



A Few Rounds with the Mongoose



Archie Moore still doesn't pull his punches

66 You're like my opponents. Inquisitive. But they are not to touch me. 99

— Archie Moore

Archie Moore was true to his words. I never really touched him. You don't touch the Mongoose, by consensus the greatest light heavy-weight boxing champion of all time; Archie Moore touches you. In 228 professional bouts between 1936 and 1963, he touched 140 men unconscious, a knockout record that many boxing experts believe will never be broken. He won a total of 193 fights and lost only 26. A San Diego resident since 1938, Moore is now probably seventy-two — he has never revealed his true age — but he belies the image of the old boxer as punchdrunk palooka. His mind is sharp, his memory intact, his face and body smooth and firm. Both in and out of the ring, he has defied time. And as

always. Moore reveals himself now only when he's in action. "These are his hammers, his

"These are his hammers, his hammers, his harchets, his saws," Moore explains as he wraps aspiring boxer Manuel Morrow's fits with strips of protective fabric. "He's like a mechanic, and his hands are his tools. He has to take care of them," Moore and Morrow and another young man, Ramon Cervantes, are standing behind Moore's vantes, are standing behind Moore's high the house is an anomaly among the industrial plants thirty years ago. The house is an anomaly among the industrial plants and storage yards that have grown up around it. The swimming pool in the shape of a boxing glow is empty now, and 1-15 traffic rumbles constantly alongside Moore's weedy lot, Morrow works at Active Auto Wrecking, just a few miles south of Moore's home, and began training as a boxer under

By Neal Matthews



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Hats Off For Slack

"Against the Odds," Septemb 12, was a great story! Stephen Meyer can be proud to have written it! Great Lines. Truth. Excellent portraiture of Our

Heroes.

Recalls the first couple of years of law practice when every time I'd win a particularly hairy case, I'd win a particularly hairy case, I disend a new feature and reverent cover letter to the Federal Defender's job ap files. Now I thank a mercriful God they only responded with enthusiasm and thank you's. I'd hate to have inch was do lost in each hand from faithfully crawling. Christike, the control of the property of th fortune in the form of yet one more hopeless case requiring all my evenings and weekends when I could be having mindless unprincipled fun. We thank Cleary for such dying for our slack. Jacqueline Gamer Ocean Beach

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803. San Diego, 9138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

A Gay Republican?

Regarding Nicole Murray as a choice for a seat on the San Diego AIDS Task Force ("City Lights." September 5), first of all, what has this hand-stied prestigious task force accomplished in San Diego? There is still a vast lack of educational information to the general public. What has Mayor Hedgecock activated to advance general public. What has Mayor Hedgecock activated to advance the cure and treatment for AIDS? The fast remains, local, state, and toderal governments are still upper the control of the control of the control of the cause, cure, and treatment for AIDS. Again the general public has little knowledge of what do do not not control at DIS 'The very cause for the delps in the control of the control funding public education, treatment, and cure are caused by the very Republicans Murray is in fact aligned with. In fact, Mayor Hedgecock has done very little to make public information of what is to be done.

To note the sum of \$55,000 in two years of fundinating by Republican administration is doning so little that treatment is left almost unfunded.

almost unfunded.

almose unfunded.

Bickering and backbiting among such a prestigious panel as the AIDS task force is not necessorily. Our attention should be with those who are suffering, and dying right new? At this very minute all our thoughts, our energy, must not be channeled off toward such a vani issue. There' are no person and your with the AIDS resuce. Only loss. suc. Only loss

issue. Only loss.
Unless people can come up with real changes — that bring the discovery of a cure and treatment for AIDS, unless this is the issue—leave us alone and do not divide an already divided city. You see, most people know AIDS is a lite-and-death issue and are

scared. So the issue is genocide And how is it possible in these times that a gay can be a Republican? I remain outraged? John Southland

from Asa to ancient Greece and from Asa to ancient Greece and Rome va India and China. During the 1705, the sport became when the control of the control of

gradiator's duel with his crootionally distraught wet noodle of misinformation, but rather a request for him to do his homework before climbing on his soapbox and crying foul. Hal White Vista

People Who Need Individual Persons

Persons

Locality help rusing an possible probability of the probabili

small number."

Bergen Evans, in Contemporary
American Usage, as usual is more
permissive, but in this case, right
on target. "The use of people with
a numeral was condenined by
many grammarians in the early
part of this century, but it is now
standard English and is generally
preferred to the word persons, when
we may now say 'three people were
present' or 'three persons were present or three persons were present as we please. Most people prefer the first form, and persons

now sounds pedantic or bookish." Naomi Kashiwabara ("Letters." Naomi Kashiwahra ("Letters," September 5) may be right in saying that we say "one person" and not "one people" (except when people is a synonym for tribe or nation), but she forgets that, for most people (and numerous persons), the locution "one persons, two people" is far more persons, two people" is far more persons, two people is persons natural, and in ninety-nine percenof our spoken and written sentences, perfectly correct. The fact is, even my let's-be-preciseas far back as 1914, says under

One Leg To A Tree

Comparing Rhode Island Reds to bantam game fighting cocks ("Letters," September 5 to like ("Letters," September 5 to like ("Letters," September 5 to like the participation of the participation of the total 1, as a participation of the participation of total 1, as a participation of the participation of

More Theater The Starlight Bowl is no place for A Chorus Line. By Jeff Smith Music The Everly Brothers have still got it. By John D'Agostino Quarter Notes The Deutsche Oper Berlin in Los Angeles.

Eugene Onegin on KPBS-TV, and the Gennaro Trio.

By Jonathan Saville

Letters



A Few Rounds with the Mongoose Boxing great Archie Moore is as feisty as ever. By Neal Matthews....

City Lights Trouble at the mission, original members, hold for Tom Metzger, video tapes, and no soliciting Straight from the Hip The opal of his eyelet. By Matthew Alice

The Inside Story San Diego's Housing Commission knows how to spend money. By Paul Krueger Is There Life without Wheels? A lot of San Diegans seem to do just fine without a car. By Suc Garson Theater Jonathan Saville reviews Bertolt Brecht's Galileo at the South Coast Repertory Theater Restaurants When in When in Rome, Eleanor Widmer does



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City Lights

The Metzger Message

For the last three weeks one could dial an Escondido phone number, 746-5004, and hear an eerie, muffled voice deliver a

inety-second message.
'Recently in the Los Angeles Times, they tell us about the problem of fires in north San Diego County — fires set by wetbacks, little fires all over North County, burning down houses," the voice says. "The uthorities have taken the authorities have taken the problem firmly in hand. They have gone out into the brush and contacted the wetbacks and through an interpreter have given them instructions on lighting fires safely. Safely, Would you tell me if we are living in an insane asylun? Would you tell me if we are living in an insane asylum? [Hysterical laughter.] The fire chief is teaching wetbacks safety in starting fires. [More laughter.] What do you think? Is your house a bush? Do you see those campfires out there? Are you coing to wait till your Are you going to wait till your house burns down or the wetbacks get educated like Boy Scouts? We don't play that game. Watch for the fires! [More laughter, fading out.]" The voice is that of Tom



Tom Metzger
Metzger, who formed the statewide White American Political
Association (WAPA) five years
ago after resigning from his
pout as state director of the Ku
Klux Klim. The message is the
latest in a series of 'editorials'
that Metzger says he's recorded
of phone lines, installed at
private residences whose
locations he word reveal 'life' or
security reasons.' Metzger,

who claims his group has 5000 members, says similar recorded messages are also available in the five other California cities where WAPA chapters have been established — San Jose, San Francisco, Orange, Sacramento, and San Bernardino — but this is the first time a message has been first time a message has been left on the line for more than a week. "We have meters to

popular. We've been getting several hundred calls each

week."
Metzger adds that the
message was temporarily
replaced last weekend
"because it wasn't recorded
loudly enough"; a new, clearer
version, however, will go back
on the line sometime this week and run "as long as the meter

The former Klan chief is pleased that the North County fire message has also resulted in stirring up the most anger from the Chicano Federation of San Diego County to the Stamp Out Crime Council (SOCC), the latter group having already complained formally to the sheriff's department and Pacific Bell. Tom McNaghten, spokesman for Pacific Bell, says the phone company can't halt the messages. "There is really nothing we can do. We're to able to monitor or censor not able to monitor or censor not able to monitor or censor

reatly notting we can us. The control where the service to these to provide the service to these to provide the service to Metzger dismisses the critics of his message. "Not everyone's complaining," he says. "Besides, you ought to hear the other side of the story—all the phone calls from lattle old tadies and other common people, thanking me for this propose, the same than the content of the control with the control against the aliens, but against the fat cats who employ them."

— T.K.A.



Video Wars

Rob Summer, owner of Western Video and Film in Kearny Mesa, says things would be a lot easier for the would be a lot easier for the more than seventy video production companies in San Diego County if it weren't for KPBS-TV (Channel 15), the local Public Broadcasting System (PBS) affiliate. Summer says that ever since Summer says that ever since the federal government cut back PBS subsidies two years back PBS subsidies two years ago and encouraged the network's various affiliates to find alternative sources of funding, KPBS has actively solicited—and obtained— income by offering production service and equipment cental service and equipment rental rates far below those charged by private firms such as Western Video. (KPBS, for example, charges fifteen dollars an hour for a director while Western charges eighty-five, with a ten-hour minimum

clients who would pay KPBS \$315 an hour for a "full video production," which includes three cameras and cameramen production control, a director, a supporting crew of seven, and all necessary video equipment, would pay Western \$675 for basically the same

5675 for basically the same package.)
And that simply is not fair, claims Western Video's owner.
What KPBS is doing.
Summer says, "is using public funds to enable them to complete with the private sector. They have rowhere near ection. They have rowhere near ection. They have rowhere near ection and the private sector. They have rowhere near ection and the private sector. They have rowhere near ection and the private rowhere have rowhere the private rowhere and the private rowhere and the private rowhere and the private rowhere and the private rowhere [at San Diego State University, where the KPBS studios are located] or volunteers." Summer says that in the last

year. Western has lost three year. Western has lost three commercial production jobs to low bids entered by KPBS: an industrial film for the Robert Keith Company that Western offered to produce for about \$20,000; a training film for Interactive Technologies he hoped to produce for \$10,000; and a telethon for Sickle Cell

Vocations On The Sidewalk

monitor the calls." he says

Until June, Steve Whiting's on the sidewalk outside the state unemployment office downtown on Front Street between Ash and A. The between Ash and A. The solicitors, representing Whiting's Educational Marketing Company, approached job seekers with a most enticing offer: for as little as a one-hundred-dollar tuition payment, they could get off the street and into the classroom, street and into the classroom, where they would learn a technical skill and land a steady job. Whiting's crew's even offered work to those who couldn't raise the hundred bucks. "If a guy didn't have two cents to rub together or if two cents to rub together, or if he just wasn't interested in vocational school, we'd ask him if he liked to talk to people," booms Whiting, a self-assured, aggressive salesman. Those who said yes were handed a clipboard and

turned loose on the streets to solicit students for the job-training programs they had declined, including telephon installation and small compu

epair. Whiting talks about his Whiting talks about his program as though it could wipe out the scourge of unemployment within the decade. Such success would also fill his pockets, since each wastional school pays Whiting thirty dollars for every student who enrolls after being referred to the school by one of Whiting solicitors. Whiting in turn pays the solicitors fifteen dollars for each successful referral.

dollars for each successful referral.

State police, though, aren't at all enamored of Whiting's method of doing business. They say the canwassers haste passers-by, aggravate staffers inside the state unenployment office, and congest the well-traveled From Street sidewalk. Using a little-known city ordinance, the police have ticketed Whiting's solicitors there three times and have driven all but the most fearless of his other salesmen from of his other sal

other downtown streets.
Whiting counters that he's the
victim of a state police officer's
personal vendetta and that
police are pursuing "selective
enforcement" of a city
ordinance that prohibits
"hawkers, solicitors, or
interviewen" from pedding
services or wares on the centercity streets.

services or wares on the center-city streets.
Whiting is crews first hit the San Diego streets in August, 1984 and quickly learned the obvious: the best places to recruit potential students are the addewalks in front of the state unemployment offices in Chula Vista; El Cajon, Mission Gorge, Southeast San Diego, and the Child of the Child of the potential of the Child of the Child years of the Child of the Child years the Child of the Child of the bothered by state police who guard the offices until last May, when he says state police sergeant John McTier approached one of the clipboard-carrying caranssers clipboard-carrying canvast outside the downtown unemployment office and ordered him off the street,



City Lights

Parish The Thought

Since the beginning of this year, the local Catholic Diocese has been trying to gain approval for building a parish hall atop the ruins of the original Mission San Diego de Alcala, established by Father Junipero Serra in 1769. But at next week's meeting of the city's Historical Sites Board, which is reviewing the project.

which is reviewing the project, the diocese hopes the project proposal will be denied. In the madcap world of San Diego city government, defeat is sometimes victory in disguise. Under the city ordinance establishing the fifteen-member Historical Sites Board, denial of a proposed project at a historical site means nothing more serious. means nothing more serious than a short delay in the developer's plans. If on September 25 the board votes September 25 the board wires to dem approach of the church's project, the church believes a "clock" is begin which allows the city a maximum of 360 days to come up with a plan for preserving the ruins. Such a plan can only come about if the city condemns or purchases the property. But since the diocese has no intention of selling the land in question to the city, all the church has to do is wait the downtown and collect the building permits. Checkmate. The site, which is on the eastern side of the original

mission quadrangle, has been the source of controversy involving the church, archaeologists, historians, and concerned citizens ever since a docent at the mission. Joy Higginbotham, discovered it was about to be bulldozed last was about to be buildozed last January. (Higginbotham's questioning of the project led to her eventual dismissal as a docent.) The mission, the first of twenty-one established by Father Serra in California, is a state and national history. state and national historic landmark. One local historian has called it the West Coast equivalent of Jamestown, the equivalent of Jamestown, the place in present-day Virginia where Europeans first settled permanently in the New World. The mission site is important as a major outpoot of Spanish expansion into North America: as a frontier outpost in Meticols history, and as Father Serra's first California mission, which has added importance now that Serra is about to be canonized by the Wittern. It is considered by some historians to be the single most important archaeological site in San Diego, and although it has been undergoing continuous excavation by the University of San Diego for almost went years. no complete L-PARKING years, no complete
archaeological report has been
written. The church's proposed
building, which opponents
refer to as a "bingo hall." emblance of its original Reams of reports, letters, memoranda, and pleas have been shuffled back and forth between the church, the city, would end the possibility of restoring that section of the mission quadrangle to any



a citizens' preservation committee. The Historical Sites Board initially approv the project in 1980, but between then and now the

board has determined that the project proposal has changed significantly in size (from 4000 square feet to 8000 square feet), and the city has therefore asked for further environmental studies. Even the National Park Service has chimed in with a request for further environmental review But the church claims the project is the same as originally proposed and is determined to get the building under way. The proposal has fallen into a gray zone where the lawyers will have the ultimate say. Is it a new or old project? Is the 1980 environmental impact study still valid? In this arena the

church seems to hold the trump: attorney Don Worley. Worley is referred to by some of the project's opponents as the "Darth Vader of the preservation movement." He laughs at this. "There is no laughs at this. "There is no right for a person to preserve property that does not belong to him," he says. "I defend a higher right than the public good. I defend the minority of one, which is what the Constitution is about."

one, which is what the
Constitution is about."
Worley has been a very
successful property-rights
advocate. Against the protests
of preservationists, he helped
he landowners win permission
to demolish the historic Trolley
Barn at the western end of
Adams Avenue in 1980. The owners' plans for a housing development fell through, and

And Still The Original?

So far this year about two dozen recently runnited oldies-but-goodles roteg froups from the Fifties and Sixties have played local concerts at facilities ranging from angletuches and botels to the San Diego Wild Animal Park. But in almost every instance, the consists of no more than one or two original members, backed by an assortment of other musicians who may still have been in diapers back when "their" group scored its 'their" group scored its biggest hits.
The Blood, Sweat and Tears

that played the Belly Up Tavern in Solana Beach last February in Solana Beach last rebruary had only singer David Clayton-Thomas in common with the group of the same name responsible for such late Sixties hits as "You've Made Me So Very Happy and "Spinning Wheel." Three months later, the Belly Up featured the Spencer Davis Group; again, the only mainstay was guitarist Davis, with Steve Winwood — who same lead on the erum's who sang lead on the group's

mid-Sixties hits "Gimme Some Lovin" and "I'm a Man"—
absent. The Guy Sixties groups that appeared in concert last about at the Sterion Harbor Nama East consisted of Gary Lewis and the Playboys (the real Lewis, but no original Playboys); the Gross Boots (only lead singer Rob Grill); the Buckinghams (only bassis Nick Fortune and guitarist Carl Giammerre); and the Turles (only singers Mark Vollman and Howard Koglan), John Mayall's Bluesbreakers, the Paul Busterfield Blues Band, and Mich Ryder and the Detroit Wheels, all three at the Eclip Wheels, all three at the Eclip of the Purple Sage. The August 1 Byrds concert at the Belly Up, billed as the group's "twentieth reunion tour,"

Wheels, all three at the Belly Up this spring, featured only their respective from then as originals; the same was true of Frankie Valli and the Four Seasons, who played Humphrey's on Shelter Island, also in June. Other bands that played counted only founding members Gene Clark and Michael Clarke, who had both left the group after its first four albums; most notable among the missing was Roger McGuinn, who sang lead on all Other bands that played locally in recent months were the Flying Burrito Brothers, with two original members, and, with only one original member, the Platters, the Shirelles, and the New Riders

Wheels, all three at the Bells

McGuinn, who sang lead on all the group's his and kept the band going long after Clark and Clarke had departed. And promoter Kenny Weissberg of Southland Concerts recalls that an agent recently offered him an oldies peckage with two Fifties groups, the Marvelettes and the Chiffons. Weissberg ATEST P



advertised the show as "The New Sam and Dave Revue." But the ticket agency responsible for selling tickets through more than fifty local outlets, Hodges says. erronecusly printed just "Sam and Dave" on its first run of tickets and also listed the show in that manner'in its calendar handbill, distributed free at those outlets. Four days before the show. Hodges says, he received a summons to the Vista branch of the state Superior Court by attorneys for Sam Moore, who was seeking to halt the show through a temporary restraining order. At says that when he asked the agent how many original members were in each group, the agent told him none; the agent's company owned the trademark on both groups' names and had simply put twe new groups of musicians on tour. Weissberg declined the offertour. Weissberg declined the offer.
One club owner who says he's going to be a lot more careful when booking oldies groups in the future is the Belly Up Tuvern's Dave Hodges. Early last month, Hodges says, he booked an August 18 appearance by Sixties soul duo Sam and Dave. Because he knew that the duo actually to halt the show through a temporary restraining order. At the next day's hearing. Hodges, says, Moore's request was denied, but at the same time knew that the duo actually consisted of original member Dave Prater and a new Sam Hodges was sued, along with Prater and Daniels, by Moore for invasion of privacy; Moore (Sam Daniels), rather than the old Sam (Sam Moore), he

says that when he asked the

is seeking four million dollars in damages.

Nevertheless, the show went
on as scheduled. But although Hodges argues that "the disagreement is between Prater and Moore and we were just caught in the middle," he has already incurred \$3500 in legal - T.K.A.





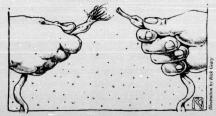
■ SEPTEMBER 19 1985

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
While dressing for another exciting day in
San Diego, I thought of a question that
still has me tied up in knots. What are
those little plastic things at the ends of
shoelaces; called? Do they automatically come with shoelaces, or does one com-pany sell them to another? I'm sure you can unrayel this question and get me the answer all tied up in a neat bow. Kristina Wright

I surrender, Kristina. I thought I was the only one allowed to make bad puns in this column, but I won't challenge your superiority. The title is all yours.

superiority. The title is all yours.
Shoelace makers are much less clever
with words than you — their name for the
plastic ends of laces is simply lace tips. I
suppose their sense of industry has dulled
dief im more esotreic intellectual faculties;
none of the shoemakers I talked to knew
that the proper word for the tip of a shoelace is aglet. It's a word that goes back at
least 500 years. In those days of haute
frippery, the ends of laces (used on shirts
and dresses, as well as shoes) were fesrrippery, the ends of laces (used on shirts and dresses, as well as shoes) were festooned with metal tags that facilitated threading the laces through the eyelet holes. These aglets, as they were called, eventually became ornamental as well as functional and were often made of gold or silver. But we've lost much of our sense of advancement, and, in acodernment silvers. silver. But we ve lost much of our sense of adornment, and in raodern times our laces are tipped in metal or plastic. In fact, the last ten years have seen the ex-tinction of the metal aglet, and now all laces are finished with plastic tips. A heated liquid plastic is injected onto the tips of the laces, and when it dries the transit is the acceptance for heading. Even result is the contemporary shoelace. Even though fashion now permits fluorescent or even plaid laces — if you are young enough — the loss of ornamental aglets is



A very close friend recently gave me an opal as a gift. It's a beautiful thing, and I love it. But many of my friends have told me that opals are bad luck — especially

to the state many of my freeds when yellow here the opacity when they're given by someone you're romantically inmobed with. Now it I groom-read the state of the

mental to take such a course of action. You're too much led by your heart. Otherwise your head would tell you these tales of bad luck associated with opals are

titions, and you'd keep the

Shiy superstricts, and you'd scep the bauble, as well as your amore.

The most diabolical account I've heard of the origin of this stigma goes back to the turn of the century. At that time diathe turn of the century. At that time dia-monds were the gem of fashion in Eu-rope. But the Australian government gave Queen Victoria some fabulous opals as a token of their esteem, and old Vicky fell in lowe with the stones, heretofore little known in Great Britain. She were them everywhere, and of course the court foleverywhere, and of course the court fol-lowers began mittating her taste in jew-elry. This troubled DeBeers, the famous diamond company. To preserve the pre-eminent position of diamonds, the com-pany began circulating tales of bad luck, even disaster, that befell owners of opist. The opial market was quashed (to a certain extent), and DeBeers continued to rake in the profits. And to this day in Western Eu-rope. India, and the U.S., an opial is con-diamonds, unless it's set with diamonds.

diamonds.

Makes a nice story, even though it's probably not true. Sure, there are many bad things that are supposed to happen to

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onal wearers (unless they were born in opal wearers (unless they were born in October), but people were saying these things before Queen Victoria took a fancy to the colorful stones. In the Middle Ages it was commonly believed that the bril-liant flames within the opal were evidence that the devil Jurked within. And in Rus-ian it has loss been believed that if a nexsia it has long been believed that if a per-son is engaged in trading and happens to see an opal among the goods, he should stop trading for the day in order to avoid

Opals are considered unlucky because they're changeable and inconstant, yet hese same properties at one time resulted in their being considered omens of good fortune. In ancient days an opal was con-sulted before undernaking a journey; a dull and colorless appearance forerold failure, but fire and brilliance meant suc-counced his seat in the over-ment rather cess. The Roman senator Nominus re-nounced his seat in the government rather than give up his precious opal to Mark Antony. He, along with his fellow Ro-mans, believed that the opal cheers the heart and could even show if its owner was in the presence of friend or foe. We're talking about some powerful medicine here – whether it's good or bas exems to depend on what century you live in. If you're still unsure about the effect of your gift on your love life. Sauli. I've sor

in. If you're still unsure about the effect of your gift on your love life. Sandi, I've got one more suggestion. A very old legend asys that if a woman secretly slips a sap-phire into the pocket of her husband, he will love her in spite of himself (I suppose in modern times this also holds true for unmarried couples living together). You've got to use whatever powers you can in these affairs of the heart.

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



You are invited to an autographing party

Leitner Strikes/Leitner Autographs

Horton Plaza, High Noon, September 21

On being liked . . . "My problem is, a lot of ballplayers don't like me. Neither do a lot of managers, coaches, general managers, owners, agents, players' wives, and everyday run-of-the-mill fans.

'You know what? Who cares?'

On the athlete's lifestyle

Some of the best things in life are free. The rest are available to professional athletes as perks.'



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THE INSIDE STORY

THE SAN DIEGO HOUSING COMMISSION spent \$2.5 million in federal funds last year to subsidize the purchase of a downtown office building in pertnership with a private investor. Commission executives said the controversial deal would save money by allowing the agency to vacate its rented office space and move to the new building at 1625 Newton Avenue. Critics rejected that argument, charging that the agency was squandering public funds on real estate speculation instead of using the money to subsidize housing for the city's poor. Those same critics are now also angry about the cost of renovating and furnishing the office building — including nearly \$10,000 worth of custom-made furniture for the agency's executive director -and what they say are subsidies to the private investor, real estate executive Robert Lichter The Housing Commission's

complicated partnership arrangement provides Lichter with ownership of the building while the agency retains title to the land and leases office space from Lichter. In defending this plan, agency executives last year explained that Lichter had the burden of leasing all but the 20,000 square feet of the building occupied by the agency staff. But the agency itself has since added another 14,000 square feet of office space and last month took an additional 3000 square feet of warehouse space for which Lichter was unable to find a

Commission executive director Ben Montijo says the original estimate of 20,000 agency's actual space needs, which have increased with the hiring of thirty-three new employees. The recently

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acquired 3000 square feet of space, which provides Lichter with \$5400 in yearly lease payments, was simply too good a deal to pass up, says Montijo.

