1-15 at the base of Heavenly Valley in Tance. 3 bedroom, steeps 8-plus, walk to stri fit, jacuzzi and austral form. Date: 3-lb, 1998; after 5-50 pm.

CONDO: Available November 9, large studio jacumi, pool, terrels, refrigerator. Alira Mesa, 1400/moreh. 271-0862.

APIETS STUDIES IN the Gastery Courter, ports

OFEZSIONAL FEMALE needs small unfurnished are or apartment convenient to Maxing Mics for vary occupancy, Must allow small dog. 237-5194, lings. 277-7061.

WASSI HAND IN THE PROPERTY OF THE PROPERTY OF

THE READER PUZZLE *332 Semaphormal

By Don Rubin

Each of the sailors at the right represents a letter of the alphabet in semaphore.

See if you can list all of the flag words at the right, in the spaces provided below. (Of course, you don't need to know semaphor it only the first product of the property of the product of the

semanhore to solve this puzzle, you can treat it like any other

Rules of the Game.

I. Prices for subving the Reader
Parties.

2. All entries in the Reader
Parties with Reader Patien.

2. All entries in the Reader
Partie content in the Reader
Partie Content must be received by
the Reader (addressed in Reader
Parties, P.O. Box (8000), San
Diego, C. V. 9718/1 by 9-07.

Worknowley, sit of spinlowing the
S. All cesties must be
accompanied by your reame,
address, and shirt size (S. M. L.
XL).

Game
The pea winds up under the cup on the left. Take our word for it. Mr. Fields switched the

for it. Mr. Fields switched the left and center caps first, then the right and center cups, then the left and right cups. Although the odds of selecting the correct cup are only one in three, more than 80 percent of the people we surveyed agreed on the pea's location.



Of the thirty-six entries, roughly half submitted the correct answer. The T-shirt winners are: I. J.W. Ackerman, La

Mesa

1525 BAY HO 1 bedroom condo, tay view, at applances, pool, Jacussi and clustrouse. 691-3703

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The state of the s PACHIC PONGCIOBLET WHAT OUT? We will pay
DR. 6645 VELA 3 bedram. 3-1/2 bush assertance
plan property for what you may. P.ES. Inc. (714)
Little and location Garage. Seption. private

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Florida Paved streets, near medical facilities, north of shuttle launch, 19900, PO Box 196, Rt. 1, Cocoa, FL 32922 FULL PRICE I buy notes and trust deeds. 224-5541.

5 ACRES PLANNED industrial property next to interna-tional airport at Palmdale, Hurry, only 139,500 with easy terms, 275-3603.

DUPLEX: OCEANSIDE, efficient workhorse, price 175,000: Assumable 130,000: 8 5% VA loan armusi income 19400: From private party: 481-6915 3 BEDROOM FURNISHED, plus 2 bedroom rental, plus 3 garages. A must see, modern, solar, SD 4211 Mento

t and taxes? Beautiful studio con-uertano, No. 206, 10% down, no. 1538 month eventhing, sucritice.

POOL SPA 4 bedroom in European new Fatigue Park, only \$109,000. By owner 741-6304.

MOBILE HOME, 1965, 10x55 with carport, shed, 2 bedrooms, adult park, \$235 month plus lights, close to everything, By owner, \$10,500 cash, 582-7158.

ALPINE, LARGE 3 br., 2 buth house Near schools and STEED TERRORS SERVICE STATE AND ASSESSED DATE. \$116,000, 451-1866 or 445-4777. NAMACLARITÉ 2 bacroom, 1 bath nouse in Lomon Grove. Quiet area, targe los, central air, RV parting.

OPEN HOUSE Sunday 9 to 5, 2221 by Way, Rancho San Diego, Assume 5-1/76-V/A 3 bedrooms, 2 baths. Singlesce, lott. 1997-50 megastation, Lovely area. No seasons/ investors, 470-5491.

BY OWNER. Any 3 bedroom in Oak Park. Excelent condition, French doors, oak floors. Large wooded lot. Assume 9-1/2% VA loan. 582,000. 264-9265. BEAUTIFUL 950 SQ. FT. 1 bedroom Pt. Loma condo. Large view balcony. Must sell or lease option, \$66,000. 234-9486.

2 BEDROOM, 2 BATH Mission Hills townhouse w/2 car Grage, pool. & spa. Easy access to 1-5 & downtown. 1134.900. More into call 297-9865 after opm.

BONITA BY OWNER, 2 story, 4 bedroom, 2 buth, fire-slave to the family story, and street, large lot, find bret, quart cardin-lac. Reduced 18000, 476-0346. DELLINE AVSSION VALLEY I bedroom condo by owner. Amenicus include cuphouse, tennis, pool. Jacusti, private parting and dozage. Assumable, low manest dain, Byron 223-2214.