Housing Commission records show that the agency, which this year will administer \$31 million in federal and state housing subsidies for the poor, has spent \$635,211 to remodel has spent \$635,211 to remodel the 37000 square feet of office space. That amount is hirtly-four percent more than the original estimate of \$479,000 and includes \$200,000 for a capte and tiles, and \$20,000 for captes and tiles and tiles, and \$20,000 for captes and tiles, and \$20,000 for captes and tiles and tiles, and \$20,000 for captes and tiles, a board's vote. And unlike the San Diego City Council, which must approve by vote any expenditures exceeding \$10,000, the commission's board of directors did not scrutinize or approve the cost overruns but were simply advised in a memo from Montijo that the remodeling would be more expensive than

predicted.

Montijo says the renovation
cost exceeded estimates mainly
because more space was leasue
dhan originally planned and
because electrical power and
air-conditioning needs were
underestimated. He also says that architects couldn't foresee that walls and ceilings would require additional work. "It's kind of like the U.S. Grant kind of like the U.S. Grant Hotel, but on a much smaller scale," says Montijo. (Developer Christopher Sickels was forced to sell a large portion of his interest in that downtown landmark when he learned that structural defects in the century-old hotel required \$50 million in unexpected renovation.)

unexpected renovation.) Montijo has authorized other, lesser expenditures for which the approval of directors



was neither required nor sought. The commission used taxpuper dollars to buy 56000 worth of exercise equipment, including a \$1500 'pectoral flex machine' and a \$3500 'multi-gym.' Montijo says the equipment, which is set up on the 3000 square feet of mezzamine space recently leased from Lichter, can be used by employees only during

leased from Lichter, can be used by employees only during breaks and is "just one more benefit that helps us ecruit high-quality staff." Montip's large second-floor office has been furnished with a \$7000 walnut deck and wall unit. The custom-buit unit includes a television cabine includes a selevision cabine in illustration board, and shelves covered with timed glass doers. Montijo, who makes \$79,500 a year, says the desk he used in the desk he used he desk h desk he used in the desk he used in the commission's old offices at downtown's Spreckels Building was passed on to a lowerwas passed on to a lower-ranking employee because it was a decade old and was made of "blond wood that didn't match the walnut [decor]" of his new office. Montijo didn't buy a standard desk and shelves because he wanted "an office that's like a living room!" and says the custom made unit

and says the custom-made unit was "tailored and designed to

fit my-functional needs" by building all drawers and storage areas into the wall unit and making the desk look "more like a meeting table." That helps remove the "big physical barries" that might make employees and guests feel uncomfornable during interviews and meetings. In addition, the existing private bathroom in Montijo's office

was given a new, custom-made \$975 countertop.
The Housing Commission staff have filled their new start have filled their new offices with furniture purchased from local retailers. Though Montijo says these retailers give the agency a forty-six percent discount routinely granted to all government agencies, the prices are still considerably higher than those paid by the city's purchasing department, which buys in bulk from vendors. The commission, for example, recently spent nearly \$1000 each for five new desks; similar desks bought through the city cost less than one-half

that amount.

Members of the Housing
Coalition, an activist group
that lobbies for affordable housing and aid to the homeless, are highly critical of the expenditures. "Buying custom-made furniture and

spending hundreds of thousands of dollars on that thousands of dollars on that building is a crime, especially when there's so little money for the homeless," says coalition member Hans Jovishoff, who last year opposed the Housing Commission's decision to buy the office building.

But Lee Grissom, chairman, the office building chairman directors, says he's generally satisfied with the agency's expenditures. While he says cost owerruns on the building removation "were much greater."

renovation "were much greater than I'd like to have seen Grissom allows that remodeling is "an unusual art form." And he compliments Montijo for keeping the board of directors informed about the increases. Grissom, president of the Greater San Diego Chamber of Commerce, also Chamber of Commerce, also endorses Montigo's decision to lease the extra 3000 square feet of office space and described Montigo's S7000 office desk and wall unit a "very, very good deal." Grissom wasn't told betorehand of Montigo's decision to buy the \$6000 worth of exercise equipment and says, "It's not a purchase I would have made." But Grissom says he's satisfied with Montijo's claim that the workout equipment helps improve employee morale





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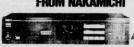
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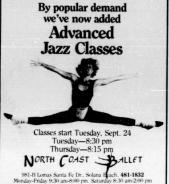
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Mongoose

Moore last March. He calls his trainer "Mr. Moore." At twenty-eight, Mor-row is way past the age when most boxers begin their careers. But then again, Archie Moore didn't get his title shot until he was thirty-nine, and he remains the oldest fighter ever to hold a championship belt. "I may not have as much time as younger guys." says Morrow, "but I got the best

Ramon Cervantes works for the

billboard company that has leased space to erect a billboard on Moore's property. Just that morning Moore had taught Cervantes how to throw a had taught Cervantes now to throw a jab. "This morning he was abso-lutely harmless," Moore says. "Now he's dangerous." It's quitting time for Cervantes and the other four men putting up the billboard, and as Moore runs Cervantes and Morrow through warm-up drills, the construction crew sits around the crane and watches. calls to the two men as they skip in a circle around the eighty-pound punching bag hung from an iron post. Moore jumps in to lead them, alter"Habit?" the young man finally "No, no, no! Not habit." Moore's

eyes burn with a dark fire. At times his face takes on a demonic intensity many of his opponents saw before stars replaced consciousness. "It's not habit. It's because you've seen other habit. It's because you've seen outer fighters do it and you think it's cute. Real fighters don't do it. They go Real fighters don't do it. They go about their work silently." He goads Cervantes into hitting the bag with more force. "Harder, harder! You can't hit no harder than that?"

can't hit no harder than that?"

The blows phump into the bag and chink the chains it's suspended from.
"Harder, harder!" Phump-chink, phump-chink. "Bust the bag! Hurt the bag!" Phump-chink, phump-chink, phump-chink, phump-chink, orea; to open! There are no soft punches. No soft

are no soft punches. No soft punches!"
Moore steps up to demonstrate. His jabs are still short, extending only six or eight inches, and they pop with authority. Phump-chink-phump-chink-phump-chink-phump-chink. He has the two men alternate on approaching the bag and slugging it. "The approach is everything!" he yells as Cervantes shuffles clumsity toward the imaginary opponent.

toward the imaginary opponent "Hold it, hold it." Moore demonrtota (t. loda tt. strong carriors, sliding in like a cat, swerving, sliding, machine-gunning his jab. Cervantes tries again. "Make it exciting, make it exciting!" Moore tells him. Cervantes' coworkers lean back and cackle.

Morrow and Cervantes are sweating profusely. Moore stands before them feet spread, fists at his side. "Are you tired?" he yells to Cervantes. The young man just pants. "Are you tired? Say, 'I'm not tired.' Say it!"

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that this company crams into its modestly priced components and the 7130 is another example of that. "The 7130's tuner section

receiver.

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nating between hops and skips, and he nating between hops and skips, and he still moves with an economy and light-footedness any man would envy. Finally he stops them and orders Morrow to do some jabbing on the bag. Cervantes butts his shoulder be-hind the bag and absorbs the quick blows. Then Moore tells the men to

trade places, and Cervantes, who just began boxing this morning, jabs awk-wardly at the heavy bag, snorting with

each punch. Moore stops him.
"Why do you snort through your nose like that?" Moore demands in a

threatening voice. He asks the ques-tion three times, as Cervantes stands

at watts of power at mid and high frequencies and 35 watts at 20 hz. . . I measured a dynamic headroom of exactly 3 db as claimed, which translates to short term power peaks of 60 when the short term power peaks of 60 watts of 50 watt



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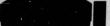
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MOORE 2-1 FAVORITE

Maxim Looks Sharp as Title Bout Nears





Mongoose

"I'm not tired."

"I'm nor tired!" Cervantes' coworkers burst out in laughter "You lying sonofabitch." "He it sleep tonight."

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"Beautiful! Beautiful!" Moore says, smiling broadly and congratulating the two boxers on their short workout. It's evident that Moore is deeply enthusiastic about teaching, and although he's helped train many established prizelighters, few of the countless beginners he's taken on over the years have amounted to much. Still, watching how alive Moore be-

the walls are lined floor-to-ceiling with plaques and pictures. The construction crew treats Moore with sub-missive deference, even though a couple of them are too young to know what he was and what he did. In the middle of the room is a professional-style pool table, off of which Moore and Morrow roll a plastic cover. The cover is placed on the floor, Morrow thes down on it, and Moore stands with his feet straddling the boxer's head. Morrow raises his legs toward Moore's chest and tries to resist as Moore pushes them hard toward the floor. Moore does this twenty-five times. Then it's Cervantes turn. But Moore is called away by one of his trait that only enhances his greatness sons; someone from heavyweight

spect the room.

The awards are so numerous as to to almost mer so municious as to morning and drive up to Los Angeles, to almost meaningless. The Southern California Boving Witters Association. The Blood Indual Trible of Cardston, Alberta, Canada. The Optimist

kers Association of California. Mr. San Diego, 1968. The Sports Broad-casters Association. The pictures are grainy black-and-white blowups, the kind of old boxing photos in which the white fighters have pale spud bodies. Moore knocking Yolande Pompey senseless in London. Moore standing over a decked Rocky Marciano, before Marciano got up and KO'd Moore in the ninth. The room is oppressive with past greatness. It crowds you the way Moore used to crowd his opponents, supplanting your strengths with his own. Moore He returns to the room in his tradechampion Larry Holmes's office is on the phone. While he's away, we all iners. He and I agree to meet here in the morning and drive up to Los Angeles.

Time Rum Out on Moore









eovered that Moore carries his turf with him wherever he goes. People show an immediate and automatic respect for him, and he's usually the center of attention. I first saw this at Jim Galloway's Pharmacy on National Avenue in Southeast. where we stopped in the early morning so Moore, looking dapper in a tailored gray suit, pale yellow shirt, red suspenders, and his ever-present watch cap, could pick up some rub-

"Neal," I corrected This was a correction I was to make at every in-

correction I was to make at every in troduction during the day. Galloway is a kindly gentleman fight fan, and his pharmacy's soda tountain is a source of delight to the old bover. When Moore meets with long established triends like Gallo-

one about how he first met Eva Perón at a state dinner in Buenos Aires. He speaks in animated tones, his voice rising and swelling and whispering. his face a mural of expression. He mimics Peron's manner of looking in the mirror and powdering herself while she didn't know the boxer could while she dain t know the boxer could see her, and he re-creates her politic greetings. Galloway steers him into the story about the time some Marines ran Moore off the road and challenged him to a fight, not knowing who he was. The two old friends "Jim, I'd like you to meet, uh, Bob Laugh heartily, and Moore's unmistak able charm and charisma are at full

> But in the car, on the road to Los Angeles. Moore shows himself to be easily capable of trascibility, as if being interviewed were for him similar to being boxed. These are three things you don't do around Archie Moore, ask about his financial well-being, in-

everybody in, we'll be forever behind these damn trucks so you can't see nothin"

Later, as we approached Santa Ana. Moore acknowledged. "Yeah, I had a way with sports writers, and some of

"em made me mad, like you."
"I ask too many questions. I'm

No, you don't ask too many questions, you drive too sloppy."
"How many sports writers have you

driven with?

"A lot of 'em. You're the worst." Moore laughed in a high, cackling giggle, as if to apologize for his back scat driving. But he never laughed off his rebuffs to questions about family or money. My query about how many children he has this autobiography



Maxim Looks Sharp as Title Bout Nears





Mongoose

ontinued from page 10
"I'm not tired."

"I'm not tired!"

Cervantes' coworkers burst out in laughter. "You lying sonofabitch." "He'll sleep tonight." "Beautiful! Beautiful!" Moore

says, smiling broadly and congratulating the two boxers on their short workout. It's evident that Moore is deeply enthusiastic about teaching, and although he's helped train many established prizefighters, few of the countless beginners he's taken on over the years have amounted to much. Still, watching how alive Moore becomes in the presence of sweat and dreams, this fact seems beside the

The workers and young boxers all go inside Moore's house, taking his lead by carefully wiping their feet be-fore entering the rumpus room, where

the walls are lined floor-to-ceiling with platues and pictures. The construction crew treats Moore with submissive deference, even though a couple of them are too young to know what he was and what he did. In the middle of the room is a professional-style pool table, off of which Moore and Morrow oil a plastic cover. The cover is placed on the floor, Morrow lies down on it, and Moore stands with his feet straddling the boxer's head. Morrow raises his legs toward Moore's chest and tries to resist as Moore pushes them hard toward the floor. Moore does this twenty-five times. Then it's Cervanies turn. But Moore is called away by one of his sons; someone from heavyweight champion Larry Holmes's office is on the walls are lined floor-to-ceiling champion Larry Holmes's office is on the phone. While he's away, we all inspect the room.

The awards are so numerous as to be almost meaningless. The Southern California Boxing Writers Associa-tion. The Blood Indian Tribe of Cardston, Alberta, Canada. The Optimist Club of Fresno. The Insurance Brokers Association of California. Mr. San Diego, 1968. The Sports Broad-casters Association. The pictures are grainy black-and-white blowups, the kind of old boxing photos in which the white fighters have pale spud bodies. Moore knocking Yolande Pompey senseless in London. Moore standing over a decked Rocky Marciano, before Marciano got up and NO 4 Moore in the ninth. The room is oppressive with past greatness. If oppressive with past greatness. It crowds you the way Moore used to crowd his opponents, supplanting your strengths with his own. Moore was once a world figure, but he carries his greatness unselfconsciously, a trait that only enhances his greatness. He returns to the room in his trademark jumpsuit and watch cap, and he holds court with the assembled admirers. He and I agree to meet here in the morning and drive up to Los Angeles. where he works with the federal Department of Housing and Urban Development (HUD). It's a chance to see him on a turf outside 'is own - or so I believed at the moment.





arly the next morning I discovered that Moore carries in its trut with him wherever he goes. People show an immediate and automatic respect for him, and he's usually the center of attention. I first saw this at Jim Galloway's Pharmacy on National Avenue in Southeast, where we stopped in the early morning so Moore, looking dapper in a talored gray suit, pale yellow shirt, red suspenders, and his ever-present watch cap, could pick up some rubdown liminii.

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"Neal." I corrected. This was a correction I was to make at every introduction during the day.

Galloway is a kindly gentleman

fight fan, and his pharmacy's soda fountain is a source of delight to the old boxer. When Moore meets with long-established friends like Galloway, he seems constantly to be "on," and stories tumble from him in endless succession. This morning, at Galloway's prompting. Moore tells the

one about how he first met Eva Perón at a state dinner in Buenos Aires. He speaks in animated tones, his voice rising and swelling and whispering, his face a mural of expression. He mimics Perón's manner of looking in the mirror and powdering herself while she didn't know the boxer could see her, and he re-creates her politic see her, and he re-creates her politic greetings. Galloway steers him into the story about the time some Marines ran Moore off the road and challenged him to a fight, not knowing who he was. The two old friends laugh heartily, and Moore's unmistak-able charm and charisma are at full

voltage.

But in the car, on the road to Los Angeles. Moore shows himself to be easily capable of irascibility, as if being interviewed were for him similar to being boxed. There are three things you don't do around Archie Moore: ask about his financial well-being. inquire about his wives and children and drive unaggressively.

"Let's get on up there." Moore commanded somewhere near Carls-

bad. "You're bullshittin' and lettin everybody in, we'll be forever behind these damn trucks so you can't see

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"How many sports writers have you driven with?"

"A lot of 'em. You're the worst." Moore laughed in a high, cackling giggle, as if to apologize for his back-seat driving. But he never laughed off his rebuffs to questions about family or money. My query about how many children he has (his autobiography says six) caused him to stare glumly out the window, and he didn't speak for several minutes. When he finally began talking again, it was about his idea for solving the traffic problem by building toll roads on columns above

Mongoose

Interstate 5 all the way to Los Angeles. ("Fifty cent to go all the way, twenty-five cent for halfway.") I was curious about his family because he has had five marriages, the last of which to the former Joan Hardy, is a strong and apparently permanent one.

To a question about his earnings, he "Look, don't bullshit and ask me those kinds of questions! I don't ask what you make!" According to people who knew him when he was boxing. Moore didn't earn much money in the ring by today's stan-dards. Boxers didn't begin to command millions of dollars until the early 1970s, and this seems to be a sore point with Moore. Now he makes out \$38,000 a year from his job with HUD, which involves teaching ghetto youths how to use formal box-ing skills to help themselves avoid rugs and other illicit temptations "Archie doesn't need to work." explains Lou Lake, an old San Diego "But the poverty he experienced as a young man, and what was done to him as a boxer, made him security-conscious. He's just a hard-

Even by professional boxing standards, it took an enormous amount of work for Archie Moore to become and remain a champion. He fought professionally for sixteen years, aver aging about twelve fights per year, be-fore he finally got a shot at the light Joey Maxim in 1952. For at least ten years before that fight. Moore proved nimself to be the number-one contender by beating the best light heavy-

weights of his time. Reasons for that long wait abound: poor management boxing's corruption and control by hoods at the time, racism. The pat answer given by people who were around Moore is that he was just too good a boxer to be allowed a title shot by the boxing moguls. To get the fight, he had to guarantee Maxim \$100,000, and Moore himself would only receive \$800. Plus, if Moore on, the deal was that Maxim's man ager, Doc Kearns, would go with the title and become Moore's manager. Kearns was a mixed blessing because although he succeeded in getting big fights for Moore, such as heavyweight title shots with Rocky Marciano and Floyd Patterson, hefty amounts of Moore's winnings always went to Kearns. "It was just like it always was." Moore says, still seething over his long struggle for the title. "The white man would step in and take a black man when he's in the stage where he looks good. But he won't fuck with him when he's out there

scuffling and groveling in the dust."

Moore finally secured the title fight by orchestrating a public relations campaign. Always popular with sports writers, he began writing let-ters to them in a lobbying effort that produced dozens of columns asking why he was being denied his rightful shot. "He was always his own best P.R. man," says Ernic Fuentes, now a respected matchmaker who helped train Moore for the Maxim fight. "He wrote to all the sportswriters clamoring for a chance. Everybody knew

who Archie Moore was Moore trained for the Maxim fight in a basement gym near the old Mex-icali Bar on Fifth Avenue near Island Avenue downtown. By that time he had transcended his reputation as a local San Diego fighter, having demonstrated his intelligent fighting style all over the United States, South America, and Australia. He had arrived in San Diego in April of 1938 rather inauspiciously; the day he got here the boxing coliseum at Fifteenth and E Street burned down.

Moore was twenty-five years old when he came to San Diego from St. Louis with his manager, a black me-chanic named Felix Thurman. Thur-man lived in La Jolla with his wife, who was a domestic worker for La Jolla's wealthier residents. The me chanic had gone to St. Louis to help start a taxicab business for a friend, and he came back to San Diego with his own fighter. "Since Joe Louis became heavyweight champion, every black businessman's goal was to have a fighter," Moore explains.
The Thurmans lived on Cuvier

Street, behind the Bishop's School in La Jolla, in a two-bedroom house. Moore slept on a sofa-bed in the living room and became part of the fam-On our drive to Los Angeles. Moore was moved by the memory of the first people to help him in San Diego. "Mrs. Thurman was a good nan, oh!" he exclaimed. "She was just a delightful woman to be around And their daughter, Hortense, who me." Though I figured he'd bridle at the question, I asked what became of his adopted family. To my surprise, he became quite emotional and explained that Hortense died just a few years af-ter he arrived in San Diego. "Hortense died young. Never had a child. Never married. I don't know how she died. I never investigated it. God knows what he's doing, you know." Moore turned very sad but remained animated. "She didn't make thirty. It

tore Mrs. Thurman up, and Mrs Thurman died. It was the saddest. . . out at the class and steel of Irvine. "I think she died because of Hortense. It was her only child. Felix died years afterward. He was eighty-four, and he

lingered for so long."

I was nearing lunch time when we arrived at the HUD offices in the Wilshire District near downtown Los Angeles. Moore hailed acquaintances on the street and in the offices and introduced me as Jim to his closassociates. They called him 'champ." He hadn't been to his own office in several weeks because he'd traveled to St. Louis to espouse HUD's Project Build, a youth gram he runs almost single-handedly.

government-funded version of Moore's Any Boy Can (ABC) program. When his boxing career ended in 1963, Moore had a brief fling in Hollywood, making appearances in television series such as The Twilight Zone, Perry Mason, and The Carpetbaggers. But his heart was always in the ABC program, which he preached all over the country and practiced in various venues, such as Boys' Clubs the program consists of Moore exdiscipline and boxing training to un-derprivileged kids. His program had informal ties to the state government when Ronald Reagan was governor of California, and in 1983 HUD secretary Samuel Pierce put him on the federal payroll to operate a similar program in HUD-built housing pro-Moore says, sitting at the HUD public relations man's desk. HUD has used Archie Moore's name to gain a lot of

publicity for the social service program. "I teach self-defense so the kids won't be bullied into trying drugs and things like that." We'li head over to the Imperial Courts housing project

later, but lunch comes first.

Moore has been looking forward to fried chicken from Jacob's café all day. Always a great eater, Moore operated a restaurant called the Chicken Shack in the early 1940s on land where he later built his house. "If I'd gone against Col. Sanders, I'd have probably knocked him out," he says He often had to lose twenty or thirty pounds in order to make weight for his fights, and he swore by a tech-nique that he picked up from the aborigines in Australia: chewing meat for

the juices, but spitting out the bulk.

Jacob's is a corner café at Griffith and Twenty-second, on the edge of Watts. Moore had grown quiet and seemed discomfited before we entered estaurant, and I soon understood why. I was the only white person present, and from all the stares I surmised that it had been a long time since other whites had eaten there. We sat at the counter and Moore be

flustered when he saw I was taking notes. "Man, put that notebook away!" he commanded. "People will think you're an FBI agent or some thing." The waitresses gave him a warm welcome, and the rest of the dozen or so patrons stared and mur-mured and looked honored by Moore's presence.

But this was not fried chicken day. We had the choice of short ribs, pigs' tails, or hogs' maws. Moore ate his short ribs in glum silence, speaking only to answer a waitress's question about when he started boxing "Now drive fast down through

here, or you're liable to get a brick through your window," Moore said as we headed down Central Avenue through Watts. He was more talkative, but he still seemed ill at case. As we passed boarded-up buildings and groups of idle men, I made a comment about San Diego's current urban redevelopment efforts. I didn't know whether to believe him or not when he said he was unaware that a new shopping center had opened up at Hort

Imperial Courts is a 490-unit HUDfunded housing project made up of cinder block buildings painted institution yellow and divided by small strips of community lawn. Moore's small apartment has an Operation Build sign on the door, and we went inside to wait. He explained that the neighborhood kids come to him (he's there several days a week), and he gives them a soda or a hot dog and counsels them. Within minutes an adolescent black boy appeared, and he and Moore greeted each other excit-edly. Moore clearly has a special way with kids, and the two of them chatted about the doings of other boys and families in the neighborhood. Ollie Joe Craig is fifteen, shirtless, with a California Angels cap perched atop a sizable Afro. Moore called him to attention in the small living room, told him to imagine that four other boys are standing beside him, then the two

of them repeated a ritual series of commands and answers. Moore made the letter A by bring-ing together the index fingers and thumbs of his two hands. "Explain what this triangle means," he barks.

"This is an A. or triangle, made up of three parts," Joey says in a quick monotone. "The bottom part is the balance, or foundation. One side is correct delivery and recoil. Part of the other side is step in, jab, and drag. The remaining portion is still quite a

What is the first thing taught in

"Good sportsmanship at all times. "Good sportsmanship can mean

many things, but first it means. You play fair and square at all

"And if you play fair and square a all times, then you are clean .
"Inside and outside."

'And a good student does not.

"Lie, cheat, steal, smoke, drink, do drugs, or play dice."

Moore chuckles, and Joey relaxes Moore chuckles, and Joey relaxes. The boxer tells the boy that if he doesn't see him the following week, it's because he'll be helping to train Larry Holmes for the heavyweight champion's upcoming fight with Michael Spinks. "You know who Larry Holmes is?" Moore asks the boy.



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Mongoose

"Famous boxer," Joey says, smiling bashfully. Moore laughs.
On the way back to San Diego

Moore took a cat nap, snoring fitfully. When he awakened he seemed revitalized, and he apologized, in his fashion, for his earlier snappishness. "I love you," he said at one point, but I knew that he meant he loved pretty much everybody, in the way that only a renowned person can love the mass

of adoring humanity. Then the subject turned to Larry Holmes and Moore's assistance as a strategist for the cham-pion's upcoming fight. "Will Larry Holmes break Rocky Marciano's re-cord?" he asks, in the tones of a revivalist preacher. If Holmes wins, he will tie Marciano's record of fortynine consecutive title defenses. He fights light heavyweight champion Michael Spinks (who is moving up in weight class) this Saturday, September 21, at the Riviera in Las Vegas. "What makes it so historic is that Marciano's last fight was against the light heavyweight champion" Moore

is talking about himself, of course. "How beautiful that is! How beautiful that is! How beautiful for Holmes to come out and beat Spinks!" I ask him if it doesn't make more sense for him to be helping Spinks, a fellow light heavyweight, rather than Holmes. "You gotta go where the money is,"

he says matter-of-factly.

Although Moore lost that 1955 heavyweight title fight to Marciano in a ninth-round knockout (he retained his light heavyweight title), boxing enthusiasts still debate the match. In the second round Moore dropped Marciano with a right uppercut to the

chin, and the referee started counting But he continued counting after Mar-ciano staggered to his feet, which Moore claims was a violation of the rules. "The referee counted twice while Marciano was standing. But we had agreed there were to be no mandatory counts, and the three-knockdown rule was waived. It was a technical violation." The referee, Harry Kessler, also shook Marciano's gloves before allowing the fight to continue, and some observers think this helped Marciano recover. Moore, always known as a great "finisher," believes that if he'd been allowed to



PHOTO IMPORTS







continue punching Marciano after the knockdown, he would have been crowned heavyweight champion of the world. His anger at the referee, whom he calls "prejudiced," still

whom he can's "prejudiced," still rises easily.

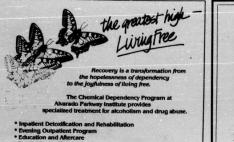
But Archie Moore's greatest fight, and one remembered by boxing fans as a classic worthy of comparison to the great "Thrilla in Manila" between Muhammad Ali and Joe Frazier, occurred in 1958 when Moore met Ca-nadian champ Yvon Durelle in Mon-treal. The bout was nationally televised. Jack Murphy, the late sports editor and columnist for the San

Diego Union, wrote that this was the "most exciting fight of the electronic age." Moore was at least forty-five years old, was knocked down four times, but managed to use all his strength and wile to come back and knock out Durelle in the eleventh round. The fight landed him an ap-pearance on the Ed Sullivan Show and made his reputation as a fighter for the ages. It was his finest hour, a most public hour, but for Moore it has become a very private possession. Not once during our hours together, in which we discussed many of his matches, did he volunteer any information about the Durelle fight.

Yvon Durelle is being flown into San Diego by the organizers of the Archie Moore Testimonial Banquet, scheduled for October II at the Hotel Inter-Continental. A recently estab-lished publication, Boxing News, will be presenting small statuettes called "Archies" to outstanding young Arches to outstanding young Southern California fighters. Publicity releases claim that many boxing lumi-naries, including Muhammad Ali, Larry Holmes, Sugar Ray Leonard, Ken Norton, and Sugar Ray Robin-son, will attend. A film compendium of Moore's boxing career is to be

shown, and the boxers as well as entertainment figures, will be paying tribute to the old Mongoose.

On the way back to Moore's house we stop at the junkvard where Manuel Morrow, Moore's new prospect, works. Moore introduces me to the works. Moore introduces me to the owner as, uh, Bob, and makes sure Morrow is planning to come by later for training. "Oh yes, Mr. Moore," Morrow says, his hands black with grease. "I wouldn't miss the opportunity." But driving the few blocks to his home and listening to him talk about his young boxer, it's clear that the opportunity is all Moore's

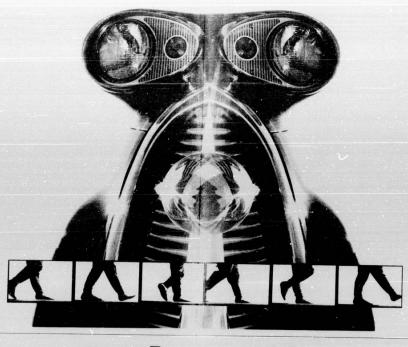


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Acr since suburbia was created and the four-wheeled automobile replaced the two legged eagle as our national symbol, it's been impossible to escape the ear's domination over our daily lives. In freeway cities like ours, an everinceasing plethora of drive-inite banks, fast-food joints, and mobile-home parks is evidence that the auto

"Intuition told me don't and I didn't. Even when I was in my teens, I knew I was born for buses." is our lifeline to work, family, and recreation. Happiness is driving a dependable car, and because automobiles are mass produced, designed for ordinary people, we assume that everyone drives. Not true. Hillcrest resident Debbie Wiggs

gave up driving altogether six years ago when her marriage ended and

the jointly owned car was repossessed When she announced her nonmobile status, friends were aghast, Initially she felt sheepish, but in 1979 she became one of the 3.3 percent of San Diego's population who use public transportation. Now she ride, sity buses to and from her steady job as a medical severary in Mission Majely, and she depends on the largesse of friends and a network of acquaintances to provide transportation for recreational purposes. She admits to taking a cash to the Hyart Standial Hotel to and one she knows is going. In other situations she telephones a list of "possibilities," and if she card ridrum up a ride, she accepts stoying home pulsoophically. 'It ust wasn't.

up a rue, she accepts staying home philosophically. It just wasn't meant to happen," she shrugs. Wiggs is less complacent when she has a specified appointment and through at the last minute. "That's when I really panie", she admits. Yet despite the uncertainties that are inherent in depending on others, she has no intentions of buying another car or of renting or even borrowing one. Even though she's in her call thirties. Debbe Wiggs's driving duty are were.

After twenty years of driving, former dance teacher Marian Glass gave up driving a dozen years ago

Is There Life Without Wheels?

Why people choose to get out of their cars-forever.

By Sue Garson

when she was living in Phoenix.
"My divorce left me destitute." she
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Today she is strategically located in
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distance of a medical center, several
pharmacies, and Clairenous

Community Hospital.

Although her apartinent is near the #41 busline. Glass never rides the bus. "Why should I waste two hours for a twenty-minute drive? My friends take me wherever! I want to go." she says. "I'm able to conserve mental energy and leave my mind free to concentrate on more important things than street signs and traffic. Vears ago when I was living with a family in Greece. I was impressed to see the husband simpressed to see the husband.

chauffeured to work every day. His wife said that an executive should always be driven so he can concentrate on making decisions. I've had too much to think about an too much to do to be buthered with the details of driving. Nixon didn't drive, you know."

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Glass and Wiggs insist that their decisions not to drive are chiefly based on economic concerns. (According to a 1984 Hertz. Corporation study, the per-mile co-

of operating a whicle here is 45.3 cents, making San Diego the nation's oith most expensive city in which to drive. But for hundreds of others, is a more complex emotional issue. Ip until a year ago, the Red Cab Company of San Diego took steady customers, known as "personals" in cabble lingo. "They would arrange to be picked up and delivered to and from their daily jobs," explains former cab driver Paul Warden. "Ye driven men and women of all ages. Some were mean hinsts at Rothr They just didn't want to drive. They were willing to spend cab fare to get back and forth to work. Most were short rides, sunder five dollars, the saws rides.

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Eventually the cab company

When she resumed driving last March after a two-year biatus, Kirk left as if she had carned a wonderful new toy. That period in her life, which she daraly describes as the "mondriving episode." taught her to develop discipline, to organize her time better, and to plan ahead. "Life wasn't spontaneous." She recalls. "Whenever I went on a bus, I took a backpack with me in case there was something I needed or wanted to buy. The bus line I'm on stops running at six in the evening, so if I din'th timake advance arrangements with people, I was completely isolated at night," she says. "Oh, if I really wanted to get somewhere I'd manage, but I became very much aware of choices and I was analytical about every move I made.

Sometimes doing something wasn't worth the trouble.

"When I did ask a friend," Kirk continues, "it was never an outright imposition. It was more of a straightforward tradeoff. For instance, I'd barter rides for futition. In exchange for being taken on a grocery shopping expedition, I'd

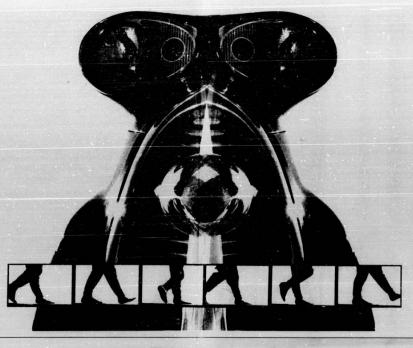
cook a meal for my friends. But even with an equal exchange of effort, there was a lot of pressure on relationships. Friends treated me as though I were handicapped. They felt obligated to do things for me. And sometimes my dealings wouldn't be all that straightforward. I don't consider myself a manipulator, but I noticed I was spending time with people! wouldn't ordinarily be with for more than five minutes except that I needed the rides they were providing.

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Hillcrest resident Debbie Wiggs gave up driving altogether six years ago when her marriage ended and the jointly owned car was repossessed. When she announced her nonmobile status, friends were aghast. Initially she felt sheepish, but in 1979 she became one of the 3.3 percent of San Diego's oppulation who use public transportation. Now she rides city buses to and from her steady job as a medical secretary in Mission Valley, and she depends on the largesse of friends and a network of acquaintances to provide transportation for recreational purposes. She admits to taking a cab to the Hyart Islandia Hotel to attend an occasional psychology seminar if no one she knows is going. In other situations she telephones a list of "possibilities," and if she can't drum up a ride, she accepts staying home philosophically. "It just wan't meant to happen," she shrugs.

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Class has turned a liability into an asset and has won herself a lot of attention. "There are more people in my life. In dating situations, rather than having to meet a man somewhere in the city or driving to his place, I always have men come to his place, I always have men come to me. When people are accommodating and willing to go out of their way, it proves they care, she explains. Despite slights, innuendoes, credit rejections, and being unable to sign contracts and rental agreements (which often call for a driver's license), Glass says she's content to let others do the

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Laura Kirk (not her real name) was forced to stop driving because of a back injury, she observed that "giving up driving is losing your only pair of comfortable shoes. You can still get where you're going, but not nearly as easily or as quickly."

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If the doctor would let me drive, you know If De happy to, I for gled poople, and they'd leave me alone. One relationship was strained because I felt that he had to meet all my needs. If he didn't feel like going someplace where I wanted to go, I got sullen and angry. Now there's no pressure on that relationship. If I really want to do something and he doesn't. I just do it and there's no resentment. There was something unattractive about being continually on the receiving end on any level, and twas feeling unattractive because I needed rides. I'm much happier now being independent and spontaneous

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Oakford applied for a cab driver's license. For the next six years, he

"Girls think in terms of cars, and they expect to be chauffered. When they discover I don't drive,

they break dates."

earned his living by driving others around, first for the Martin Cab Company of San Diego and then for Yellow Cab of Coronado. During that period he moonlighted by driving a limousine for Coronado Livery (he was required to wear a British chauffeur's uniform replete with jodhpurs, driving gloves, and a cap). A dozen years ago, when he became a bellman at the Hotel Del Coronado after fifteen years of accident-free ticket-free driving operating a car once again became stressful and exhausting, "It was pure torture," Oakford says. In 1975 Oakford sold his ear, and three years later when his license was up for renewal, he simply didn't renew.
"Nothing traumatic happened," he explains. "I simply didn't want to

That single act turned Oakford nto a pariah overnight. "In San Diego there's an expectation siness and social - that you drive. People take it for granted. If you don't have a license and you aren't visibly handicapped, they

automatically think you're weird. You don't drive anymore?' they'd say in utter disbelief, and I'd feel defensive. People automatically crossed me off their lists. They figured I'd be a burden. They immediately anticipated that I'd impose, even though I've made it a rule not to ask for rides," he

Since he relinquished both his wheels and his driver's license. Oakford says his life is challenging He manages nicely, he says, through his own ingenuity. "I walk to the supermarket, load up on groceries. and then take a cab back to my apartment." Fortunately, most of his activities are in Coronado where he's still a bellman at the Hotel Del. Because his social and spiritual activities revolve around the Sunrise Christian Outreach (also in Coronado) and are group-related. rides are usually available.

n her book, Is Your Volkswagen

a Sex Symbol? Jean Rosenbaum iscusses the pop-psych tendency to equate driving with sexual function. "The automobile is the external sign of manhood," she writes. Steve Oakford has seen this attitude affect his own life. Since a

Oakford (divorced fifteen years ago) feels that giving up driving has nearly eliminated his chances for developing personal relationships with the opposite sex. "Unless a girl really likes you, she won't have anything to do with you if you don't drive, so the field is very narrow," he says. "They think in terms of cars, and most of them expect to be chauffeured. When they discover I

cruising and courtship pattern.

don't drive, they break dates. They think I'm an oddball." Oakford concurs with syndicated columnist/nondriver Art Buchwald's observation that "Americans are broad-minded people. They accept the fact that a person can be an alcoholic, a dope fiend, and a wife beater, but if a man doesn't drive. there's something wrong with him.

When Natalie Maslivah was

growing up in Philadelphia, she created a mental block against driving. After moving west and marrying a San Diego physician, she found that living in a hilltop home on the slopes of Mount Soledad was terribly isolating. In 1968, when she was in her midthirties, Masliyah summoned the courage to learn to drive. "I didn't want my children to have the same driving hang-ups as I

did." she explains. However, she was a marginal driver and found herself avoiding freeways whenever

After her twenty-one-year marriage ended. Masliyah became increasi..gly annoyed with the minutiae of operating a vehicle, and when she moved from the Mount Soledad hilltop to a more accessible La Jolla Boulevard condominium, she sold her car. Now that she lives alone and is no longer responsible for transporting children. Masliyah has no plans to buy another vehicle

Today her life is consumed with

causes. As an energetic peace activist, Masliyah is constantly on the move. She has no objections to taking buses, transferring once or twice if necessary, to conferences, candlelight vigils, protest marches, poetry workshops, and political rallies. "Wherever I go, my pure is plastered with buttons," she says. 'I'm much more visible in a bus than riding alone in a car. And there's eye contact. Riding the bus gives me a forum to discuss my political ideas," says the activist, who distributes MEND (Mothers Embracing Nuclear Disarmament) leaflets on buses. "I also distribute literature for Physicians for Social

Survival, Amnesty International, Friends of Nicaraguan Culture. Parents and Friends of Lesbians and Gays, the Committee Opposed to Militarism and the Draft, and antiapartheid print-outs," she says The express bus is very

Responsibility, Alliance for

convenient," she goes on, "It goes from La Jolla to downtown in twenty-five minutes. I see lawyers and judges on the bus. They're studying their briefs because they don't have to concentrate on where they're going. The bus is a stabilizing factor in my life. I keep seeing the same faces." Although her days are full.

Masliyah admits that her evening activities have been curtailed since she stopped driving. "But not enough to justify getting another car," she says, "I do feel vulnerable at night when I'm downtown waiting for a bus, and I feel vulnerable as a pedestrian. I always take mad money with me just in case." She says that "Cinderella had it better - she had until midnight. If I'm in Hillcrest I can't afford the luxury of losing myself in a conversation. I've got to keep my eye on the clock and make a

dash for the door to catch the 9:45 bus to connect with the 10:30 bus from downtown to La Jolla because that's the last bus.

"I have friends all over the city. and frankly, since I stopped driving I feel I've been spared some of their private agonies by not being with them constantly. Also, several women in my building don't drive and if I started driving again, 1'd wind up chauffeuring them around. I haven't learned to say no." When University City housewife

Renee Hauser (not her real name) moved to San Diego from New

England fourteen years ago, her husband did all the errands. Because she hasn't gotten around to learning to drive yet, he still does. When he's out of town for several months at a time. Hauser and her cleven-year-old daughter manage by walking a lot. "We're not more than a mile from two supermarkets, banks, doctors, dentists, a recreation center, and a post office — and the pharmacy delivers," Hauser says, "Everything I need is here in the neighborhood. People always ask me why I don't drive, and I guess I owe

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ALBA HONDA

know why not. I was never involved in an accident. My brothers and sisters drive and so does my mother. But my father holds a responsible job as production manager of a hardware-manufacturing plant and he never learned to drive

Occasionally she and a nearby widow who also never learned to drive split cab fare and take in a movie at University Towne Centre just a few miles from where they live. Hauser borrows the widow's shopping cart or makes several trips to the grocery store on foot, "I never run out of anything," she says. "It's ironic. Neighbors borrow from me. I guess they don't have to be as organized as I do because they can always hop in the car and get

When she and her husband first arrived in San Diego and lived in Ocean Beach, Hauser worked at Scripps Clinic as a medical secretary. "Every morning my husband dropped me somewhere on Rosecrans in Point Loma, and from there I'd get a bus to La Jolla. Door to door, it took an hour and fifteen minutes each way," she recalls. Now that her daughter spends all day in school, Hauser says she'd like to get a part-time job. Employment opportunities in University City are limited, and she realizes she'd have to leave the neighborhood to find work, "With nearly three hours traveling time round trip, a part-time job would be a full-time job in terms of hours away from home," she says.

he lives of these nondrivers are tailored around a limitation that some counselors and psychiatrists view as a handicap. Marriage and family therapist Claudette DeCourley, trator of the San Diego

office of Terrap, a national phobia and anxiety treatment center known for its work with agoraphobics. estimates that ninety percent of those who come to her Kearny Mesa office for treatment have drivingrelated phobias. She considers amaxophobia (fear of vehicles) a form of agoraphobia. "Many of these patients suffer separation anxiety. Being in a car alone is terrifying for them because they feel separated from safe areas, such as home or work," DeCourley says. She has noted several comdenominators among her clients

"Many of them have dependent personalities," she says, "and many of them are artistic, creative people. Artists are extra-sensitive to stimuli They have overactive imaginations, so they imagine all sorts of horrible

accidents."
What isn't common among all nondrivers is living near supermarkets. Nor are they all content to stay home mending socks.

watching TV movies, and tending marigolds. Pianist Gil Warner's family moved to San Diego in 1926 (in the pre-freeway era) when Warner was five years old. Although the family relied on streetcars and didn't consider public transportation an inconvenience, his three brothers were eager to get their driver's licenses as teenagers. Gil Warner never even considered it "It must have been intuition. The message was don't and I didn't. Even when I was in my teens I knew I was born for buses." Warner laughs. "Oh, I'm sure I could mechanically master a steering wheel," he continues, "but coping with other vehicles on the everywhere." Warner has been playing in local road was unthinkable. No. I've never been tempted to learn to drive. Not

should be grateful.
"I always lived on a bus line, "I always lived on a bus line, usually along University Avenue," Warner continues. "I've managed to live in San Diego for six decades without driving. How? Cabs, buses,

even for a minute - and the public

the kindness of friends. I'm a creature of habit. I don't go anywhere without a bus schedule in my pocket. I can't be impulsive. If I want to go to Old Town, for instance, I think about it for a long time because it's a major production for me to get there even though I only live a few miles away on Grape Street," he says. "You know, you can't get out of downtown after nine at night. I can't go to the Ken to see an early show because the last #II bus leaves for downtown at 9:10 and I'd just miss it. In the old days it was easier because streetcars ran after midnight and they went

piano bars for the past forty years, and he muses about how differently his career might have turned out had he learned to drive. "I missed some good opportunities because there were some bars I just couldn't get to. When I worked in La Jolla, one of the conditions of my employment

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was that I would get there on my own — I always arrived early because the bus did — and the bartender would drive me home every night. Naturally I chipped in for gas. Twenty-five or thirty years ago when I worked at the Moonglow in Clairemont, the arrangement was that I'd get a ride home at closing from one of the cocktail waitresses.

Not driving has also placed limits on where Warner can live, and he's had to pass up some good deals on apartments because they weren't handy to bus lines. "I also need to be within walking distance of some dinky little store so I can get a carton of milk or a loaf of bread without having to take a bus to Mayfair to buy one bag of groceries at a time." Warner says.
All his adult life, Warner has been

prepared with a steady flow of quips in defense of his inability to drive. "About fifteen years ago, before anyone had ever heard of the

Constitution, I'd be out walking at night or just standing and waiting for a bus, and if a police car was in the vicinity, it would stop and I'd be questioned. It was predictable. It always happened. 'Let me see your driver's license, the cop would say. 'I don't have one 'I'd respond 'You don't have one? Why not? Did you lose it?' When I 'confessed' that I never had one, I was immediately under suspicion," Warner remembers. "That hasn't happened lately, but then, I don't even go out at night anymore because the streets are so dangerous. If I'm visiting a

home in the morning.
"Now that I'm a senior citizen, a monthly bus pass only costs fourteen dollars. For me, getting errands done involves a great expenditure of time, but it doesn't cost me any money. Transportation has to cost plenty of time or money. Since I always worked at night, I've had the

friend in the evening, I generally spend the night and take the bus

whole day to plan bus itineraries." Now that Warner is retired (except for an occasional job), he has plenty of time to daydream. "Know what my big dream is?" he asks. "To win the Publisher's Clearinghouse Sweepstakes. What if I won a big house in Mount Helix? What would I do with it? I couldn't ever live there because it isn't near anything. All I want to win is a car — a flashy 1986 Cadillac. I'd have it delivered and put up on blocks in my parking space. It'd be all polished, gleaming, and devoid of gasoline. Wouldn't it be just like life that I'd win a car? Oh, I'd never dream of taking driving lessons. I'd just leave it there in my parking space. What a sculpture! What a nice monument to the Twentieth Century. People would drive by and holler, 'Hey, look! There's Gil's car!' and I'd be sitting in the front seat reading a book or having a drink and listening to music. Wouldn't that drive people

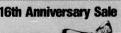




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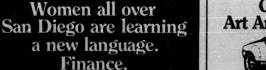




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Earthbound



JONATHAN SAVILLE

Bertolt Brecht's Galileo, currently in a less-than-satisfactory production in South Coast Rep's Mainstage Theater, is a play full of contradictions, like its author. full of contradictions, like its author. Brecht's difficulties in finding the play's focus are indicated in the development of the script through several versions. Brecht had to contend with changing world affairs during the fifteen years he worked on the play; his less-than-straightforward attitudes toward Marxism and Stalinism; bit otherwise, of "mote behaved," to which it therein so ""mote behaved," to which it therein or ""mote behaved," to which the property of the play the property of the play the property of the play the his knotty and clusive sense of his own identity as a politically committed artist. He left a script that is not easy to make theatrical sense of, and if director Martin Benson and his SCR actors have not triumphed ower these difficulties, that is not entirely their fault.

Galileo is ostensibly about the public career of the great seventeenth-century physicist and astronomer, but aside from the inevitable simplifications in a theatrical treatment of a historical subject. Brecht showed a particularly willful indif-ference to the realities of Galileo's life. He continently altered, omitted, con-nsed, changed emphases, inserted achronisms, and imposed historically inadequate or untrue interpretations on the material, so that if we are looking for the truth about Galileo and his era we will find very little of it in Brecht's drama. This naturally creates a problem for audiences, who may know little about Galileo to begin with and who may therefore take the play as more or less historically accu-rate (the problem is somewhat attenuated at SCR for those who have access to the excellently written and edited Subscriber magazine, with its useful articles on Brecht and Galileo).

Brecht did make some attempt to under-stand the realities of seventeenth-century stand the realities of seventeenth-century, scientific development, emphasizing the Marxist notion that the chief impetus towan a more "realistic" physics in the late Renaissance was the practical contribution of artisans technicians, engineers, navigators, members of a sturdy working class who needed techniques for coping with the actual problems of making and mosing things. He takes Artistochanism as mere obscurantist nonsense, against which Galillo opposes his down-to-earth working-class empiricism, a conflict that makes for lively dramatic confrontations but does little justice to the much more complex story of the origins of modern but does little justice to the much more complex story of the origins of modern science. Gallieo's obsession with mathe-matics as a way of understanding the world, surely one of his greatest contribu-tions to scientific development, is given short shrift — how can one make good theater out of equations? Throughout the play, in the various dramatizations of sci-entific experiments, the audience's sym-pathies are regularly enlisted by grufp racking algosia to the use of ones eyes authority of Aristode and the Church, to whom (according to this interpretation) untested idealistic theories are more im-portant than concrete measurable facts.

Unfortunately for this naive view of what science is all about, no amount of empirical observation and common sense
will tell you that the sun does not rotate
around the earth, which is, after all, the
proposition that got Galileo into so much

trouble. But these are not questions Brecht concerned himself with. He did not really care about Galileo or the Sevennot really care about Gailleo or the seven-teenth Century or physics or astronomy or the mathematical and empirical com-ponents of modern science. He used the events of Gailleo's life, suitably revised, to talk about political and moral issues of the playwright som time, and about the personality of Bertoli Brecht himself.

personality of Bertoli Brecht himsen.