SELLER MOVING out of country, must sell by Decem-oer. \$239,000, + bedroom. 2 both huge corner lot. PB. plus spa plus huge latchen plus view. Mr. Issacs. 272,079-7, 233-765.

TAKE MY 1983 Subaru wagon as down payment on your property. Can add cash. Call me. Let's trade ideas. Analose, 265-8203. OCEAN VIEW, by owner, 2 bedroom, 2-1/2 bath townhome in P8 area. Huge assumable loan 12 794-teed Pool, racqueller, Jacusty, 1129-900, 272-9971

OPEN SLANDAYS TE, sold 3 Bedroom, 2-1/2 bath, ARSSON VALLEY CONDO. 1 bedroom, Rancho Ale-paco home, cut-de-sec, se conditioned, many estats. Son Valles Pool, Spa. sonnin, upstans unit by Gwinel. August 17b. VA. 917-950. Owner/agent, 561-6173.

By Chanalis 1 bedroom, 2 bath mobile house, Farmy Park, pets Cit, large lericed yard, 2 storage sheds, as-sumate loan, 122,000, 561-7430.

14,000 SQ. PT. SHOPPING center, by owner, floriona. Will exchange or sell for part down. \$850,000 Dominic

RING DUPLIS. Casin 1/g view home size near University of the Control International Contr

CLUB VILLAS - Mission Valley, 2 bedroom Lunury com-cles, 549 500 by owner, 421-5726. 160,000: (818) 340-9879

DEHESA ACREAGE Trade or set. 1/2 interest in 69 acres. Est. Value to be 140-50,000. 232-5211 or 224-551 after 6pm. 197,000 VA ASSUMABLE, 13000 cash to toan, 13-1/2% fixed, 1801, PBL 2 bedroom, 2 bath condo. Separce, upgrades, SCSU area, 265-8714.

GREAT PINANCING — Kely miumater 11% loan. North Rim, Misson Valey, Lings 7 binfrom, 2 520. condo, attached 2 car glirage, Septace, terms, pool, 1109.000 279-7465. CLIMATTY 2 bedroom, 2 bath condo, 1360 sq. ft. Up-

ENCAPTA-VALACE From + processors Trains, terrally another training from the first and income constitution of the first and income constitution of the first and income constitution of the first and t

OFF THE CUFF How much do you have in common with your parents?



Singer

(Calaramont
My family is really strange.
I'm not really like them at all;
if don't look like either of my
parents. My morn is really
dramatic about things. Her
strinde seems to be, "Do what
you want to do." But then when
I do, she'll say. "What did you
do that foot?" I don't want any
of the things she wanted. She
got married when she was
fournee. I'd like to have a
career. I don't want a family.
Not yet. I guess I'm more like
my dad. I'm pretty meltow
until someone double-crosses
me, then I get mad. He's like
that, melly sawyojne, but if me, men i get mad. He's line that, really easygoing, but if you betray him, he cuts you off. If there's anything I get from my mom at all it's her sense of hum: 7 I have to ad-mit, she's pretty funny.



I think I've become more and more like my parents as I think I've become more and more like my parents as I think I've become more like it in the because it is the because it is the because it is the because it is in th I think I've become more



Phone Man Mission Beach
I'd have to say I'm not like them at all. The first time they came out to California it was received to the control of the control o



Remoris Dillingham
Land Surveyor
La Jolla
I've become quite a bit like
my father over the years. He
was a quiet man. I'm pretty
quiet. He was a traditional guy.
I'm pretty renditional myself. I
m pretty renditional myself. I
m pretty renditional myself. I
that cares for one another. His
teachings really stuck with me.
He was a religious person. So
an I. He believed in Southern
hospitality — being friendly,
being nice, being good. He was
a very kind man. I'm a kind
person. Physically I have a lot
of his features — I'm about the
same size he was and my
stance is the same. There were
little habits — the way he always had a drink of water after
supper — I do that too. Probably the only big difference is
that I'm a Republican and he
was a Democrat.



Carol Burton Sales Pacific Beach

Sales
Pacific Beach
I just went to Canada with
my parents. I have to admit, my
pattence was tried. My mother
is very assertive. I picked up a
invery assertive. I picked up a
coverdoes it sometimes. For
coverdoes it sometimes, the
coverdoes it sometimes, the
times of the time at
my coussin swedding when she
threw cooked pital instead of
rice. I think my general sensitivity is from my father. I've
always lookad up to my dad.
He's a real gendeman, He's
Irrish. I think when I do get
mad, it's the Irrish in think when I do
coverdoes it.

— Lin Jakary

— Lin Jakary

- Lin Jakan

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