The first version of the play was composed in 1938-39, while Brecht was in self-imposed exile from Nazi Germany

The seript has and living in Denmark. The script has two main themes, worked out with considerable force. The first of these is the battle for liberty of thought against op-pressive political authority. Galileo's be-lief in "reason" is contrasted with the Church's insistence on authority, tradition, and force, an insistence that ulti-mately leads to the threatened use of in-struments of torture to enforce ideological conformity. The Church's antagonism to reason is motivated, according to the con-ventional Marxist notion adopted by Brecht, by a fear of social revolution among the oppressed peasantry. If the op-pressed classes once start to look to rea-son as the ground of all belief and action, they will break loose from the shackles of they will break loose from the shackles of religion (the opiate of the people) and from those of an economic system in which peasants work on the land to make profit for great landowners. Free inquiry in science is thus linked with freedom of thought in general, and hence with social progress.

progress.

It seems clear that Brecht's concern with this issue arose largely from what was happening in Germany at the time, where "lewish" science was being denounced, and such criteria as the racial "purity" of the thinker were being held purity of the innafer were being near up as more important than the cogency of the thought itself. If he had been a more honest and a braver man, he might also have pointed out that Soviet communism was just as great an offender against the rationalist notion of intellectual freedom and just as great a proponent of the thesis.

attributed in Galileo to Catholic prelates, that government has the right to silence—with violent means—ideas of which it disapproves. The play was, after all, written at the time of the great purge trials in Moscow, and manuscripts that surfaced of the Decker. Moscow, and manuscripts that surfaced after Brech's death reveal a surprising degree of bitter anti-Stalinism in this overt supporter of the party line. While consciously thinking of Nazi Germany in his depiction of the seventeenth-century Cathodic Church, Brecht might unconsciously have been allegorizing the plight of the scientist fand the artists in Soviet Russia. Or the allegory may not have been that unconscious. Certainly, any produc-tion of this first version of the play in tool of this time version or me play in Eastern Europe would carry with it a strong risk of political embarrassment; declarations about liberty of thought and obscurantist governments are not the pre-ferred messages in Eastern European the-aters (especially the Soviet Union).

The second theme of the play, in its ear-The second theme of the play, in its ear-liest version, is a moral assessment of Galileo's recantation before the Inquisi-tion. Brecht's Galileo is a large character in all respects: he has immense vitality (like Brecht's Azdak or Mother Courage), an intense drive to get what he wants, a an intense turve to get what ne wants, a mastery of angry, mocking, contemptu-ous, analytical, dida-the rhetoric, a pow-erful sense of self, a great hunger for knowledge, and a magnificently Falstarfi-an self-indulgence in satisfying the hun-gers of the flesh, Under the threat of torture, he recants his Copernican beliefs -both because he has the human weakness of wanting to save his skin and to go on enjoying life and because he wants to con-

tinue working secretly at the physics he has ostensibly joined the Church in con-demning. He thus combines the traits of greatness, weakness, and foxiness in a greatness, weakness, and foxiness in a way that makes for a fascinating, varie-gated characterization. And in many ways, whether so intended or not, this is a portrait of Bertolt Brecht himself, a mag-nificent artist whose innovations in the theater are Galilean in their scope and deeph a supposter of Sciliates to see and a collaborator with Walter Ulbricht's thugs in East Germany, and a cunning fox whose real political and moral message, humane, compassionate, and freedom-loving, sometimes sneaks through the Marxist orthodoxies with which his plays surround it. In the second version of Galilea writ

In the second version of Galtlero, write ten in America from 1944 to 1947 for an eventual production starring Charles Laughton. Brecht made a significant— and damaging—change in the play's fo-sus. By the time to earn to reverite Galt-erous to the companion of the starting of the fallen on the companion of the atomic get had begun. The speech now deals primarily with the scientist's social responsibility, with the scientification. regun, rne speech now deats primarily with the scientist's social responsibility. The sole aim of science, the Galileo of the mid-Forties tells us, is to benefit mankind; the unhindered pursuit of scientific knowledge, without regard to its social consequences, is immoral. What Brecht has in mind here is the physicists whose scientific work made the atomic bomb scientific work made the atomic bomb possible and who then turned the wcapon over to politicians who used it to kill inno-cent thousands. This attitude toward nucent mousands. This attitude toward nu-clear weapons remains widespread today in the United States and Western Europe, so that the moral of this revised script is likely to find a welcome reception among theatergoers. The trouble is that it is only marginally relevant to the play Brecht ac-tually wrote. Even more in the definitive German version of the 1950s, which in corporates material from both the earlier ons, the theme of intellectual free dom versus governmental tyranny per-vades the play: almost all the action con-sists of confrontations between Galileo, with his spirit of free investigation, and the authorities who wish to control and suppress him. From action of this sort accompanied by Galileo's enlightenment rhetoric, one simply cannot derive the moral that scientific inquiry must be govcried by higher ethical considerations; that is precisely the position of the Vatican authorities, the villains of the piece. Indeed, had the Church been more suc-

cessful in suppressing the ideas of Galileo and his followers, there never would have been any modern physics and there never

been any modern physics and there never would have been any atomic borth. This could very been any atomic borth. This muddles the meaning of the play, is rein-forced by a change in the playwright's as-essement of Galileo's recantation. To un-derline the new moral, about the dangers of irresponsible scientific research, Breeth has Galileo devastatingly condemn morelly or to trange over to the Church an other control of the property of the con-trific truth. This is evidently meant to be taken as an allegeout of the Einsteins and taken as an allegory of the Einsteins and Oppenheimers turning their discoveries over to Harry Truman. But the allegory scarcely works; giving up one's beliefs and kowtowing before a detested authority in order to save one's skin (Galileo) is a very different thing from using one's in telligence to advance a cause one believes in, and thereby falling into collaboration with political authorities whose judgment one may not totally approve of after the fact (Oppenheimer — or Brecht!). In other words, the play cannot be used to demonstrate the horrors of Hiroshima, demonstrate the horrors of Hiroshima, and an opposition to governmental use of nuclear weapons cannot be used to illuminate the events of Galileo's life as they are presented in the play itself. Furthermore, Galileo's recantation is said to be a crime against the people because by denying the new physics. Galileo hindered the general mourtes of reason is assertion a protection. progress of reason in society, a progress that otherwise would have led to more rapid social betterment. What in the world can Brecht have intended by this

twisted thinking? That the atomic bomb ought to have been invented somer? The SCR production makes use of Howard Brenton's translation of the ultimate German version of Galileo and it mas of meaning and focus. (It also must contend with some illiteracies, such as "half a scudi" and "Galileo's Discoursi.") Director Benson has basically chosen a straightforward presentation of the script, without any effort to resolve its

contradictions. This approach unfortu-nately points up many of the play's weak-nesses. The chronicle form, with its ambling pace, moves along with little forward momentum or tension; the simplistic conflict, repeated again and again in the action, has only occasional dra-matic force, falling to its lowest ebb in the philosophical disputations, like weak imitations of G.B. Shaw; the confusion about the play's meaning is simply allowed to sit there, like an inert lump of unanalyzed thought; and the director has chosen to omit the play's final scene, in which Galileo's message of rea-son and science is shown being propagated to a world in need of enlightenment a scene giving the play a dramatic point obscured in the hero's previous mea

culpa. There is also a pervasive lack of image There is also a pervasive lack of imagi-nation in the staging. The remnants of Brecht's "epic theater" techniques are perfunctority put before us, including the superfluous interventions of the Ballast Singer (played with an unmotivated as-donic anger by Ron Boussom). But Brecht himself recognized that these techniques himself recognized that these techniques were not at the center of this play's drama turgy and that it used the theater in a different way from that prescribed by his own theories (he called it a step back-ward). What is needed, to make this play come alive as a work of theater rather than as a mere (muddled) declaration of moral principles or a mere (inaccurate) chronicle of past events, is theatrical imagination of a different order.

magination of a different order.

Let me give an example or two. One scene of the play consists of a dialogue between the Inquisitor, who is prosecuting Galileo for his Copernican views, and the Pope, who must make the final decia former mathematician, has been a de a former inauthaticities, and he begins the scene by refusing to let the Inquisition "disman-tle the multiplication tables." As an indication of stage business to accompany the











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(continued from page 25)
dialogue, Brecht simply tells us "During
the audience the Pope is being dressed."
In Giorgio Strehler's splendid production
of Galileo for the Piccolo Teatro di Milano, this stage business became central to the scene's action and meaning. The process of dressing the Pope was immensely elaborate: layer after layer of clothing was draped about him, each more ornate; and s the frail human body of the actor was thus systematically converted into a regal figure of gold-encrusted grandeur, his voice became more and more remote, loftier, dehumanized. By the end of the scene, the human being, the mathemati-cian, the man with an interest in science for its own sake, had virtually disap-peared; all that was left was the great prelate, identified totally with the institu of which he was the leader. "Pause. The Pope is now fully robed," Brecht's stage directions remark: and it was at this point

tor's urging and ordered that Galileo be threatened with torture.

The theatrical effect was stunning, and it arose from a brilliantly imaginative re alization of the playwright's intentions as indicated by the minimal stage directions. An extremely important point about indi-vidual identity and institutional roles had been made, about how differently a situation is seen by a "civilian," with his own personal interests, and by that same person as an official, speaking with the auson as an official, speaking with the au-thority of his office — and the point had been made entirely by means proper to the stage and in a way possible only on a stage. There is practically nothing of this sort in the SCR production, whether in the Pope seen or any other. Even the marketplace seene showing popular reac-tions of the supplies of the property of the protions to the revolutionary new science, a scene innately theatrical with its masks, music, mime, dance, and huge sculpted effigies (described in more detail in

ing, with none of the suggestive poetry of sight and sound of which it is capable.

The final weakness of this production is its central character. Galileo is a great role, and it demands an actor of great presence. presence, subtlety, variety, power, and magnetism. It is not intended as an insult when I say of SCR's Dana Elear, a highly talented character actor, that the role is beyond him. It is beyond most actors (so beyond him. It is beyond most actors (so are Mother Courage, Hamlet, Lear, and Medea). The complex, self-contradictory, fascinating Galileo of Brecht's script is quite absent on the Costa Mesa stage. In strad Mr. Elear plays one or the other of two notes, neither of them theatrically agreeable. For most of the play he does little but yell; he yells when he is angry he yells when he is cheerful, he yell when he is giving instruction, and even when he keeps his voice down (relatively) one can hear the yelling just under the surface, chafing at the bit. In the final scene of self-condemnation, where conMr. Eigar substitutes an emphatic, bitter toned declamation of infinite slowness, with every syllable pounded slowly into the silence like a series of nails into the brain. The result is to make Brecht's inapposite ex-post-facto interpretations of his material all the more indigestible.

The cast for Galileo is large — the largest in SCR's history — and several of the company's stalwarts are there to turn in good performances in some of the lesser roles. But to fill out the ranks, the theater seems to have hired an unacceptable num-ber of real incompetents, actors who can not speak, who do not know what their lines are about, who use their bodies awk-wardly, and who have no sense of style. At many moments in this production, the acting is an embarrassment. Sets and costumes are adequate but, like the produc tion as a whole, lacking in imagination. I did find Diane King's musical score evoc-ative and inventive and only wish it could



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ELEANOR WIDMER

The Restaurant: When in Rome The Location: 828 North Highway 101 (Leucadia Arcade), Leucadia (944-

Type of Food: Northern Italian Price Range: Dinners from \$7.95 to

Hours: Closed Monday. Open Tuesday through Sunday; Tuesday, Wednesday, Thursday, and Sunday, 5: 30 p.m. to 9:30 p.m., Friday and Saturday 5:30

p.m. to 10:00 p.m.

Though I still thrill to the discovery of Though I still thrill to the discovery of Though I still thrill to the discovery of Though I still thrill t

front of the building. Especially in sum-mer, all this glass gives you a sense of be-

ing simultaneously indoors and out. One section of the toom forms an "L," and if you sit there you may cache a glimpse of the Amtrak train whizzing by or the stretch linos wending northward or the foliage of the bougainvillea growing along the side of the building. The walls of the dining room are high and white and are decorated with framed pictures that commemorate figures from commedia coll'arte. The decor and the ambiance are the most distinctive features about When in Rome. It's a place where you can feel in Rome. It's a place where you can feel civilized while dining. I'm also pleased that at last we have a variety of restaurants that serve northern Italian cuisine. In the last two years we have witnessed the advent of Mr. Aldo's (formerly Toscano) in Pacific Beach, Avanti in La Jolla, Portofino in Encinitas, and When in Rome in

fine in Encinitas, and When in Rome in Leucadia.

I've been to When in Rome three times. During my first visit we had the unfortunate experience of being seated at a table right in front of the door, and my friends and I played musical chairs trying to keep right in front a passa appetier of finith allu walta (\$4.95). I was confounded, easternomically speaking, to discover easternomically speaking, to discover gastronomically speaking, to discover that my scaloppine al limone (veal with lemon, \$11.95) was served with mashed potatoes instead of pasta. I didn't know whether the mashed potatoes with veal

was an improvisation that had occurred that evening or whether it was the policy of the house not to serve pasta as a side dish with the entrées. In any case, since When in Rome was then fairly new, I decided to wait until some of its eccentrici ties had been smoothed out before

some form of potato with the entrée. At last I remembered that potatoes are served to the northern parts of Italy. I even recalled an Italian verse, which in translation reads: Pity us poor country folk/Lent all year and not a joke/Potatoes, chestnuts they are all/That we have for carnival!

In other words, once I recognized that When in Rome attempts to combine ele-gance with some peasant infusions, I was able to relax and come to grips with its

nevertheless the pastas. Though the chef tries hard with other entrées, they are not in the same class as the pasta. Pasta is served either as an appetizer or as an entree and ranges in price from \$4.95 to \$6.95 as appetizer and from \$7.95 to \$10.95 as entree. The entrees are accompanied by good bread, lightly salted butter squares, and a salad of mixed greens to matoes, and cucumbers in a delicate house dressing. Although I haven't tried the spaghetti, I've tasted at least a halfthe spaghetti, I've tasted at least a haff-dozen versions of When in Rome's pasta, some of which are linguine alla percentra (inguine with seafood, 5.0 5 sa appe-tizer) and finilli alla vorka (54.9 5 sa spe-petizer), as well as two entries that offer three pastas, each with a different succ. I really think that these combination pasta entries are the best dishes in the house and provide variety as well as de-light. The first of these pasta entries, which my friend and I divided, consisted

which my friend and I divided, consisted of tortellini with cream, mushrooms, and parmesan cheese; fusilli alla vodka, whose tomato sauce is blended with cream and vodka; and a marvelous cannelloni that was as light and delicate as any I've ever had. This dish was \$10.95

any I've ever had. This dish was \$10.95 and, as is the custom in Italya we had it for the first course, which is called *Iprimi*. Actually, we were quite full after our pasta and salads, but we pressed on to the salimbocca alla Romana, veal prepared with a thin slice of proceiutto and ewered with cheese \$11.95.95. The veal is good but not memorable. You cast it, you think, "That's not bad," but it's not a dish that "That's not bad," but it's not a dish that stays in your memory as being outstand-ing. The preparation has an average level of competence for a good restaurant serv-ing white or Eastern veal. Although two months had elapsed between my first and second visits to When in Rome, and though tried two different veal prepara-tions, my experience was identical: the

veal wasn't as tasty or as imaginatively done as the pasta.

As a matter of fact, the saltimboccoswam in too much butter sauce. Rathe than wait for the waiter to return the dist to the kitchen and pour off the excesto the kitchen and pour off the excessance, which is proper procedure, I simply poured the gravy into my bread-and butter dish. This enabled me to go on eating while the yeal was still hot (the bread-and-butter dish was quickly whisked away). As for the ubiquitous po whisked away). As for the ubiquitous p-tatoes, they were sliced thin and place under equally thin slices of zucchin. A-was eating this vegetable concoction, had an imaginary dialogue with 'the waiter: "Signora, would you prefer pota-or pasta with your entrée of veal?" A-my joyous reply, "Pasta, pasta, pasta!" Nevertheless, we did hore a groot live

my joyous repty. "Pasta, pasta, pasta, Nevertheless, we did have a good tim-and we concluded our meal with the house specialty, a dessert called timmi-a thin custard interspersed with pour-cake and served in tall glasses (three del lars). It's quite wonderful and shides dow-with no effort at all, a mark of a go-cluster.

When I returned to When in Rome the third time, as before I ordered nightly special of three pastas (\$10.9) which I shared with my friend. This to which Ishared with my friend. This is the paste article consisted of a wond fully light lawage, pome in works tom-sauce, and ravioul with bechannel sauc. Become with the most prepared with Marsala with topped with Marsala with topped with Marsala with topped with Marsala with topped with firesh apparagus (SI) is the work of the the veal. As for the accompanying veg ble, it consisted of boiled potatoes

fresh parsley.

Because we had again const much food, my companion and I sampled the turkey and took the home. We were both impressed by the that the owner came up to us imms try it. We assured him that our dimin appetites, rather than the food, ke-from finishing.

At When in Rome the sum is more

its individual parts. The lovely or room, the fine service, the outsta pastas, are worth the trip to Wh. Rome. The other entrées that I sai are no better than those you could at the average good Italian resta they lack that certain zing that mak-want to order them again. When in does not have the glamor of Porto Encinitas, nor its huge display of tizers and desserts, nor its stunning in Rome fairly inexpensively and in

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Chorus Interruptus



IFFF SMITH

I vowed not to go on and on about the ridiculous game of freeze tag performers at the Starlight Bowl have to play every time a jumbo jet shrieks overhead on its way to Lindbergh Field. Tirades about upstaging airraft have become almost as tiresome as the unwanted intrusions themselves. And excent for the release of selves. And except for the release of abundant spleen, they have solved nothing

have done anything to rectify this absurd situation. But the San Diego Civic Light situation. But the San Diego Cive Light Opera Association's current production of A Chorus Line has made the problem ex-tremely acute. Even with its flaws, and it has several, this is one of the best shows ever done at Starlight. And the jets knew it on opening night. They queued up, in what seemed record numbers, and formed

what seemed record numbers, and formed a mock chorus of metallic banshess that disrupted the show all evening long. With the usual Starlight fare — big. bulky musicals — the planes are merely an annoyance, like those six seconds of

belt. But A Chorus Line, hailed by many as the modern musical, is a tight, per-sonal theater piece, more akin to chamber music than to the brass band quality prevalent in its genre. It is about the private hopes and fears of dancers whose names never appear on the marquees and whose never appear on the marquees and winse-purpose is never to stand out on a stage. They are the support group for a star, al-lowed, for once, to assume the spotlight during an audition. Michael Bennett, who conceived and choreographed the original production, wanted it to be, above all, briskly paced with no interruptions. To product passed with no interruptions. To instace both momentum and initiates, he instace both momentum and initiates, he a Breadway rule and asked that there he no lifteen minute intermission Startight has also homered Bennet's wish but those damn jets have added the length of an intermission to the show and have chopped its crucial flow into splinters of feeling. One of the symptoms of what is being sermed "post-modern" theater — and A Chross Line has some, but not all, of its characteristics — is the way plays call de-therate attention to themselves and to the tricks their ancestors have used to create the illusion of reality. Like a magician

interial attention times rece and originate the illusion of reality. Like considering the second process of the continuous process and the continuous proces must rely much more on their own instru-ment — themselves — to make a scene work. And the central thrust of a play is on the complex network of all its charac-ters, who meld with or slam-dance through each other's lives.

But while post-modern theater con-sciously denudes itself of old illusory cloaks, it has as yet never called attention

to what is happening directly outside the building. Maybe Starlight is ahead of its time here. Maybe the persiscent enjamb-ment of flight paths and chorcographed routines in the Bowl is a "relation" meant nurbo tick roughly every six minutes

tic turbo tick roughly every six minutes.

Or maybe they signify — yeah, this is if
— the way technology can stamp out the
human cry, even when the latter is heavily
miked, as it is at Starlight. In any event, miled, as it is at Startight. In any event, the inner turmoil of the on-stage audi-tioners, with their modest dreams of just making the team, is no match for that end-less convoy of silver-felled bullies that begin their descent over North Park. One negai their descent over sorth Park. One thing is certain. The competition repeat-edly pulls one out of the musical's spell and into the realm of comparative stress quotients. Who has it worse? A dancer at

A Chorus Line celebrated its tenth birthaly ast May. The original workshop production, produced by Joseph Papp, came about when Michael Bennett decided to interview twenty-four dancers, buring two lengths, tape-recorded sessions, the asked the group to discuss its multitions, motivations, and backgrounds. These be took to Nicholas Dante and James Kirkwood to convert into a play. Unlike the traditional approach — where the convert is used a whellefor the music. Unlike the traditional approach—where the story is just a vehicle for the music Bennett didn't contact Marvin Hamlish (music) and Edward Kleban (lyries) until after the script had been given a complete run-through. Hamlish's score boasts few memorable songs. But Bennett's intention was not to dwarf the danger's stricetion was not to dwarf the dancers' stories with heavy hits. Instead, he wanted something different from most musicals: the integratition of all elements — music, dance, the tricky (and successful) revelations of seventeen characters — into a cohesive unit. Thus A Chorus Line, as opposed to the readitional approach and emphasis in mutraditional approach and emphasis in mu-sicals, was built backwards, with its story line having the top priority. The first show, which eventually became a smash

to be part of the production's meaning. Maybe the planes, by their persistent reg-ularity, function as a metronome, a gigan-

despite its un-Broadway construction, was dedicated to "anyone who has ever danced in a chorus or marched in step . . .

Jaywhere."

I suppose that statement must also include those parading jets. But is shouldn't what's so frustrating about the Starlight's production is that a San Diego company has taken on a tough script — a classic in its own way — and has done a bang-up job. It is a measure of our theast community is beath and the stage of the

With A Chorus Line, which plays through this weekend, they have enhanced it considerably. The production does have flaws. Aside from sonic fissures in the unfriendly skies, at least three of the performers sang off-key on opening night, two flat, one sharp. Though Bill Gospenson's lighting designs replicated Tharon Musser's complex originals berically, their execution was marred by waysure follow spec that would marred by the control of the state of the st

werted these errant lacunae into merely minor nuisances.
Credit for the Starlight's success clearly goes to Trish Garland, a member of the original company and one of the twenty-four dancers Michael Bennett interviewed in 1974. Assisted by Kimberly Dawn Smith, Garland directed and choreographed the production, and the care she as brought to these tasks is ever present.
The dancing is first-rate, all seventeen

characters come alive, and energy reigns. Most impressive are the ways Garland has blended professionals (in particular, David Thom as Zach, the omnipotent di rector, Ann Louise Schaut as Cassie, a fallen star, and Rita Rehn as the saucy fallen star, and Rita Rehn as the saucy Sheala) with nonprofessionals (standouts being George Edward Rios as Paul and Mischelle Schumacher as Vall.) She has joined the pros and the amateurs so effec-tively that the distinction blurs, which was crucial were the musical to work at Star-light. The mathematics of A Chorus Line St. 23.-6=17.9=4.4. Of the twenty-sers of the property of the control of the conis: 23-6-17-9-4+4. Of the twenty-three dancers at the tryour, six are dis-missed immediately, and only eight (four-men and four women) will survive the fi-ral cut. Were the amateurs less polished, the drams of who's ir and who's out would disappear. One would only have to look in the program for equity asterisks next to the actors' names to figure out the

mystery.

Like its concluding song, "One" (a star's whicle rehearsed by the many and sung without the "star"), the San Diego Civic Light Opera Association's version

of A Chorus Line is the result of a terrific ensemble effort. But given the enormous amount of work that has gone into this show, there appears to have been on though regarding where it was to have been to be a superior of the control of the cont nett wanted most: momentum and inti macy. Producing it at the Starlight Bowl i







Have They Everly



JOHN D'AGOSTINO

I was sitting in a coffee house in Sea-port Village late Wednesday afternoon when a colleague pointed to a man at the counter ordering coffee. "Something about that guy," he said. "makes me think that he's been through a lot in his life." My colleague was right. The man's face

was deeply time, it had ours crossion of stoic acceptance that spoke of trials weathered rather than won. Even though it was a warm sunny day, the man was dressed for bear, with thick, alternating dessed to bear, with thick, alternating layers of black and khak-colored clothing creating a marbled, mildly disheveled appearance. "He has been through a lot," I said. "That's Phil Everly." Everly, half of the famous brother team visiting town to perform two concerts that night at the Civic Theatre, quietly paid for his coffee and walked away to lotter outside the shop's east exit. As soon as he'd left, his similarly jumpled-looking older brother. similarly impled-looking older brother. Don, emerged from the store's shadows, bought a cup of coffee, and exited through a door on the west side. I resisted the urge to see symbolism in the brother's apparent avoidance of each other, an urge fostered by an awareness of the duo's bitter split in 1023, subscongul tenswer estrangement. 1973, subsequent ten-year estrangement and much-publicized reunion two years ago. But that urge finally won out when a sartorially transformed Phil and Don seemed to complete the loop initiated an hour earlier when they walked onto the Civic's stage from east and west entrances, respectively.

Nattily attired in matching tuxedos and brandishing identical black acoustic gui-Natify affred in matching tweedow and brandshing identical black acoustic gut-tars, the Everlys beamed and waved to a near-capacity crowd that had runned out to see the brothers' first-ever concert in San Diego. "We haven't been to San Diego since we were stationed at MCRD," said the curly-headed Don in reference marine, corps receive that resulted in six months of active duty. "San Diego's really grown of active duty. "San Diego's really grown corps reserve that resulted in six months of active duty. "San Diego's really grown since then. You've got a beautiful city here." Predicably, the complisment drew a loud response from the hometowners, but the audience reserved its heariest ovations for the songs they did all come to hear. As it happened, they would have much to cheer, both in the song selection and in the Everly's performance. As the due enthusiastically moved through such golden oddies as "Claudette," Walk Right Back," Phil's "When Will I Be Loved?" Don's "So Sad for Watch Good Love Go Bad)," and Mickey and Sylvia's "Love Is Strange," it became apparent that this was Badh," and Mickey and Sylvia's "Love Is Strange," it became apparent that this was to be much more than a perfunctory "nos-talgia" show. The brothers were in great voice, a crack, five-piece band that in-cluded keybourdsit Stee Wingfield and magnificent guitarist Albert Lee with Phil seemed by the properties of the piece of Phil seemed in good humor.

The quality of the Everlys' performance

and the obvious care with which their gig was staged made me realize just how dif-ferent the duo is from the majority of Fifties and Sixties artists who in recent years have taken up the rock and roll yoke that time and changing tastes long ago forced them to drop. The country's highways are littered with the remains of nostalgia acts that have mounted tours in an effort to wring quick bucks from the public's de-sire to "remember when," only to be convinced by bad reviews, small crowds, and tepid receptions that the yoke is on them. Even at their best, most of these acts are Even at their best, most of these acts are marred by dispassionate renderings or bullet-train medleys of hits of which the artists had long since fired (even though Diana Ross can't be considered a nostal-gia artist, her indifferently performed, disco-fied splicing together of the Su-premes' Sixties hits is a perfect example of what I'm talking about). It is a toxic mixture of greed and the craving for a quick fix of adulation that drives many "oldies" acts to go to the well one time too many, and it is the inevitable disgust one feels in the face of such charlatanism that tempts one to push them in once they

In marked contrast, the Every's seem driven by different motives altogether, among them the desire to take their best music out of moth balls and demonstrate its timeless appeal with fresh readings. Where other artists will skim over rushed rote versions of old tunes on their way to the next one-pliner — a local normoter told the next one-liner — a local promoter told me he'd heard the Righteous Brothers tell-ing sex jokes in the middle of a recent per-formance of "You've Lost That Lovin" feeling" — the Everlys actually slowed down a couple of their biggest crowd-pleasers to wonderful effect. "Crying in the Rain" and "All I Have to Do Is familiar recorded versions, but cash beine-fited from slower, more tender interpreta-tions that allowed their bittersweet sad-ness to linger in the air before dissipating. And when the Everlys did perform a med-ley, the condensation proved to be pru-dent. By themselves, such tear-jerkers as

"Love Hurts" and "Ebony Eyes" are almost writiningly maudiin, but when edited and dovetailed into a seamless triptych with the lovely "Devoted to You," the songs' lyrical properties could be briefly exhibited and withdrawn before the onexhibited and withdrawn before the on-slaught of insulin shock. On the flip side, perked up versions of "(Til) 1 Kissed You" and "Kathy's Clown" seemed ap-propriate and made the recorded versions in retrospect seem perhaps a hair too slow. Even Little Richard's "Lucille," a romper that the Everlys had covered rather thinly in 1960, put on some muscle thanks to the band's hard workout and the Everlys' comparatively stronger vocals. At the conclusion of "Lucille," Don Everly greeted the throng's wild reaction with, "Long live rock and roll!" and his exclamatory, given the fervor with which the duo was retracing its tracks, had the

ring of genuneness. Indeed, throughout the Evertys' first show there was a complete lack of the gratuitous pandering one has come to expect from artists who have been performing the same material over and over for decades. In the case of the Evertys, who started their careers singing country-western music, one could reasonably have found that the property of the country of the c figured that by middle-age the duo would have hung up its youthful rock and roll shoes and slipped into some comfortable country slippers. Or at least that they

would have institutionalized their presen-tation of oldies in a Vegas-style floor show — complete with dancing girls in Fifties regalia — called something like
"The Everlys Remember." But if fortyeight-year-old Don and forty-six-year-old
Phil can't be said to have any real freak Phil can't be said to have any real freat flags to wave high, they are not all hesitant to proclaim steadfast allegiance to the music of their rebellious youth. "This is a song that caused some problems for us when we were regulars at the Grand Ole Opty in Nashville," said Don by way of introducing "Bird Dog." The brothers, 1938 hit had hastened the eventual schism between the Earner 1938. 1938 hit had hastened the eventual schism between the Everlys and a country music establishment already testy about the length of the boys' hair. The duto performed an energized version of "Bird Dog" and the ever-popular "Bye Bye Love," and Don had to wait through a usstained ovation before stating, "And they said trook and roll headshe's length." said (rock and roll) wouldn't last."

said (rock and roll) wouldn't last."
Most amazing of the many aspects of the Everlys' concert that deserve comment was the duo's singing. If anything, these guys sound better now than they did twenty-odd years ago. There are geneticists who believe that siblings have an advantage when it comes to blending their voices in harmony because their generating when with naturally complementary voices. Those theorists would have loved this concert. There were times durlowed the concert. There were times durlowed the concert.

ing the show when the Everity's voices were so perfectly matched in timbre and inflection that they sounded like one voice intraction that they sounded inke one vote electronically split into consonant over-tones. Phil especially was a vision of con-centration while singing, frequently clos-ing his eyes and appearing to listen intently to the vocal mix. Such dedication to form paid off in a jackpot of transcen-dent moments in which the Everlys' hardent moments in which the Everlys' har-monies arecd, swooped, and glided through well-known passages with the precision of the Blue Angels. Whether negotiating such up-tempo songs as their 1984 comebach, thi. 'On the Wings of a Nightingale' (penned for them by Paul (Carrier) or a spunky-swoulding 'Wake Up Little Susic,' or clinching to crow-bullats that included 'Let I be Me' and Mark Knopfler's "Why Worry?" the Ev-erlys' voices sounded as though they'd been extracted from a Fifties time capsule

been extracted from a Fifties time capsule and fortified for Eighties consumption.

After a gratifyingly long set broken only by guitarist Lee's white-hot version of his "Coourty Boy" — which featured some of the best fire-fingered country-rock licks I've ever heard — the Everlys were coaxed back onto the stage by a standing outling. Such gentiles see seen standing ovation. Such eruptions are com-monplace at rock shows, but considering that the median age at this concert proba-bly was close to forty, the rabid demand for more seemed unusually spontaneous.

When the Everlys finally reappeared, Don had his son, Eden, in tow A seventeen-year-old guitarist who lives in Southern California with Don's former wife, this representative of a new genera-tion of Everlys was introduced in a slightly patronizing manner by his father who nevertheless seemed proud that a tra-dition was being continued. "Eden, dition was being continued. "Eden, what's the name of your latest band?" queried Don of the shy youngster, who was further distinguished from his famous dad and uncle by a somewhat severe-looking, contemporary harcut. "The irve Spiders," replied Eden rather being being the severe looking, contemporary harcut. "The irve Spiders," replied Eden rather bown say upto theel Fverby and the audience got a chuckle at Eden's expense, but Don was quick to add." by when thee." Once Eden had plugged in his guitar, everyone on stage jumped into a feusty rendition of Gene Vincent's "Be-Bop A-Lula" which the Everlys had covered Lula," which the Everlys had covered early in their careers. With papa hovering nearby and offering authoritative encour-agement, Eden took two or three nervous agement. Eden took two or three nervous guitar solos. At that point, it might have occurred to some that they were witness-ing the passing of the flame. But judging from the excited conversation of fans exti-ing the theater moments later, it was obvi-ous that Phil and Don had shown that they intend to keep a major portion of that fire intend to keep a major portion of that fire

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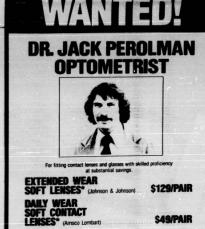
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OUARTER NOTES

The young Korngold (he was

twenty-two) and his father devised the opera's libretto

significantly changed, of a morbid symbolist novel by the Belgian writer Georges Rodenbach; the novel dates

from 1892, the opera from 1920. The story concerns Paul, who has converted his home

into a shrine to the memory of

the first and last acts is dominated by Marie's portrait.

dominated by Marie's portrai which he treats with the reverence due an icon. Suddenly there erupts into Paul's life a beautiful young dancer named Marietta, who looks exactly like the dead Marie. His desire for the

dancer causes him to have an extended dream vision, which constitutes all the rest of the

opera except for its very end In the vision, he has an affair

tormented with possessiveness, jealousy, and guilt about his unfaithfulness to the memory of his wife. Marietta vows to

struggle against Paul's attachment to the dead and to

procession through the streets of Bruges, observed by Paul from his window and then — as

a mystic vision — through the transparent walls of the room, helps bring him back to his

neips bring him back to his devotion to his sainted Marie. When Marietta attempts to interfere with his devotional objects, he strangles her. But lo! it was all a dream. Marietta is still alive and virtually a stranger, with whom he

stranger, with whom he resolves to part immediately. The dream vision has transformed his feelings, however. He recognizes that in this life there is no resurrection of the dead, that he cannot the himself forever to his deceased loved one, and that it is time to

go out into the world of life

with Marietta, and is

In the last act, a pious

his dead wife. Marie: the set of

which is an adaptation

GENNARO TRIO

The Gennaro Trio (Ronald Goldman, violin; Mary Lindblom, cello; Ilana Mysion piano) gave an exciting recital at the meeting house of the First Unitarian Church in Hillcrest. The well-balanced program consisted of trios by Schumann (a lovely Romantia work, too rarely performed). Beethoven (the exuberant Opus 1, Number 1), and Shostakovich (Opus 67 in E Minor). It is encouraging, for those interested in San Diego's musical life, that there should exist a local chamber group of this sort, of such remarkably high quality and of such distinguished musical tas one wants to hear the trio literature in shapely, sensitive and vital performances, one need not wait for the annual or biennial visits of the Beaux Arts Trio or other nationally and internationally known groups. A more satisfying concert it would be hard to imagine. I think it is also true to say that First Unitarian has one of the very best halls in San Diego for chamber music, the rich resonance of the acoustics magnified and intensified the lyricism of the violinist, the warm passion of the cellist, and the thrilling, nuanced energy of

It was particularly gratifying to hear the Shostakovich Trio, one of its composer's major works. As so often in works. As so other in Shostakovich, the Trio yokes together a number of apparently disparate and even antagonistic styles: formal contrapuntal structures (such as the magnificent passacglia of the slow movement), folklike tunes, grotesque parodies in the manner of Mahler, deep personal expressiveness, pounding, demonic rhythms, experiments in unusual timbres (such as the



high muted harmonics of th opening), and frequently a particular use of melodic intervals suggestive of Jewish cantillation. The Gennaro Tric realized each of these styles to the fullest, at the same time maintaining a sense of the integrity of the whole. This was wonderful playing.

BERLIN'S **DEUTSCHE OPER**

The Deutsche Oper from Berlin visited Los Angeles's Music Center last week with Music Center last week with three of tine company's productions, of which I saw Erich Wolfgang Korngold's masterpiece. Die tote Stadt ("The Dead City"). What one means by "the company's production" in this case is its sets (by Andreas Reinhardt), its imes (by Margit Bardy) its fine conductor (Heinrich Hollreiser), and its stage director (Götz Friedrich); the excellent orchestra was the Lo Angeles Chamber Orchestra (augmented), the chorus was the Los Angeles Master Chorale, and several of the Lading singers were Americans. I might sum up my evaluation by saying that musically this production was acceptable, if not at the level of brilliance Korngold's fantastic score deserves, but that the strain was outracoustly bad staging was outrageously bad, an insult to Korngold and to the whole art of musical theater.

devices of staging specified in the script underline the psychological meaning of the opera: a working through of grief, and the return to vigor after a period of mourning Korngold set this story to late Romantic music (Wagner, Richard Strauss, and Mahler are his chief forebears) of great dramatic expressiveness, so that in the proper hands Die tote Stadt can be a stunning theatrical and emotional

experience. Götz Friedrich's hands are clearly not the proper ones. His staging of the opera offers an endless series of willful endless series of willful stupidities that seem calculated to undermine everything Korgold intended. The libretto makes a clear distinction between those episodes that belong to obsessive reality and those that objective reality and those that are part of the magical, surrealistic dream vision. But Friedrich blurs the distinction and so destroys its dramatic force; already early in the first act, when we are still in "reality," Marie's portrait magically changes into a mirror to reflect Marietta; and mirror to reflect Marietta; and what can one say of the tree apparently growing in Paul's living room? The religious procession in act three, instead of being seen through the wall magically gone transparent, actually enter-into the room. At a later moment, with the procession become demonic, Paul cries out "The procession is forcing its way into the Paul cries out "The procession is forcing its way into the room!" — which naturally makes the audience Isugh, since in Friedrich's staging the procession has already been in the room about five minutes. Furthermore, Friedrich adds—to Korngold's choirboys, monks, historical figures, priests, and sacred shrines — a bunch of near-naked flagellants, tashing at their bare shoulders and drawing stage blood. There are in fact no

in the music, and none in the story, and their appearance early on in the episode destroys the intended dramatic contrast between the procession's first pious appearance, when it evokes Paul's religious fervor, and its second demonic appearance, when it evokes his sense of guilt. Again and again Friedrich

undercuts the clear instruction of the libretto and score, with no intelligible reason and with no effect except to make things look and sound ridiculous: Paul describes the choirboys' hems as red as blood drops, but hems as red as blood drops, but the costumes are shewn as pure white: Paul answers Marietta's question as to whose hair he is caressing with the ardent phrase: "Yours, only yours," but he is mort caressing her hair; and so on. To top it all. Friedrich has the gall to change the ending of the opera, where, absolutely contrary to absolutely contrary to Korngold's intentions as expressed in the libretto and in the music of serene acceptance, Friedrich has Paul get out a pistol from somewhere and raise it to his head. So raise it to his head. So Korngold's story about an expiatory grief leading to a new maturity is changed into some incoherent claptrap about despair and suicide. The piano teacher Samuel

Lipman, encountering a student who justified his eccentric interpretation of a Beethoven sonata by saying that Beethoven sonata by saying that he was expressing his own ideas about the music, told the student, "Those may be your ideas, but they aren't Beethoven's ideas. And if you think you have better ideas than Beethoven, so write your own sonata!" Götz Friedrich might profit from hearing that story, But, frankly, I don't think it would do him much good, for would do him much good, for aside from his mistaken notion

he displays throughout the production a fundamental directorial ineptness that no wise apothegms could correct: he leaves the singers standing for long periods of time with nothing to do except wait for their cue, and his flagellants in the libretto, none blocking is so fussy and unmotivated that it constantly distracts from the action rather than reinforcing it. This director is just no good at all!

director is just no good at all! Musically, things were considerably better. Friedrich's wife, the American soprano Karan Armstrong, sang Marie/ Marietta with a wonderful stylishness and a voice which, though perhaps not quite first-rate, sained warmth and newer rate, gained warmth and power throughout the evening. Her acting — and her vocal acting were superb. Heldentenor
James King, better known for
his Wagner performances at
major houses all over the world, gave evidence of some vocal decline in his singing of Paul. The once-ringing tops are now forced and dry, and the lyrical line has lost some of its fluency. Otherwise this

tote Stadt than Korngold did.

remains a handsome voice, but the role of Paul requires a more with a greater range of framatic expressiveness in the voice and far more acting ability than Mr. King demonstrated in his awkward gestures and ungainly movements. There were two impeccably beautiful and polished performances: Margit Neubauer as Paul's affectionate housekeeper, and Lenus Carlson as the Pierrot in Marietta's dance troupe. But Die tote Stadt deserves a lot better than what the Deutsche Oper gave it.

EUGENE ONEGIN

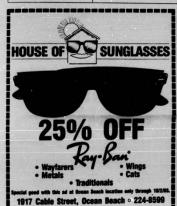
Special interest attached to the televising (on KPBS) of Lyric Opera of Chicago's production of Tchaikovsky's Eugene Onegin, for the San Diego Opera will be offering the same opera locally later this season. Tchaikovsky's opera is a sentimental adaptation of Pushkin's great narrative



poem, with (from a dramatic point of view) much too much time devoted to extra songs and choruses. But it has lovely melodies, in the purest melancholic and ardent Tchaikovskian vein, and at times it captures the drama urgency of Pushkin's story. though never the poet's satirical voice. The Chicago staging, by Pier Luigi Samaritani (who also did the sets and costumes), was in the style of traditional Russian

realism, emphasizing the opulence of the Russian countryside and of nineteenth-century gentry life, and giving the characters that detailed the characters that detailed repetioire of personal mannerisms that one might find in a naturalistic productio of the plays of Turgenev or Chekhov. It was all very beautifully done, with the aim—as in all traditional productions of opera — not of throwing new light on a familiar work but rather of

giving the audience exactly what is expected, with richness and polish. Musically, the Chicago production offered as good a cast as one might expect to hear anywhere in this opera nowadays. Mirella Freni, singing Tatiana (and Russia for the first time, seemed wholly at home in the style. while making good use of her experience in the Italian repertoire and with the Italian manner of singing. Peter
Dvorsky, who sang Lensky, is
one of the better lyric tenors in
the world today; Nicolai Ghiaurov, his voice rather worn, was perfectly cast as the elderly Prince Gremin; and Wolfgang Brendel's rather role of the jaded Eugene. There role of the jaded Eugene. There was some expressive and idiomatic singing from Sandra Walker as Olga, Jean Kraft as Mrs. Larina, and Gweneth Bean as the Nurse. Brano Bartoletti conducted gracefully. It will be interesting to compare the San Diego production with this one.

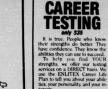




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LETTERS

[continued from page 3]
people: "Persons any persons
indefinitely... a collective noun
taking a verb in the plural, and
admitting in colloquial use a
numeral adjective."

I'm usually on the side of the
pursts, but mainly when they're
roundhousing, not just jubbing.
The property of the property of the protable up for this permissiveness.
FII call you on a retrain in the
cities "Erratum" ("Letter." editor's "Erratum" ("Letters." September 5). That notice included the following: "a twenty-five individuals in San twenty-five individuals in San Diego are regularly involved with the commune." A natural offshoot of this business about people and persons is the distinction between persons and individuals. It is much incer, in my opinion, and one on which, happily, Bernstein and Evans agree. Bernstein is more concise, but Evans, whom I quote, more illustrative.

concise, but Evans, whom I quote, more illustrative: "Individual was originally an adjective, denoting the particular as opposed to the general... In the inneteenth cert-ury, under the influence of that polysyllabie humor which attained its most popular success in the works of Dickens and which lived to make fun of propule by exageratine works of Dickers and which tower to make fun of people by exaggerating their dignity, individual came to be to the dignity, individual came to be person—and this use, its humor having faded long age, be, become established seperally among those addicted to unnecessary syllables. But in the best usage the general word for a single human being is still person

If individual is to be used as a moun, it should be in order to emphasize the singleness of the person, usually in engleness of the person, usually in family, the state, or society in general. In the phrase from the erratum, I would have used, instead of individuals, people. Kashiwabara would have chosen persons. I suppose, no matter what our good grammarams gabble about, it's an Charlie Ekster. Charlie Elster

Bound To Be Fassbinder

In a capsulized film review ("Current Movies") of A Man Like Eta, Duncan Shepherd wrote, "Radu Gabrea's film à clef on the late Rainer Werner Fassbinder, called here E.V.A., and played by talk native. Y.-V. and pipped by called been re-lated by the called by t about the cinema should by now understand that Fassbinder was one of the founders of the new German (expressionistic) cinema Paul Frank Gordon San Diego

Drincar Stepherd replies:
Lithought that Fasshinder being
late" and Gabrea being her cutrent
employer made it clear enough
whose "farmer" reportory actress
Matter must be

City Lights Video Wars

Anemia for which he bid \$20,000. "For the telethon. Summer says. "I was already donating all my labor and only charging for equipment. And we were sure we'd get it, since we had produced various telethons in the past and already had all the phone lines in place. But still, we lost out to KPBS."

Summer adds, are in addition Summer adds, are in addition to about a dozen other productions "for which I wasn't even invited to bid," such as the San Diego Unified Port District's \$50,000 marketing film on San Diego that will be sent to the People's Republic of Chins this fell, and Republic of China this fall, and numerous other equipment rental assignments that KPBS has also contracted for in

ern Video is the larges private video production company in San Diego, Summer claims, averaging in one year about 300 jobs

ranging in price from \$2000 to \$50,000; as a result, he says, the competition from KPBS eventually be used by KPBS on the air. "Things flow through here all the time." Warner says. hasn't burt him as much as it has other, smaller video firms But John Long of A&G and I see nothing unfair about Productions in Mission Valley which produces between thirty and fifty films a year, says he's

several specific instances in which he's lost business by

recently a training film for a

bidding against KPBS, m

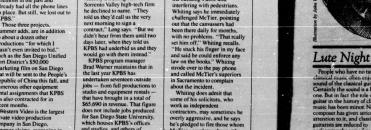
and studios, and others of

it — we were told by Congress to start finding other sources of funding, and that's exactly what we're attempting to do. Besides, most of our clients come to us, and we usually recently had to cut back staffing from nine to two, and he blames competition from KPBS as one of the factors don't have to go through the bidding process. contributing to his firm's woes. Like Western's Rob Summer, Long says he can think of

Sidewalk

(continued from page 4)
the building's door and
interfering with pedestrians.
Whiting says he immediately
challenged McTier, pointing
out that the canvassers had

some of his solicitors, who work as independent contractors, may some overly aggressive, and he says he's pledged to fire those whom McTier complains about. "I (continued on page 35)





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



Propie who have no naste for the control of the control of the cound of the classical guitar. Certainly the sound is a lovely one. But in fact the role of the guitar in the history of classical music has been minor. No great composer has given serious guitarists are reduced to performing the same few concerns own and over again. The lute, on the other hand, has done quite well by the hand heydray in the Fifteenth and

Sixteenrh centuries, composers gave it some of their finest inspirations, particularly as song accompaniment, and it is one of the earliest instruments for which their was created a sizable capanitity of written music, as estimated a sizable control of the control of their instruments for its beauty of tone and its power to sit remotions. Professional lutenists were employed in the courts and great houses of western Europe and were well rewarded for their still. The late reached in still, the late reached in site of the sizable sizable

virtually every other instrumer that existed — and even the mighty J.S. Bach employed it, creating some exquisite suites for solo lute.

The voice of the lute is

solo throcke of the line is delicare, and the music written by Vivaldi, Bach, and their predecessors was played in nooms that, compared to the modern concert hall, were tiny. Performing ensembles were correspondingly small. An entire of the contract of t

Keep It Clean

The recent San Diego Underwater Film Festival featured a movie that was funded

featured a movie that was funded by diving equipment manufacturers, whose purpose was to promote the wonders of diving. One scene showed everal happy dives, fresh out of the water, preparing abstone steaks over a chancoal fire on a deserted beach. Ah, the suff, the sand, the ak, and there; gales of derisive laughter welled from the

deserted, pristine beach is about as common around here as a liberal politician. But the image was accurate in one sense: we all keep a picture of the prototypical beach rucked into 5 forlion corner of our minds. Some of is have been minds, which is a sense when the prototypical beach pricture is of a real place. My particular "Unspoiled Beach" picture is of a real place somewhere on the west coast of

packed Civic Theatre. Astute San Diegans know that a deserted, pristine beach is about

somewhere on the west coast of Baja, about 400 miles south, and





A Gathering Of Iowans

lowa's a fine place to be from, really, a swell state to call "back

That one word, lowa, will do more to sum you up than anything, and folks out here, when they learn that's your when they learn that's your home state, like you right off. lowans are nice, down-homey types; they bake pies and have hay rides and sit on porch swings after dinner, talking with the neighbors. lowa girls are never, you know, "farmer's daughters." Nasty Minnesotans, no doubt, made that up. Iowans are walking, talking Americana, ar jaded Californians like that. Right away they want to take a Hawkeye in tow, dust the corn Hawkeye in tow, dust the corn silk off his nose, and explain the facts of life. They get protective knowing there's things here he never dreamed of back in Cedar Rapids, where the great party game was counting the pickups down the block.

If an Iowan may be daunted walking down Fifth Avenue — may, in fact, provide the cliche may, in fact, provide the cliche for most things quaintly hick— one can't yet deny the charming corn-fed wholesomeness of his state, where towns have names like George or Floyd, Middle or What Cheer or blessed fourletter Ames, which shows up with Iowan reliability in the daily crosswords. One has to admire the blessed transparer of those few aspirations to transcend locale and

of those few supirations to transcend locale and a son Julius Casar Jones), to tap into the vast world beyond those booklike borders, to found hamlets numed Denver, New Vienna, Delhi, Jamaica, Tripoli, Dallas, or Yale.

Iowa history! The great grasshopep plaque of 1874 and the annual tornado touchd awas much as the election of socialists to public office (twice) in Davenport more than sixty years ago, or a presidential pre-election stroll through the corn fields. The state's just too interested in what's coming up out of that rich black earth to that the strong of the state of the strong of the st

and Iowans will be doing that quite a bit this Sunday, September 22 at the first-ever lowa Club picnic. The club is patterned after one founded in Long Beach at the turn of the century, which in its heyday drew crowds of 50,000 people, both lowans and friends of lowa (and how can you not help but like our twenty-ninth state, tucked as it is in our very bosom?). Admission to the club

(continued on page 9, col. 4

Issues Of Pomography

Bookstore on University Aurenae. Two women giged over the sex aids. They are the only formale existeners and the only customers who intensect as all. At the other er of the clean, brightly his store, us men quietly persue F Street's magazine, broading in sections devoted to oral, and, lesham, the control of the clean of the transport of the clean of the tiles fill in: Lusty Black Meat, The Best of Cum, Asses and Ankles.



shifting kaleidoscopic impressions carries, as it were on a plastic palimpsest, not only what is in the focus of each man's observation of the actual things around him, but also in a penumbral zone, residua of past impressions. "Judge Woolsey's 1933 decision? To allow the



READER'S GUIDE TO LOCAL EVENTS

Dance

nternationar concili to the property of the pr More international folk dineing scheduled for each Wednesday at p.m., also in the Ballson Park Club for details phone 569:4955 or 422 5540

New England Contra Dancing

Thursday, September 19, 8 p.m., United Commercial Tayylers Hall, 4569 Thurnerh Street, North Park, 481-1974. Scottish Country Dancing take-

place each Friday from 7 to 10 at St. James Hall, 7776 Eads Avenue in La Iolla. For information phone 454-5191 Salsa Night is held over. Friday

San Diego Folk Festival.

of the Section of the defendance of good the second of the virtual continuous continuous, continuous continuous, uncludine the Road Section of courts Dates Section of the section of the

Israeli Dancing taught by Yoni Eisnot, former choreographer for Israeli television and teacher in Israel and New York, is Scheduled every Sunday, 7 pm., at the Folk Dance Cafe, 2927 Meade Avenue, North Park, 281-5650. "Summer LoTec Series," Three's Company and Dancers concludes its summer dance series with guest artiss David Pearson, Mic Littlefield, and Leslie Pearson joining local dancers in a program that includes The Three Faces of

Scottish Duncing takes place every Monday offered by the San Dieso

Eve United New Tris Mismbea and Normal Cycle Tusis performances are planned: Satunka, September 21 and Sandas, September 22, at 830 p.m. each day, at Threes Compos studies, 3255 fifth Avenue, Hillerest, 296-9523.

Traditional Scottish Highland Dancing is performed by the Academy of Highland Dancing members Sunday, September 22, 150 and 2-75 pm. in Morma Village, lecated on Quivins Road just off West Mission Box Drive, Mission Box, Free.

The San Diego Dance Club meet

Dance Society, 7 p.m., room 202, Casa Del Prado, Balbou Park, 276-7064 or 488-2617.

More Israeli Dancing is conducted even Monday evening, 8 p.m. Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

The Cabrillo Club, a dancing group for intermediate and advanced classes, meets each Tuesday, from 7:30 to 10 p.m., in the Balboa Park Club in Balboa

Music

School-Fettorming Arts Center Che Fridas, September 20, beginning at 7;30 pm., blues, folk, and vintage jager music is featured; on Saturdas, September 21, the program is entitled "San Diagos, Best" and begins at noon, at 7;30 pm. Saturdas, bluegass, folk, and old times," times are on the bilt; pm. a grad-bag of musical entertainment is featured. Performens this year include Sam

8. September 29, 6:000 pm—San Marcos First Assemble of Coult Street. Street San Marcos 727-1044 and sp. October 6, 7:300 pm—Elm Assemble of God. 2000 Ebers. 224-5339 pm—Gan Assemble of God. 2000 Ebers. 224-5339 pm—Our Lady of Grac. Church. 2760 Navaso Road. El Cam 460-1507 El Cam 46

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READER'S GUIDE

(continued from page 2)
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Baumgarten, Ruthie Gorton,
Miguel Lopez, and more, sponsored
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Blues and Vintage Jazz will be performed by Del Rey and the Blues Gators, Friday, Septembe 20, 8 p.m., the BookWorks, Tol-hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Four-Part Harmony, the San Diego chapter of Sweet Adelines with 110 members (including two past International "Queens of Harmony") and five regional and two international awards to its two international awards to its credit, performs its annual show this weekend. The program, entitled "I Gorta Dance," features two championship quartets and ensemble performances sans musical accompaniment, Saturday, September 21 at 3 and 8 p.m., East County Performing Arts Center. 210 East Main Street, El Cajon. 470-1611.

Jazz, the Peter Sprague Trio, with vocalist Kevyn Lettau, bassist Bob Magnusson, and guitarist Sprague, perform Satunday September 21, 8 p.m., Worlds and Musse, 3806 Fourth Avenue, Hillcrest, For ticket information phone 298-4011.

Jazz and More, the 1985 Hillcrest Street Fair has a full roster of musical entertainment, including jazz vocalist Ella Ruth Piggee, the

twenty-piece Ita B. Liss Big Band Jazz Machine, fiddler Cindy Thester, and more, Sunday, September 22, from moon until 9 p.m. at the corner of Fourth Avenue and Robinson in Hillcre For information phone 296-1240 Free admission.

Bagpipe and Organ Concert, the House of Scotland Pipe Band and Dancers along with organist James Staatz and the folk duo Drumalban Staatt and the folk duo Drumanum perform Scottish music at 7:30 p.m., Sunday, September 22, at St. Mark's Methodist Church, 3502 Clairemont Drive, San Diego. Free, 273-1480.

Chamber Works, the Allegro Quartet, with flutist Jill Casch, obsist Karen Victor, cellist Mari Lindblom, and harpsichorist Mrl Hendershott, performs duets, trass, and ensemble works of Bart Hendel, Vivaldi, Corelli, and others, Sunday, September 22, from 1 to 3 p.m., La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla, Free, 455-7550.

Spreckels Organ Concert, civic organist Robert Plimpton will play compositions of Dutch and Flemish composers, including Peeters, Sweelinck, Franck, and Lemmens, Sunday, September 22, 2 p.m., Speckels Organ Pavilion, Ballson Park, Free, 295-6000.

Jazz Party, the North Coast Jazz Jazz Party, the North Coast Jazz Society will host an aftermoon of continuous jazz, featuring such local artists as Peter Sprague, Jee Azarello, Anthony Orrega, and more, Sunday, September 22, from 4 p.m. to 8 pm., 1420 Crest Drive, Del Mar. For further information, reservations, and directions, phone 436-2958.

"Festival of India," North Indian hamboo flutist Pandit Hariprasad Chaurasia, last year's winner of Chaurasia, last vear's winner of one of India's most prestigious national arts awards, will perform in San Diego as part of his U.S. "Festival of India" tour, Sunday, September 22, 6 p.m., Mandeville Auditorium, UCSD, The concert World Music. For information phone 265-4243.

The Public Is Invited to the next meeting of the Music Makers (Dub the program of which will feature the Lark Quarter, works for the mandelin Aguarter, works for mandelin adjuster, works for mandelin adjuster, which we have been considered by members of the Pacific Publisher, and Manday, September 23, 730 pm., San Diego Wimen's Clubbusse, at Third Avenue and Maple Street, Hillcrest, For more details phone 276-6667.

Film

"Almonds and Raisins," a film ly Russ Karel that traces the history of Yiddish cinema in the U.S. will screen tonight. Thursday, September 19, 7:30 p.m., Collegs September 19, 7:30 p.m., Collegs Area Branch Jewish Community Center, 4079 Fifty/warth Street, East San Diego, 583-3300 a31.

TO LOCAL EVENTS

eight-part film series features, characters who are alone against the world; film number one is Le *Summan*, starring Alain Debn and Nathalie Delon, Fráby, September 20, 8 pm., MiraCasta Collegés Del Mar Shores Center auditorium, ar Ninth Street and Stratford Court, Del Mat. 942-1352.

Museum Films, two short films (total running time: fifty-four minutes) will be shown this minutes will be shown this methods with the short of the short of the control of the Control feet Quantum for the Natural History Museum, Balwa admission, 232-3821.

"Siberiade," this winner of a special Cannes jury prize is an epic sweep through Russian history, beginning at the start of the Russian Revolution and played

through two families and three generacions. The film, shown in Russian with English subritles, will be shown Sunday, September 22, 10:30 a.m., Ken Cinema, 4061 Adams Avenue, Kensington.

"Monday Night Film Series,"
Rene Clair's comic adventure,
centered anound a loss lottery
ticker and entrtled Le Millem, will
be shown (in French with English
subtitles) Monday, September 23,
7 p.m., third floor auditorium, San
Diego Public Library, 820 E Street,
downtown, Free, 236-5849.

downtown. Frec. 216-5849.

"Homage to Chagall," the next
"You Have Senioriny" program
features tha full-length film on
Chagall's works exhibited around
the world, an interview with the
artist and his wife are included,
licesday, September 24. J. pim.,
Sherwood Auditorium, La Jolla
Museum of Contremporary Art,
700 Prospect Street, La Jolla. 4540267.

Romevelt and All-American Visit to Washington, D.C., Wednesday, September 25, conference room, National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

Free, 474-6311. "Evening Film Series," the morth-long series of contemporary works by Cerman filmmakers concludes with the 1982 film by Wim Wenders, Pre Stante of Inney starting Allen Gocoventr and President Content of the 1982 film by Wim Wenders, President Content of the 1982 film by Wim Wenders, the 1982 film by Wim Wenders of the 1982 film by Wim Wenders of the 1982 film by Wim Wenders of the 1982 film will be shown Winderschy, September 25, 7:30 p.m. in Sherwood Admitter and Lalei Moneum of Street, La Jolla, 454 0267.

"Chronos," Ronald Fricke's new film, a "celebration of human intelligence" that takes us throug many of the world's architectural and urban wonders, is shot completely in time-lapse sequence

the film continues at the Reuber H. Fleet Space Theater and Science Center, Balboa Park. Show times are daily at 10:30 and 11:30 a.m., 1, 2, 3, 5, 7, and 8 11:10 a.m., 1, 2, 3, 5, 7, and 8 p.m., with the exception of 10:30 a.m. shows (2.84-2.13). Chroma am shows (2.84-2.13). Chroma with the same schedule on weekends, plus one name showing as 6.17 pm. on the Christian of 11:30 pm. on the Christian of

Lectures

On Peace and the Economy, Columbia University professor ar national cochairman of SANE, Seymour Melman, will present a four-mart video series

one tonight, Thursday, Septembe 19 at 7:30 p.m. The fifty-fivediscussion on tonight's program, entitled "The Military-Industrial Firm," will be held at the Cardijn Center, 4369 Forty-sixth Street, East San Diego. For details phone 281-9071.

"Curatorial Seminar Series," Iris Engstrand, USD's history department chairman, will open the lecture series, "Water Liquid of Life," with a discussion of early San Diego water systems, Friday, September 20, from 7 to 9 pm. Hewett Hall classroom, San Diego Moseum of Man, Ballson Park, For resevations phone 239-2001.

resevations priore 239-2001.

"Trekking in Nepal," the next open meeting of the San Diego-chapter of the Sierra Club will feature a slide presentation by Bob O'Brien, who will discuss the diverse mountain trial expeditions in the Himalayas, Friday, September 20, 7:30 p.m., in the auditorium of the Naturul History



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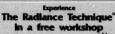


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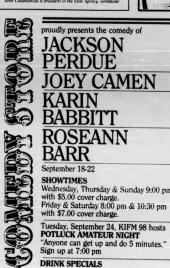
0 sday, Sept. 24 • 7:30 pm

Wednesday, Sept. 25 ° 7:30 pm Institute of Oriental Medicine 3330 Sixth Ave., Hillcrest

Thuasday, Sept. 26 • 7:30 pm Kairos Institute 681 Encinitas Blvd., Ste. A313, Encinitas The official Reiki Program loy johnson, A.I.R.A., certified instructor for information 483-7488 or 469-1329



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September 18-22

SHOWTIMES

Wednesday, Thursday & Sunday 9:00 pm with \$5.00 cover charge.

Friday & Saturday 8:00 pm & 10:30 pm with \$7.00 cover charge.

Tuesday, September 24, KIFM 98 hosts POTLUCK AMATEUR NIGHT "Anyone can get up and do 5 minutes." Sign up at 7:00 pm

DRINK SPECIALS

Wednesday night 75¢ draft beer night Thursday night \$1.00 wine coolers night Must be 21, 2 drink minimum

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September 22, 1985

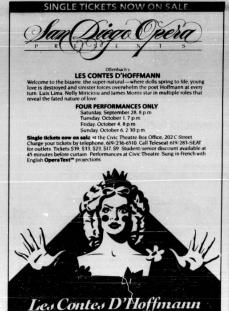
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READER'S GUIDE

um, Balbon Park, Free 233

Tax and Investment Concern will be discussed by financial planner James Puplava (also covered will be estate planning las free income investments, retriement plans, and proposed changes in the tax laws). Saturday, September 21, from 9 a.m., until noon, La Jolla Village Inn., 3299. Holiday Court, La Jolla, For reservations phone 471-0860. Free

Cannon, Gracia Pick, and Alene Altman, all of whom attended the July United Nations Conference on Women there, will speek on September 21, 10 a.m., sponsored by the United Nations Association of San Diego. The discussion will take place of First Unitarian Church, 4190 Front Street, Hillerest, 233-3970 or 453-9280.

Hilliess 23-30/C or 33-9/28.

"Place Education Perspectives and Lead Actions," the San Diego Winners League for Place and Freedom governer and by a freedom governer and by London Winght on the week-long Peace Education Institute held in July at LC Frome. The falls will rake the London freedom governer and the London Freedom and LO Marian Parkette (Libration Alement, 243-5an Diego Avenue, Old Konn, 753-225).

Dutch and Flemish Paintings Dutch and Flemish Paintings from the current museum exhabition will be discussed by George Keyes, curator of painting-from the Minneapois Institute of Axts. Following the lecture, the Novellus Ensemble, with flurist Nancy Tunetsky, contrabassist Bertram Tunetsky, and cellist Lorie works from the Seventeenth Centure. The event is held Saturday, September 21, 2 p.m., Copley Auditorium, San Diego Museum of Art, Ballson Park, 232, 7931.

"Made in Aztlan Lecture Series." made in Atlan Lecture Series in conjunction with the ongoing commemoration of the Centro Cultural's first fifteen years, two lectures will be held Sunday. lectures will be field Standan. September 21, beginning at 3 pm. Local muralist Victor Ochow will discuss "Muralist in San Deeg," and San Francisco arrist Vislanda Lopes will address the opin, "When You Think of Mexico Commercial Images of Mexicans in the Moss in the Centro Calmad de la Rica Located in Ballisto Park's Perper Ginne, Free, 235-6135.

"Focus on the Permanent Collection," a series of six lectures by Sally Yard begins Mondae, September 23, 9-30 a.m. The lectures will address works in the La Jolla Museum of Arr's permanent collection, such arristic movements as minimalism, newments as minimalism, conceptual art, pop art, perceptual art, and major arties, whose works the museum has acquired. All lectures will include a tour through the museum galleries through which the considered works are on view, and conclude with a slide reconstition, for more presentation. For more information and reservations phone 454-3541.

"The Magic of Ideas," photographer, author, and curator Mark Johnstone will discuss were of Eilene Cown and John Dicola that are leatured in the current exhibit. "No Work, No Enncy Titles," Tuesday, September 24, 8

p.m. Sherwood Anditorium, La holla Museum of Contemporary, Art. 700 Prospect Street, La Jolla-454-1541.

484-484.

"Radio Astronomy." U. S.D.
professor Barnes Rickett will speak
Weihredaw, September 25, 7-30.
point of the September 25, 7-30.
point of the September 25, 7-30.
point of the September 25, 7-30.
Pleaser and Science Center,
Ballsos Park, spousored by the
center and b. 1.5. Prec. 566-0842.

"New Views of Women," the amual lettre series continues with Shirles Weber of the SISSU department of Afro-American studies speaking on "The Role of Black Women in Nationalist Movements," Wednesday, September 25, 3 pm., noon 221, Hepner Hall, SDSU, Free, 265-6524.

In Person

Camedians Sin Bal and Cand Leiter, whose credits meladae a part. In Deparate Sooking Sauar and appearances on Lan Night un the Pland Laneman, are bendlinme and appearances on Lan Night un the Pland Laneman, see bendling and September 19, and containing through Standis, September 22. Show times and 5 kl pinn, on work and Standis, and 5 pin on Sunday. The Improvis located at 832 Camera Accusing the Section of the Section of

Four Comics, Jackson Perdue, Roseanne Barr (she prefers to call herself a "domestic goddess," rather than a housewife), Karin

been onstage since he was seventeen and worked as a sketch placer for Richard Prvor's show) are in the limelight rought. Thursday, September 19 through Sunday, September 22 at the Comedy Store. Show times are at 9 p.m. September 22 at the Camedy Store, Show times are at 9 p.m. tonight and Sunday, and 8 and 10/30 p.m. on the weekend. The Comedy Store is located at 916 Pearl Street in La Jolla, 454-9176.

"Biko! South African Revolt," "Bildo Sauth African Revol", black writers and artists of San. Dregs hold their second annual commensation of the death of commensation of the death of commensation of the death of Santulas, September 21, 2 pm. On the program is adicustion by MinaCost Gollege professor fund annue of South Africa) Anthrow annue of South Africa) Anthrow logicy and the current political crisis in that nation, perse Erme McCing, Kerno Wadles, Davi Cingels, Yan Gonton, and Jimes-crises in that nation, perse Erme McCing, Kerno Wadles, Davi Man Force vill perform. All Lake-place at the Grass Roses Cultural Center, 1947 Cingel Street in phone 28-1486 or 448-6179.

The Improvisational Comedy Troupe Modern Times will perform with special guest Don Victor, Friday, September 20 and Saturday, September 21, 8 pm., La Masson/Galerie 5, 3861 Fith Avenue, Hillcrest. 298-0119.

Storyteller Martha Holloway will Storyteller Martha Holloway wil present a program of humorous tales and stories for adults Wednesday, September 25, 6:30 p.m., La Jolla Library, 1006 Wall Street, La Jolla, Free, 459-5174.

Auditions for all sections of the San Diego Kouth Symphone be conducted Saturday, Spried 21 from 9 a.m. to 1 p.m., and successive Saturdays through month, roson 207, Casa Del P. Ballson Park, Visitors are selve attend. For more information phone 452-3779 or 233-3232

Chorus Openings are waiting up-be filled in the San Diego. Choruleers mixed chorus and the Serra-Naders women's Chorus. For information on auditsons and ma-information about the row choral groups, phone 277-8980.

Amateur Comedians are invited on stage every Monday night. 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla, For information on what it takes, phone 454-9176.

on want (tasse, poince 434-47), in Poetry, David Paes will read his his work Monday, September 23, 7-80 pm; on Tiesstan, September 24, also at 7-30 pm, Jean Desman, Sherley Arne Williams, Steve, Kowir, and Sarai Austin will red, LO, Wills Books, 7527 La John Doubeard, La Jolla, Free, 456-1800.

More Comedy, Dana Carves and Jack Marion are featured at the Improx beginning Tuesday, September 22 and continuing through September 29. Show times are 8:30 pm. weekinght. S and 10:00 pm. on Findays and Saturdays, and 8 pm. on Sundrox The Improx is located at 82. Carmer Avenue in Pacific Beach or recornations phone 483–452.

Open Auditions are planned to the musical revue Footlight Fanta-sponsored by the Carlsbad Department of Parks and

TO LOCAL EVENTS

Recreation and the Association of Retanded Crizens/North San Diego County, Auditions are scheduled for Wednesday, September 25 and Moriday, September 20 and Moriday, September 20, beginning at 6 p.m., Harding Community Center, 3096 Harding Street, Carlishad, For details phone 726-2250.

For the Rest of You, Tony Stone leads a three-hour class. icads a three-hour class, instructing upon in the fine art of producing gaffaws, fuecday, September 24, 6, pm.; he continues his teaching, this time with "A Time to Lungh" comedy workshop, Wednesday, September 25, and next Thursday, September 26, 6 pm. nighth; Alt the classes the continue of the conti

Radio/TV

"The Mexican Tipes: A Chronicle of Life outside the Law," in a two-hoar documentary, three families of illegal Mexican worken are profiled, the program explores why they felt compelled to move north and the rasks they encounter daily, Saturday, September 21, 1 pm., KPBSTV, Channel 15.

NFL Football, on Saturday, September 21, San Diego plays at Cincinnati, with kick-off time at 10 a.m. over KCST, Channel 39. Sunday, September 22, beginning at 1 p.m., the New Yark Giants host St. Louis; from there the

action moves to Los Angeles where the Raiders tackle San Francisco. Both games air over KFMR. Channel 8.

Channel S.

"The Edge of Survival," filmed in
Brazil, Ecuador, India, and
England, this hour long program
attempts to explain why so many
directs to supply food and funding
to impovershool arous of the world
have failed; it air Monday,
September 23, 10 p.m., and repeats
next Throadis, September 26, 2
m., KPBS-TV, Channel 15.

m., kriss-iv, Channel 15.

"The Mystery of AIDS," Nout traces research on the disease from its first diagnoses in 1981 through the medical laboratories of France and the United States, fuesday, September 24, 8 pm. The program will be rebroadcast next friday. September 27, 2 pm., KPBS-TV, Channel 15.

"Jacob Bronowski: Life and Legacy," the Emmy Award winning dw. umentary of the life raid career of Man series for public televi- on will be broadcast Tuesday, September 24, 9 p.m., KPBS-TV. Channel 15. The hourse are winners as a Section of the contraction of long program repeats r September 29, 5 p.in.

"Under Milk Wood," Dylan
Thomas's impressionistic play is
performed by compartise Richard
Burton, Peter O'Toole, Glyns,
Johns, and Elizabeth Taylor,
Wednesday, Seprember 23, 9 p.m.
The ninety-minute dramarization
repeats next Saturday, Sprember

Special

A Bicycle Tour of important residential architecture near residential architecture near Balbsu Park will take place Saturday, September 21, from 9 a.m. until 2 p.m., sponsored by Women in Architecture. For details on the benefit ride, phone 295-1026.

Bird Walks through the constal chaparral around Cabrillo National Monument are led by park volunteer Claude Edwards, Satunday, September 21, 9-30 a.m. and 150 p.m. Group size is limited; for reservations phone 233-5450.

Public Auction, various city and county agencies are unloading such items as suns, buses, dumptrucks, truck and auto parts, and more ... want to bid on a fee truck! ... Satunday, September 21, 0 a.m. (all the goods will be set up for impection roday, Thursday, September 19 and formorrow, Friday, September 20, from 8 a.m. Friday, September 20, from 8 at to 10 a.m.), at the San Diego County Operations Station, 5555 Overland Avenue. For information phone 236-6319.

"Mingei: A Collector's Market," for two days the Mingei Museum will be filled with ethnic handmade items, jewely, clothing, folk art, antispers, and collectibles at the fifth annual benefit sale is held, Saturday, Spetember 21 and Sunday, September 22, 11 a.m. to 5 p.m. each day. The museum is located in University Sonne

Centre, 4406 La Jolla Village Drive, La Jolla, 453-5300.

Direc, La Jotta, 435-388.
Mural Dedication, local muralist Victor Ochoa will be on hand for the formal dedication of his newest work, Labor in San Diego, Saturdao, and the Company of the Company of the construction of the Company of the analytic formation plant of the Company are also scheduled at the mural's iter, Tearny-lifth Street and Imperial Avenue, Southeast San Dego, For information phone Company of the Company of

Halian Sports Cars are on exhibit tincluding a fifty-grand 1958 Pantera) Sunday, September 22, 10 a.m., on the north lawn of Marina Village, located on Quivira Road, off West Mission Bay Druc, Mission Bay. Free, 224-2481.

"Bring Home the Cup Festival;" beginning at next on Sunda, September 22, the Broadson period downtown will host what is billed as the "largest single show of a the "largest single show of a merciel Cup rating," incanting turn out so you don't disappoint the promoteral. Events open with a confidence of the confidence

demonstrate air-sea rescues, and at 4-30 p.m., the Marine Corps Drum and Bugle Corps performs. All is free, unless you plan to attend the add bloose agreement. Town and Country Hotel, which will cost you 150 macketals. For more deads on the events, phone 297-4006.

Silverwood Wildlife Sanctuary Silverwood Wildlife Nanctuary has reopened, and the San Diego Audubon Society continues its free nature walks through the reserves ten miles of trails every Sunday. The sanctuary is located five and a half miles east of Lakeside and Wildcat Camyon Road. For information phone 459-8159 or 443-2998.

441-298.

Poster Competition, the second annual poster design competition, whose them is "Neighborhoods: Preserving the Past, Building the Enture," is open to amateur and extraction of the Past, Building the Enture, and the Mayor's Neighborhood Advisory Commission and the Mayor's Neighborhood Advisory Commister in Ecompetition ends November 1. For details phone 216-6881,

Sports

Padres Baseball, the hometown boys grapple with Atlanta in a three game series beginning tomorrow, Friday, September 20, 7.05 p.m., and continuing Satunday, September 21, 7.05 p.m., and Sunday, September 22, 1:05

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engagement

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READER'S GUIDE

Artists, the annual exhibition includes paintings, sculpture, furniture, cnamels, and envinoamental design; the show remains on view through October 10, campus art gallery, SDSU, 265 4941.

4941.

"Contemporary '85," the Felicita Foundation in Escondido opens yield scans with this earlist of works, some of which are on hom from the La joild Museum of unclude Claes Oldenburg, Ruy Lichtenstein, Ebsworth Kelly, and Robert Rauschenberg. The exhibit must have had been been foundational forms through Corober 12, Marthe. Cultural Center, 247 Swith Kulmin, Escondido. 743-3322.

Paintings by Los Angeles arrise Don Suggs remain on view through October 12, Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

"Dutch and Fleminh Masters: Paintings from the Vienna Academy of Flem Arts." forty works by seventeenth- and eighteenth-century masters, including Rubens, van Goupen, de Hooch, Cackle, and van Dyck and Dequesthed to the Vienna Academy in 1822, make their Academy in 1822, make their Cycheter I, San Diego Museaum of Art, Ballwa Park, 232-7931.

p.m. With no break, it's another three-game stretch against San Francisco, still on home turt. Mondan, September 23 through Wednesday, September 25, each lay at 7:05 p.m., San Diego Stadium, 283,4494 or TeleSeat.

Scuba Refresher Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7094 Miramar Road, San Diego. Free, 578-3483.

Races continue at the El Cajon Speedway; this Saturday. September 21, it's stock cars, a pro-stock grand prix, and extra laps at 7-30 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon, 448-8900.

Surfing, the Stubbies Pro-International Surfing Tournament and the Stubbies Pro-Michelob Cup will be held from Tucosday, September 24 to September 29. Three world champions – Shaun Tomson, Frieda Zamba, and Dabba Babbandoban unit head Debbie Beacham, along with local talents Mike Lambresi and Joey eekday at 6:30 a.m., with event

For Kids

Puppet Shows, Marie Hirchock San Diego's "Puppet Lady," will present Rambou Robot and Manioners Form L. V. present reauthor Robot and Martomette Friends, Fridon, September 20, 10:30 a.m. and Satu-Tay, September 21 and Sundan, September 22 at 11 a.m. and 1 and 2:30 p.m., in the Pupper Theater, Presidents Way, Ballsoa Park, 466-7228.

Spanish Storytime, children age Spanish Storytime, Children ages four and up are encouraged to listen to this program, Sarunday, September 21, 10-30 a.u., San Drego Public Library, 820 E Street, downtown, Free, 696-3927.

Theater, the Saturday Play Theater, the Sardman Fax Company presents the local premiere of The Adventures of Nyfrion the Sprite, featuring soins and participation games, each Saturday through the month. If a.m., Marquis Public Theater, 3717 India Street, San Diego. 296-989

Children's Concert, folk singer Sam Hinton, Agatha Whimsy, and Sain Finton, Agarna Winney, and other area performers will entertain children Saturday. September 21, 11 a.m., at the inineteenth annual San Diego Folk Festival, held at San Diego High School's Performing Arts Center,

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Bring the family, spend the day.
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233-3385

LED ZEPPELIN

Arts and Crafts teacher Catol Chase will instruct children of all ages Wednesday, September 25, 2 to 4 ptm., San Diego Public Library, 822 E Street, downtown. Free 696-3927

Film, four animated films — Ungrateful Snake. Alexander and th Car with the Missing Headlight. Horse and the Bee, and The Devil Horse and the Bee, and The Devin and Daniel Monse — will screen next Thursday, September 20, 3 p.m., Connado Public Library, 640 Orange Avenue, Coronado, Free, 522-7340.

Galleries

Two Exhibits mark the opening of Spectrum Gollery's new location Roberta Klein's "Architectural Forms in Clay" and Pauline Recelles "Evolution of a Sile. Pieced Quilt" will be on view from Fridas, Spetroder 20 through Cyrober 16 An opening reception to the artists and to the new gallery space will take place. Fridan address in 246 CStreet, downtown, hor information plane 232-9743.

"Contemporary Printmaking: India II," thirty black-and-white photographs are included in this exhibition of contemporary print from India, which continues through September 27, Master's Gallery, SDSU, 265-6513.

Galler, SISU, 265-6513.

"Decent Esposure," the third annual artwest showing opens Friday, September 20 and continues through October 11 at Offrrack Galler, Hand-painted and soven clothing by Rosie Daley, Lucia Barckler, Nancy Rupp, and Anki Vinberg are featured. The gallery is located at 510 North Highway 101 in Envirsion. 392-365.



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impressionist artist James Bliesner remain on view through Saturday. September 21, Accevedo Art Gallers, 4010 Goldfinch, Mission Hills, 296-8748.

Baschall Photos, portraits by Charles Martin Comlon of such baschall greats as Babe Roth, Lou-Gebrig, Christy Marhewson, and F. Colds rac among sixtys six black and white prints on display through Sunday, September 22 at

Woodblock Prints by Japanese artist Maeda Morikazu are on vic through Mouday, September 23, International Gallery, 643 G Street, downtown, 235-8255.

"Color/Vision," contemporary color photographs by four California artists are on display through September 27, The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1600.

Avenue, La Joha, 4979-1680.

"The Collage Show," five artists—
Richard Allen Morris, Ellen
Shreibman Salk, Candy Evans,
Debonth Lawrence, and Carl Peck—
are featured in this exhibition,
which is up through September 27.
Mesa College Art Gallery, San
Diego Mesa College, 560-2829.

"La Mer," an "illusionist" installation work by Los Angeles artist Peter Lodato may be seen through Cetober 6 in the Meyer Gallery of the La Jolla Museum of Contemporary Art, 700 Prisspect Street, La Jolla. 454-3541.

Art, Baissa Fark. 232-693.

"Masters of the Street Part II,"
some 120 works of four
photosgraphen—Andre Kettes;
Holen Levitt, William Klein, and
Lasette Model — remain on eshibit
through October 13, Museum of
Photographic Arts, Balbou Fark.
239-5262. Street, La Jolla, 494-594. Group Show, local artists John Edwands, Tom Frankovitch, Bill Musley, and Watter Wortyal are featured in an exhibit that continues though October 9 as the new location of the Dana Calley in Rancho Bernardo. The gallery phas moved to 1150! Runcho Bernardo Road, two blocks west of 1-15. An opening reception will be held friday at 3 p.m. 485-4868.

GOOD

QUESTION:

Is there a link

between PORNOGRAPHY

and mental illness?

Have you been

deepening your 'shadow' side?

RESTAURANT

FOLK CLUB

"The Figure as Sculptural Form, twenty-three photographs by Nickolas Muray are on view through October 15, Boehm Gallery, Palomar College, San Marcos. 744-1150 x2302. Twenty-three Steel Sculptures by local artist Kenneth Capps are on exhibit through October 15, Boehm Gallery, Palomar College. San Marcos. 744-1150 x2302.

"A Physical Narration without Plot," Los Angeles artist Jud Fine has incorporated telephone poles. I-beams, and other building materials into an installation that remains on view through October 19, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

New Downtown Gallery, the Natalie Bush Gallery opens its doors with an exhibit of neon or by Brian Coleman. The show will continue on view through Octob 19. The gallery is located at 908 E Street, downtown. 544-0203.

Fourteen Important Sculptures by Auguste Rodin are on view through October 26, on loan from the Rodin Museum in Paris, at Tasende Gallery, 820 Prospect Street, La Jolla. 454-3691.

Women

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recommend this booklet to all my patients." -Dr. Frank Cassidy, M.D.

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TO LOCAL EVENTS

Mixed-Media Jewelry and Ceramics and Plastic Arts twelve artists are featured in an exhibit that continues through October 26, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-978

"Stuck to the Desk," art works by the faculty of Southwestern College are on exhibit through October 27 in the campus art gallers. Southwestern College is located at 900 Otay Lakes Road. Chula Vista. 421-6700.

A Collection of Seventy-Five Handcrafted Laotian Figurines, depicting various Lao cultural events, most notably, the Lao New Year, are on view at the Linda Vista Library, 6960 Linda Vista Road, Linda Vista, 236-6655.

Lute

(continued from page 1) (continued from page 1) nobles, a larger number of ticket buyers had to be accommodated, and this meant a larger noom had to be used. To fill this noom with sound, the orchestra was increased in size, and instruments were aftered to produce greater volume. (For example, the violin family underwent structural changes, and flutes were made of metal instead of wood.) Some instruments, however, were superseded or abandoned. The harpstchord was replaced by the larger and more powerful piano; and the lute, already old-fashioned and dimming in

unger and more powering panes, and the little and sold.

The analysis of the production of the production of the productive, was simply left behind. No interestenth-century composer of any significance was for it, and to that composers seldom turn to it except when the production of the production o

footprints seem probund. The soltrade swallows you, the immensity abords you, your footprints disappear. A bird wait into the darfling light, but no one is there to bear. But as the crowd in the Cavic Theorie knew, our local reality is the control of the control of the theory of the control of the control your of the same to be also the interesting lines of water. recital by German lutenist Konrad Junghanel. Junghanel studied at the Conservatory of Music in Cologne and has performed with a number of respected ensembles, including La Petite Bande, Musica Antiqua of Cologne, Les Arts Florissants, and the Smithsonia Chamber Players. He has

Chamber Plaves. He has participated in moter than forty recordings. Junghaned will give a lute rectual in the Great Hall of St. Paul's Episcopal Church of St. Paul, at Fifth Avenue and Nutneg Street in Hillerss on Sunday, Sperimber 22, at 8:00 p.m. The program will comprise selections by J.S. Bach and Sylvins Leopold Weiss. (Weiss was a German musician and Sylvius Leopold Wess.

(Weiss was a German musician who lived from 1686 to 1750, and was regarded as the greaters with the second was regarded as the greater was forced into temporary temperature of the second in the secon Society in cooperation with the Goethe Institute of Los Angeles. For information call 450-6221 or 436-4394.

- Brian St

Clean

(continued from page 1)
I don't think I could even find it

I don't think I could even find ir again.
It is early morning, and the white sand and silver mist are so bright that it's difficult to keep your eves open to it. Like a miraculous vision, it is almost the long cracers thapped beach is a steep dune of multicolored cobbles. Behand these are cragas untracked cliffs, where birds cavort and wheel on the steady breeze. In front of the cobbles is a side expanse of sist sand, breeze. In front of the cobbles is a wide expanse of soft sand, which becomes flat and firm an effective in the tidal lp. The surf is white thunder, curling from deep indigo to aquamarine as the swells noll over and explode. The camopy of sky is erched with ribbons of cloud that curl away forever. You walk along the wet sand, and your

the intersecting lines of water, wind, sand, and sky. But one wind, sind, and sky. But one thing alters everything — the people. Crowds, hordes, throngs in the summer; small groups in winter. And even when a winter. And even when a particular stretch of beach is completely deserted, which is rare, the people are still present. They're in the houses that threaten to crowd the beach right back into the sea; they're in the trails, which meander in the trails, which meander down the cliffs like dendritic highways; they're in the garba cans that overflow with greasy paper plates and empty beer bottles; they're in the unseen

speep pates and enjay reer bottles; they fee in the unseen streem can and fractors that circle through the city. You can still go to the beach to be alone, but you card to go for solitude. Some people love the crowds, of course, and hate solitude, bri of course, and hate solitude, bri beach is a ficense to that beach is a ficense to that beach is a ficense to that the course of the course of the course, and the level at remain unblemided. And although it is mpossible to return the beach to its unspoiled condition, it is possible to keep it somewhat clean. So in recognition of "California

it somewhat clean. So in recognition of "California Coastal Clean Up Day," designated for Saturday, September 21, the I Lowe a Clean San Dego Committee is looking for help in cleaning up Mission Beach, Pacific Beach, Ocean Beach, La Joffa Shores, Silver Strand, and Bonder State Day, and the Coastal Co

That's a lot of sand. The organizes are hoping to succeed on the same scale as did Oregon, where last year a similar cleanup-nericel 26, 1 tons of beach trash-cetter committee wants to make it a community-wide effort and is looking for volunteer organizations and individuals to help out, between 9:50 a.m. and 1:00 p.m. this Saturday, If you're interested, cell 232 de 29.

(continued from page 1) femains selective so far, in anticipation of SRO meetings and sold our combakes; among and sold out corribakes; among the thirteen admissions enteria, of which one must be satisfied beyond all doubt, are the following a person must hate run or cold or snow or tornakes or mosquitos or humdity; he or she must have either been born in lower bestern. in lowa, fixed in lowa, know at lowan, passed through lowa, know in which direction Interstate 90 runs, or — and thi Interstate W runs, or — and this is the tough one, designed to keep out all you snobs who haven't given lowa much thought larely — know how to pronounce "lowa," Currently twenty percent of the membership have never been to lowe.

lowans

membership have never been to lowa. Highlights of this weekend's picnic include a guest appearance by the club's assistant mascert, Carl the Cow, who will be standing in for Weiner the Pig. Weiner's been missing for some time now, acco. Jing to club president and local attorney Bob Ottilie, who says, "We

forgot to keep track of him." A longot to keep track of him. A close second on the stellar line up is the reigning Beef Queen (who is, incidentally, a vegetarian and whose beneficen gaze will no doubt wander often gase will no doubt wander often past all the accountic barbecues). You'll have to bring your own beef, beer, grills, and chairs lowans may not know yet quit how to perform as Losts, but the lo guarantee lots of fun and lots of Minnesota jokes. The picnic of Minnesota Jokes. The picnic begins at 11:30 a.m. at the Runcho Bernardo Recreation Center, Take Interstate 15 to the Highland/Pomerado exit, head west for one-quarter mile, and start looking for crowds of very nice people. For more information phone 231-4841 or 233-9700. - Dinah McNichols

Pornography

(continued from page 1)
publication and distribution of James Joyce's Ulysses in the United States, eleven years after the book was smuggled into the

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READER'S GUIDE TO LOCAL EVENTS

country and its distributors faced prosecution under obscenity

Ulysses, of course, is highbrow stuff completely unrelated, one might argue, to Asses and Ankles and the rest of the F Street Bookstore's fare. But deciding what is art and what is smut and whether government should testrict anyone's right to view it is at the heart of the debate over whether or not to regulate pornography. "I can't define pornography that's part of the problem," says attorney Judith di Gennaro. "And I'm concerned about using the law in a way that cannot be appropriately defined to guarantee the exercise of the First Amendment to suit various and assorted social aims that are quite ill defined in themselves."

Di Gennaro will represent the American Civil Liberties Union this Saturday, September 21, in a panel discussion on "Women this Satunday, experience panel discussion on "Women and Pornography" Also debating the issue are January Riddle, President of the San Diego

> WANTED ANNA HALPRIN

CIRCLE THE EARTH A DANCE IN THE SPIRIT OF PEACE

Assembly woman Lucy Kifea; attorney Sue Metger, a legislative analyst for the City of San Diego; and attorney Thomas Homann, legal counsel for the F Street Bookstores Corporation. The sole man on Corporation. The sole man on the panel (the organizers tried unsuccessfully to find a woman to represent the porn industry). Homann's claim that porn is healthy for the women's movement will probably strike sparks from all of his fellow panelists.

Some woman may look at a sexually explicit film and say. My goodness, that's degrading to women, as terrible, as going to cause men to rape women. "the whole line. Another woman will look at and say, Isn't that great! It shows a sexually liberated woman! This is what the women's movement was all about. — Thomas Homann, legal counsel, F Street Bookstores

Corporation

Homann is concerned that the Bring out your

PLAYFULNESS.

While none of the other antipornography legislation, waiting to sack school libraries censor gay and lesbian literature, and stamp out films, arr, and books which deal with sex in any manner at all.

Debbie Does Dallas, Deep Throat, and Hanky Panky are the hottest X-rated videos at the Video Library. On an average Saturday. sixty to seventy customers tent these and other X-rated videos from the Morena Boulevard store.

To minimize the danger of an alliance with the religious right, pornography foes such as Lucy Killea advocate civil statutes like those passed — but so for struck down — in Minimapolis and Indianapolis. Killea supports a state Senate bill that would enable summons ownith. January Riddle, president, San Diego NOW

Feminists such as January Riddle would like to see even soft core porn — the *Playboy* variety — replaced by erotica, which she defines as "showing mutual caring and sensitivity, a concern for people as human beings." But her target in a les

material. The law would also apply to participants in porn, or as Killea's aide Leslie Bruce puts

as Kileas and Lesie thine puts it, "the Lunda Lovelaces of the world." Lovelace, the star of Deep Throat, later claimed to have been coerced. Under the proposed law, she could sue the tilm's producers, even it she

previously gave them her signed

by this. They're being hirt in a lot

of ways, not the least of which is that rape is increasing, and it's not

only increasing in numbers, it's increasing in violence. Violence

Polka Dance

Smorgasbord (All you can eat) Every Friday, Saturday & Sunday 5:00-9:00 pm Bavarian Inn 1402 Broadway, Chula Vista, CA 92011 - 425-4000 than-perfect world is specifically violent pornography, material that implies that women enjoy being physically abused. Responds ACLU attorney Judith di Gennaro with a feistiness that ought to liven up Saturday's debate, "My concern is that people will think 'Oh goody, we'll pass an ordinance that regulates pornography, whateven it is, and then we'll be safe on the streets, when in fact pornography is probably the least of the major problems when you look around at women's representation in the media and at how men and women treat each other." "Women and Pornography."

panel discussion cosponsored by the American Civil Liberties the American Civil Liberties Union and the Center for Women's Studies and Services, takes place this Saturday, September 21, in room 200 of Western State University, 2121 San Diego Avenue in Old Town The two-hour debate begins at 10:00 a.m. Call 232-2121 for Comber Information.

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READER'S GUIDE TO THE THEATER

Theater listings are computed by Jell Smith, commentary is by Jensthan Swelle and Jell Smith, Information is accurate according to material given us, but it is always use to phone the theater for any use to phone the theater for any use to phone the theater for a last-minute changes and to in about ticket availability. Mani

CARNIVAL The Lawrence Welk Village Theatre is staging the musical — music and

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brics by Bob Merrill, book by McChael Steward — based on the Michael Steward — based on the first I all by Belen Deutsch. The first Broadway musical adapted from a screen musical. Carmael is about Lik. an orphannel waf who joins the canvoid and falls in lose with the magiciant. Macco the Magniticent, and a fall in the substitute of Yaul. the same puppeters may obtain Yaul. The same puppeters may be a first the puppeters which includes the production, which includes the

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Shaheen, Christopher David Jones, Joe Duguette, Charlene Kase, and Cliffon Wells, (Sm.) Lawersce Welk Village, Theatre, through November 17, Inesaday, and Thursday through Saturday at 8,00 p.m. Mattinee Tuesday through Thursday, and Sunday at 1,45 p.m.

A CHORUS LINE Reviewed this issue. Starlight Bowl, through September 22. Thursday through Sunday at 8:00 p.rs.

DAMES AT SEA.

The Firesta Dinner Floatre is offering the popular miscal comedy by George Harmsofth and Botten Miller, with must be jam Wase, that spoofs with must be jam Wase, that spoofs which make by jam Wase, that spoofs movies. A young soman kinds a role in a Broadway miscal with a rautical therme. A young soman kinds a role in a Broadway miscal with a rautical theme. A young man, from the same homestown, is within some some some first with the same how hard floats, the state has been some some floats. one eye on the max and the offer in his soring. She plants to stell both. Ole Rittleson directs this spool of the monitoral entirection of the 19 the charco-papers. (Sen.) First Directs (Fig.) September 20 through Chrober 27, deptember 20 through Chrober 27, deptember 20 through Chrober 28, 30 pm., curtain at 819 pm. Sunday, direct at 513 pm. Sunday, direct at 514 pm. Sunday, direct at 515 pm. Sunda

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antee Community Theatre, Cajon ark School, 10300 North October 6 at 2 00 pm. F

POORTIUM: The Lesions and Gap Mens.
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The Lesions and Gap Mens Community Certific 19 and Desgo, in Advanced and the Dilloms Har and Advanced Lesions and Lesions and Advanced Lesions and Ceorge Rains David Belskida is the musical director, Gordon J. Lusk is the costume designer, and Tim Revers is the lighting designer, (Sm.) Mr. Dilloris, 1051 Clowerstly Avenue. Billicris, 1051 Clowerstly Avenue. Billicris, 1054 and Saturday at 7.30 pm. For information call 293.7630 or 291-2130.

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Sestestasian Wast Dimore Phayhouse.
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LAST SUMMER AT BLUEFISH COVE The Marquis Public Theater present affections, and fears that characterize any sessial relationship between two people. Minersa Manquis directs the prochetion. Case members are Ann Richards. Patty Spess Beth Nelses, Nathleen McNally, Mary Chaills, Relly Kae Brown, Jernifer Myers, and Linda Barr. Nancy Levinson is the scenic designer, and Dan Seguin is the lighting designer (Sm.) Marquis Public Theater— open-ended run, Friday and Saturday at 8:00 pm. Matinee Sunday, September 15 at 2:00 pm.

LONDON ASSURANCE Dion Boucicault's minor, nine

Don Bouckoulf's minor, merebent century classes amops reduction. The show is so good that if may impre a movement of is Sin Degot of elevate Bouckoulf's status in the playwright's patheon. The play attempts not to advance new theatroid borns but rather to recognize the flavor of late Restruction convols. Like its producessors, fundor its superior countries and the gornal of the countries of the gornal countries and the con-ception of the gornal of the countries and these status of the countries and these status of the countries and these status of the gornal countries and those of his father Sir Harcost at some menume to. ransway, a majssible young woman who can sworm about nature's wonders at the drop of a leaf. In effect, Bouckault has paid homage to his predecessors by adding a new freshness and chann to thei, stilled forms. And the Old Globe's production, masterfully.

directed by Craig Noel, has done even more. This light, buoyant show is a splendle way to spend a summer's eve. Noel's cast is headed by David Ogden Stiers, who is excellent as Sir Harcourf, a pretense pure old gent who ages the more he trees to become younger.

Overdressed coiffed and made ur fustage is a carmad of winkled rougel. Steeks chainders superali-gues of the control of the control superaligues of the control of the superaligues of th ressed, coiffed, and made u by Deberah Dryden, lighting by Kent Dorser, sound by John Kidgore, and music by Conrad Susa — are also outstanding. Everything moves so thirdly that one almost forgets the

ruality as A Naksurimer Pigiti s Proram and London Assurance, the Loned Davies Festival Theatic has enjoyed quite an inauguration (Sm.) Loned Davies Festival Theatic Simon Edoor Centre for the Performing Arts, through September 22: Tuesday through Sunday at 8:30 p.m. A MIDSUMMER NIGHT'S DREAM

both magic and protential nightnare— than any other production I have seen of Decam, archalog Peter Brook's, Man and nature are fickle in though the production, as are the immortals. Oberon and I tansa

(played splenddly by David Ogden Stem and Katherine McGrath). And Jelleny Combs Nacia Bocha-gelleny Combs Nacia Bocha-gelleny Combs Nacia Bocha-baghear capable of sinater dends and an object of dread in Shikespear's day. Asale from bong Shikespear's day. Asale from bong Adman, the performances of Stem, McGoth, and Combs add a rare ingredient to the production. For interpretation of the production of the production of the production of the characters— believelde quirks and selfol among the development of the characters— believelde quirks and selfol among the development of the characters— believelde quirks and selfol among the development of the characters— believelde quirks and selfol among the development of the selfol among the selfo

prompted its construction, and realizing that were a stage to but

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dance.

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by Graham Greene "Wan, confused, pointless, boring and shabby...pablum... Welton Jones

"...an abominable travesty..." Jonathan Saville

"...dogmatic gibberish..." Lianne Stevens

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READER'S GUIDE TO THE-THEATER

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estaurant, is hosting a brief return engagement of this talented orgagement of this lakened improcessional cornels group of the fact of the fac

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The Pine Hills Players are staging the musical — music, letters and break

MODERN TIMES

Hammond Studio

SAN DIEGO STATE HISTORIC PARK, 4040 TWIGGS ST. SAN DIEGO, CA 92!10
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"Hooters" is a P.O.V. Production

mes: Thursday, Friday, & Saturday 8 pm — Sunday 2 pm & 8 pm Ticket prices: \$10.00 and \$12.50

by Frank Loesser — based on Sidney Howard's play. They Knew What They Warned. The tale of a lonely wine maker's romantic pursuits, the show has such songs. pursuits, the show has such vannya or Sanding on the Carner. "Jeey, Jory, Joey, and "Mod Happy Felia." Joey, Joey, and "Mod Happy Felia. Cast members in richade Robert Foschak, Mary Lewis, David Walton, Marka Johne Egy, Dean Morris, Alace Circene, Kurney, Christopher Alace Circene, Kurney, Christopher, Lewis in the musical director. (Sm.) Pine Hills Players, through Pine Hills Players, through November 2: Fidaly and Saturday, disner at 7:00 p.m., curtain at 8:00 p.m.

night, MOTHER Showcase San Diego is staging Marsha Norman's Pulitzer Prize winning drama (1993) about a nother who attemate.

PAINTING CHURCHES

Trial flow's sussi autobiographical play is a family tragicornedy on the lines of (but far inferior to) On Golden Pand. A senescent poet, his harridan of a wife, and their self-doubting artist doughter make up the cast. There are excellent up the cast. There are excellent performances in this production by G Wood and Julianna McCarthy as the parents, though Margaret gibson's portroyal of the daughter is painfully artificual and unidomatic Director Robert Berlinger treats the

scrigil in a realistic manner, and gives at all the inner visibly the cast, but the cannot framight over a play in which the auditor has not ready mastered the realistic has not ready mastered their material. The degree inner of the inner nativast. The degree inner of the designation of the degree inner of the designation of the inner place at all, and must be the base territories of the father reflex on a theories of exploitation of the symptomic out-th-most multi-mal for considerably more entertainment — in On Golden PAL, USA).

more entertainment — in On Gona-Pre. J. (Sa.) Cassins Carter Centre Stage, Simon Edison Centre for the Performing Arts, through September 22: Thursday through Sunday at 8 000 pm Matinee Saturday and Sunday at 2 (00 pm.

THE POTTING SHED
Graham Greene's play is a peculiar
combination of detective mystery.







'Second City' is brilliant."



October 5, Saturday, 8:00 p.m. Mandeville Auditorium UCSD Stu. \$7.00, G.A. \$10.00 UCSD Fac/Staff & Sr.Cit. \$8.00 TICKER WASTER. & UCSD Box Office: 452-6467

12 SEPTEMBER 19 1985

READER'S GUIDE TO THE THEATER

heterodox Catholic theology. The script, about a miracle in a family of atnests, has a number of inherent difficulties that the best of productions cannot quite overcome. But what Lamb's Players Theatre had done to the play is an offense agains done to the play is an offense against the playwight, the audience, and the whole art of theater. The script is victim to a series of cuts and alterations that weakers all of its strengths and often make nonsense of it. Whoever did the Lamb's. Players despensate adaptation of endined the players despensate adaptation of endined the players despensate adaptation and the players despensate adaptation and the players despensate adaptation and the players despensately a series of the players of committed suicide into a young female psychoanalyst whose brother ternale psycholarists whose frof has committed suicide, and so on without grossly damaging the integrity of the play. He is wrong, (Sa.) Lamb's Players Theatre, through September 28, Tuesday through

upon what has become a trashonable them in our time — the decaded middle crisis. But unlike the control of the

more so. Overall however, Simpson has given his cast the Coward touch. Joseph Dana has dressed them stylishly, and they sport on stage with such apparent ease that the comedy is three acts fit too quickly by. A Noel Coward cornedy at the

Dego. This production of Present Laughter, which I already want to see again, will keep the tradition going in high style. (Sm.) Gaslamp Quarter Theatre: through September 21: Thursday through Saturday at 8:00 p.m.

chase he would spread across the land, John Houseman, director of the production. Is not the first to envisage this reading of the part. But he has restored its place in the play. In general, Houseman's direction is polished and offers several arresting images. But in emphasizing this new Richard, Houseman has stretched some contrasts too far. The production is whill in places, since thouseman has recordinated in thouseman has retricted some contrasts too far. The production is whill in places, since thouseman has encouraged at thouseman has encouraged at some contrates when the production is with in placed a high blown, declaration valve from amost even one to Richard The modulation, nonetheless is a definer and a series even one to the Richard The production, nonetheless is a definer as a marcel of create evention, as an extensive Brown's costumers. Greg Sulfivars is applied, and most of all contrates of Richard III. (Sm.) Old Clobe: Theater, Simon Edward Certain Cert

Conquests is a light and breezy show, sust her licked if one is on the lookoot for an undermanding evening of theter. The lips depicts the riss and figh of Norman, a "weedy" dogles assistant fiberain, with a taste for dandelion wine and a major league libido. Though married to Ruth. Norman has chosen this weekwed to have a rendezvous with Annue, bas wife a sourger sester, but

SATURDAY PLAY COMPANY SATURDAY PLAY COMPANY
The Saturday Play Company, a new
theater for young people in San
Dego, opens as first season with two
plays: an episode from the series Inplays: an episode from the series Inplays: an episode from the series Indego and the series Inmyth Atalanta. Rosemany Tyrrell has
directed the productions.
Marquais Public Theater through
September 28: Saturday at
11:00 a.m. For information call
205-9092.

SPEAKING OF MURDER
The Coronado Playhouse is staging
the thriller by Audrey and William
Roos. A murder has been committee Roos. A murder has been commissed the Ashton residence, and anothe she being planned — with a bixare murder weapon. T.C. Davis directs the production. Cast members the plant cast of the production. Cast members the plant cast of the plant cast o

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The North Coast Repertory. Theorie opens its new season with Jee
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the control, by Lame College, 1980 THE REMARKABLE MR.

RICHARD III

Shakespeare's version of Richard.

Duke of Gloucester, may not be accurate historically (for a contrasting picture, read Josephine ley's scholarly, misstey, The Daughter of Time). He took his

ROUND AND ROUND THE GARDEN
The Bowery Theatre's production of this Alan Ayekbourn comedy, the third play of this trilogy. The Norman Conquests, is a light and breezy.

sedicity. Seeman has when this weekend to have a renderous with Annie. Its wife's younger sizer: Dut Annie. Its wife's wif

READER'S GUIDE TO THE MUSIC SCENE

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

In 1977 an album by an

unknown "progressive pop-rock" group calling itself Baby Grand crossed my desk. I knew after one listen that the odds were against this band ever becoming successful. They just had too many strikes against them: they were good songeriters and arrangers, they had a faither which ad a fairly sophisticated sense of harmony, sang and played extremely well. And they weren't afraid to spike their hookish punch with intoxicating instrumental embellishments that promised to put them out of reach of a public that likes its rock as lean and fundamental as beef jerky. Baby Grand had taste and talent, and I just couldn't and talent, and I just couldn't see them overcoming those handicaps. A year later I received their second Arista Records release, Ancient Medicine, which was an even stronger outing than its predecessor. On this record, keyboardististongwriter Rob Hyman was joined in his composing thorse by guitarist Eric Bazilian. The duo filled Ancient Medicine's stronges was Ancient Medicine's grooves with the sort of jazz-conscious pop-rock that might have resulted from a collaboration among Gino Vannelli, Steely Dan, and Ian Lloyd's band. Stories. the sort of jazz-co



Although Baby Grand's original material was fetching (the instrumental "Weekend in New Jersey" and "Runner in the Rain" were standout cuts), the album's highlight was a killer wersion of the Left Banke's "Walk Away Rence."

"Walk Away Renee."
Given Arista's penchant for signing remarkable bands and then denying them the marketing nourishment that would prevent their dying on the vine (a great band called Happy the Man was perhaps the best

example of this), I wore out my copy of Ancient Medicine and copy of Ancient Medicine and waved good-by to these deserving guys. Eight years later I read that a band called the Hooters are the biggest thing on the East Coast since the great electrical brownout of the mid-Seventies. Unbelievably, the Hooters have sold close to a quarter of a million copies of their self-produced, independently distributed record. Amore, and its major-label successor, Nervous Night

And that's just in their homefown of Philadelphia! Routinely selling out concert halfs in Phills, hiring security police to help handle the hordes of Eighties-style teenyhoppers who flock to their shows, being featured in the morning line-up of Law Ald performers, inciting what the musicians self-routinely for the safe performers in the consciously refer to as consciously refer to as

"Hootermania" – the Hooters are definitely causing a stir of monumental proportions. Much to my surprise and delight I

etimes the good guys do

When I finally got the chance to hear the Hooters Columbia Records debut album, I un terstood why some critics are as the teen-age girls who have made the musicians the biggest heartthrobs in Philly since Rocky Baiboa. Like Baby Grand before them, the Hooters produce a full-bodied sound that harvests the flowerage from a variety of fertile musical fields. The band employs the colorative materials provided by a line-up of keyboards, drums, bass, and two guitars to bass, and two guitars to compress elements of ska, power-pop. rengae, and hard-rock into a rich lamination that is supported by sturdy rhythms, topped off with a thick veneer of vocal harmonies, and trimmed with guitarist Bazilian's encourage comparisons to such bands as the Cars, the Police. nanda as the Cars, the Police, and even Seventies artists Boston and Kansas, but a knowledge of Hyman and Basilians past work and repeated listenings to Nervous Night will render such What matters is that the Hooters are not merely another overhyped band of mediocre

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Felder and Company

Tim Weisberg's 10/4 show has been cancelled. Refunds at point of purchase. On May 26, Bonnie Raitt On May 26, Bonnie Raitt broke all attendance records at Humphrey's. Hundreds of people were turned away. Southland Concerts is proud to welcome her back for another "Out Raitteous" people of rock 'n blued Due to scheduling difficulties. The Yellowjackets Aug. 18 postponed show has been cancelled. They will be at Humphrey's next season. Refunds available at point of



PHOEBE SNOW Friday, October 1 Return of The Poetry V

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Humphrey's Shelter Island Drive "by the bay"

musicians who spend more time on their hairstyles than on their music. Nervous Night is a legitimate sizzler, a record that pumps from in a room painted pastels, a collection of songs that simultaneously sound as comfortable as an old pair of shoes and as shiny and new as treshly minted dime. Young girls in the City of Brotherly Love might like the band because "they're so cute," and pop-watchers might be impressed by the fact that Hyman and Bazilian are largely responsible for the music on Cyndi Lauper's She's So Unusual album (both instrumentalists also have received paychecks from Patty Smyth and Mick Jagger). But I'd like to think that after the failed grand experiment of Baby Grand. Hyman and Bazilian and their new mates finally are being rewarded for their persistence in the pursuit of quality rock and roll. That pursuit will bring the

Hooters to San Diego for a concert Tuesday night at SDSU's Montezuma Hall.

Crusaders at Hump

bassist Bob Magnussen for an informal concert at the Words and Music bookstore in Hillcrest; and Brian Brain, a the Toshiko Akiyoshi Jazz Orchestra with Lew Tabackin Ltd.s Martin Atkins and former Go-Go Margot Olaverra, will be at the Spirit on a bill with 3 Simple Words, Pangs, and the Simple Words, Pangs, and the Pumps. On Sunday afternoon a -Jazz Parts' will be given at 1420 Crest Driven in Del Mar and will feature Peter Sprague, Anthony Ortega, and Joe Azarello, among others, and that night the overrated. Nicolette Larson and the tunderstated Livingston Taylor understated Livingston Taylor tunderstated Livingston Taylor Ta and our own Electric Sons an playing at the Belly Up Tavern; and jazz saxophonist Eddie Harris is continuing a stint at La Jolla's Elario's that will end Sunday night. Friday's shows include an unusual dinner-andgreat Dave Brubeck at the Atlantis Restaurant on Mission Bay (near Sea World); a core

program featuring Social
Distortion, Bad Religion, the
Front, and Murphy's Law at
the Wabash Ballroom; and the Tavern. Monday afternoon guitarist Monday afternoon guitarist Steve Morse (ex of the Dixie Dregs) will conduct a concert/ seminar at Valley Music in El st of a two-night gig by the aion; and a few hours later th On Saturday night guitarist Peter Sprague will be joined by vocalist Kevyn Lettau and Peter Sprague Quartet (this guy gets around) will perform at the Chula Vista Library. **CONCERTS**

The Toshiko Akiyoshi Jazz Orchestra with Lew Tabackin: SDSC 5 Monterana Hall tought. Thursday 8 p.m. Astee Center San Diego State University campus were not?

The Textones and Electric Sons Belly Up Tavern, tenight, Thursday, 9 p.m., 113 South Cedros Avenue, Solana Beach, 481-9022

Sunset Jazz Concert: The Lumbersard Plaza (Shopping Mall), Thursday, September 19, 7-9 p.m., Coast Highway 101, Encintas, 753-3773.

Eddie Harris: Elario's, tonight. September 22, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Dave Brubeck: Atlantis

the Front, and Murphy's Law: Wabash Ballroom, Friday, September 20, 8 p.m., 3855 Wabash Avenue, 565-9947

Peter Sprague, Kevyn Lettau, and Bob Magnussen: Words and M Saturday September 21, 8 p.m. 3806 Fourth Avenue, 298-4011

Harvey and the 52nd Street Jive Continental Ballroom/Hotel San Diego, Sunday, September 22, 4/3a p.m. till 7 p.m., 339 West Bry Street, downtown, 283-7328

The Crusaders: Humphrey's, Friday and Saturday, September 21 and 22, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Brian Brain, 3 Simple Words, the Pangs, and the Pumps: Spirit. Saturday, September 21, 9 p.m., 1130 Buenos, 276-3993.

Jazz Party, featuring Peter Sprague, Anthony Ortega, Joe Azarello, and others: 1420 Crest

Last Sunday is Gonzo. Don't mirs this Sunday! D3. 997395 かいさいさいい いいかいきえご スゴソリゴ Sunday, Sept. 22 8:00 pm-12 midnight

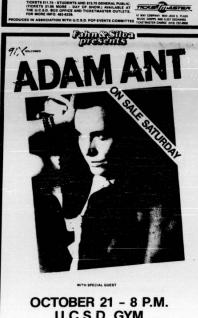
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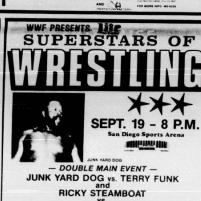
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September 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

The Peter Sprague Quartet: Chula Vista Public Library, Monday, September 23, 7:30 p.m., 365 F Street, Chula Vista.

Steve Morse: Valley Music, Monday, September 23, 1:30 p.m., 530 East Main, El Cajon, 444-3161.

Dreamland with Peggy Claire and Bobby Gordon: Monk's, Monday and Tuesday, September 23 and 24, call for times, 10475 San Diego Mission Road, Mission Valley, 563-

The Hooters: SDSUs Montezuma Hall, Tuesday, September 24, 8 p.m. Artee Center, San Diego State University campus, 265-6947, or 483-6339.

Kool and the Gang: Sports Arena. Thursday, September 26, 8 p.m. 224-4176.

Cedros Avenue, Solana Beach. 481-9022

Night Ranger: SDSU's Open-Air Theater, Friday, September 27, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Invisible Zoo: Belly Up Tavern. Priday, September 27, 9 p.m., 143 South Cedin Savenue, Solana Beach. 481-9022.

George Benson and Kenny G: SDSU's Open-Air Theater, Satur September 28, 6:30 p.m., San Diego State University campus, 232-0800 or 265-6947.

Peter Sprague, Bob Magnussen, and Steve Kujala: Words and Music, Saturday, September 28, 8 p.m., 3806 Fourth Avenue, 298-4011.

Invisible Zoo: Spirit. Saturday, September 28, 9 p.m., 1130 Buenos, 276-3993.

Steel Pulse, San Guma, and Limbo Slam: UCSD Gym, Sunday. September 29, 8 p.m., University of California at San Diego campus, La Jolla, 483-6339.

David Lindley: Belly Up Tavern.

Thursday October 3, 9 nm. 143 South Cedros Avenue. Solana Beach, 481-9022

Beat Rodeo: SDSUs Backdoor. Friday, October 4, call for time Aztec Center, San Diego State University campus, 265-6562.

Bonnie Raitt: Humphrey's, Saturday, October 5, 7 and 9 p.m. 2303 Shelter Island Drive 232-0800.

Bachman-Turner Overdrive Bacchanal, Saturday, October 6, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

The Cure: SDSU's Open-Air Theater, Friday, October III 7:30 p.m., San Diego State University campus, 265-6947 or 232-0800.

Phoebe Snow: Humphrey's, Friday, October 11, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Kenny Loggins: SDSU's Open-Air Theater, Saturday, October 12, 7:30 p.m., San Diego State University campus, 232-0800 or 265-6947.

Shriekback: SDSU's Backdoor, Sunday, October 27, call for time Aztec Center, San Diego State University campus, 265-6562.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternion or Friday before 5:00 p.m. The listings

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510. Bobby Allen and the D Students, country and rock, Friday and Saturday.

and risk, Flans and Sandreds. Belly Up Tavern, Ila South Sel-Delly Up Tavern, Ila South Sel-olize-The Rectanger New Lord Selection of the Polize-The Festones, rock, and the Electric Sons, rock, Thursday; Billy Vera and the Beaters, rock and rhythm and blues, Priday; the James Harmon Band, rock and rhythm and blues, and rick and rhythm and blues. Saturday, Nicolette Larson and

Livingston Taylor, acoustic rock, 7 and 10 p.m., Sunday, the Mar Dels, vintage rock, Monday, Little Women, regizer, Tiesday, the Reflectors, rock, Wednesday, Afternoon Concerts: The Chicago Six, Dixieland Jazz, Friday, the Coalition Orchestra, swing, Wednesday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 434-436]: Doc James, Mr. C and Company, Jazz and contemporary, 1 p.m., Saturday and Sunday

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle. Del Mar. 755-3735: Del Rey and the Blues Gators, blues and vintage jazz. 7 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400; Midnight Delight, contemporary, Tuesday through Saturday; Moment's Notice with Judy Ames, Top 40 dance music, Sunday and

Coffee-by-the-Sea, 1953 San Elio, Cardiff-by-the-Sea, 436-1321: Jim Mooney, guitar and vocals folk rock

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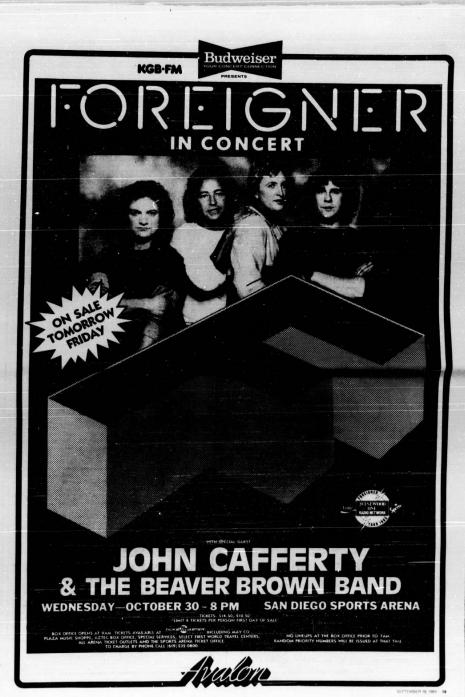
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The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceansde, 757-0860; New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

Crazy Burro, 6996 El Camin Real. La Costa. 438-3373: The Island Society, contemporary Friday and Sunday evening: Dan Connor variety, 3:30-6:30 p.m. . Sunday

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733; Private Domain, rock, Thursday through Sunday.

El Comal, 12845 Poway Road. Poway 486-1010: Ambition, contemporary. Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: The Agents, rock, Thursday through Saturday: the Beat Club. rock, Wednesday.

The Flying Bridge, 1103 North Hill street, Oceanside, 722-1904: Don

Tennison, country and contemporary. Monday through Saturday.

through Friday

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: Sonny Daniels, contemporary, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400:

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420; Gil Palacios and Linda Parra, contemporary, Tuesday through Saturday; Gil Palacios and Hunter's Inn, 9850 Carmel Mountain Road, Los Peñasquitos, 578-3762: Shades of Jade Top 40 dance music. Tuesday through Saturday. Cindy Cain, contemporary, Monday,

Ireland's Own, 656 First Street, Encintas 944-0233: Sean McVicker, Irish and contemporary. Thursday through Saturday, with Paul Dunn and Miles Tyrer, Priday and Saturday, and Barbara McCarty, Sunday: the Paradise Street Band. Henry's, 264 Elm Street, Carishad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday, the Belair Box intage rock, Sunday and Monday. Hotel Escondido, 2500 South Escondido Houlevard, Escondido. 747-5000: Friendship, contemporary, Wednesday through Sunday: Double Trouble, contemporary, Monday and Tuesday, Barr, Kevin Green, Monday through Fride. Irish music Wednesday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Jump Street, adult rock, Wednesday through Saturday.

Thursday through Saturday: Day

Smith, contemporary, Wednesday

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Chuck Showalter, contemporary, Wednesday through Saturday

Mille Fleurs, 6009 Pasco Delicias. Rancho Santa Fc. 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday. La Costa Hotel and Spa, Costa Del Mar Road, Carisbad. 438-9111:

and Jesse Davis, contemporary, both play Tuesday through Sunday

La Tapatia, 340 West Grand, Escondido 747-8282: Latin Soul, Top 40 dance and Latin Incomusic. Friday and Saturday: live mus Sunday, call club for information

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot Marcos, 744-4120; The Foo Shot with Ron Bell, country, Wednesday through Sunday; Coyote, country, Monday and Tuesday, Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkway. Escondido, 746-7038: Red Checkers, country, Tuesday through Saturday. McCabe's, 1145 South Tremont

Occanside, 439-6646t Live music Thursday through Saturday, call club for information.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722, 3474: The Sam Parsons Duo, contemporary, Wednesday through Saturday; Sam Parsons, contemporary, Sunday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: The Force, rock, Thursday through Saturday; audition night,

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4721: Freewill, rock, Thursday through Saturday: Erge, rock, Tuesday and Wednesday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: White Lightning, country, Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: The Heaters, rock, Thursday through Saturday; the Paladins, rockabilly and rhythm and blues. Sunday: Hollis Gentry and Fattburger, Jazz, Monday and Tuesday; Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North



FRIDAY HAPPY HOUR

Admission, beer & work Albums, prize giveaway

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No cover, no admission charge. Appearing 9 pm-1 am, Wednesday through Sunday.

Happy Hour: Splendid sunsets and entertainment in our Crystal Room Lounge. 3-7 pm weekdays.

Sunday Brunch: A bountiful buffet featuring 7 entrees.

Continental Dinners: Superb cuisine complemented by an award-winning wine list of 1,200 vintages. From 6-10 pm.

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☆ FOOTBALL☆

* 10' Giant Screen * 6 Individual Monitor Build-Your-Own Taco Bar 50e each (3 for \$1.25) ★ Play Arm-Chair Quarterback (For cash prizes at halftime)
 ★ Beer & Wine \$1.00 ★ Happy Hour Prices Throughout the Game

Be a part of all the action this season . . . Join us each Monday night

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NIGHT



KIFM98 GEORGE BENSON KENNY G SAT - SEPT 28 - 6:30PM





IPVIS PRESENTS KENNY LOGGINS SAT - OCT 12 - 7:30PM



OINGO BOINGO

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Highway 101, Leucadia 436-4030, Denise and Archie Logsden, folk, 7:30 p.m., Thursday, Dab Hand, traditional music of Scotland, the traditional music of Scotland, the Shetland Islands, and Northumbria, 7 and 9 pm., Priday: Did Rev and the Blass Gators, blues and carly saze, 7 and 9 pm., Saturday; David Marchatt, songerier and humorist, soilt guest David Boelle, songerier and comedian, 7 alo pm., Sanday: Old Time Hoot Night, Tiesdor, And, Gallaher country blues and originals, 7 alo pm., Wednesde, Sunday Brunch Concert, Melissa Morgan, harp.

Pomerado Club, 12237 Pomerado Road, Powar, 748-1135: The Savery Brothers, country, Wednesday

Quimby's, La Granada at Pasco Delicias, Rancho Santa-Fe, 736-2855, Name Hviggs and Holly Burke, jazz, Friday and Saturday

Ralph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989; Miss D. Meanor, rock, Friday through

Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen Cavanagh and One Plus One Saturday Sandee and the Ram

Band, variety stage show running the gambit from vintage rock to country Sanday and Monday.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos, 744-8102: Bob Sasse, country and folk, Friday through Sunday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; The Rhythm Method, rock, Tuesday through Saturday: live rock: Sunday and Monday, call club for

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9650. Bob Long, everything from classical to boogle-wrogle on the piano. Friday and Saturday.

Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band dance in

8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday: Bob Long, juzz piano, 7-11, Wednesday and Thursday.

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124; Diangela, folk, Friday.

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

Sylk's, West of 1-5 on Via de la Valle, Del Mar. 755-7955: The Rick Wells Band, vintage rock. Wednesday through Saturday; Jeff Proctor, contemporary, Monday and

Teepee Room, 1270 Main Street.

as. 789-3755; Live Friday and Saturday, call club for

requita Flats, 3296 Mission Avenue. Oceanside. 757-7757: Live rock nightly, call club for information.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171; Bluegrass Etc., new and traditional bluegrass.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770; C.W. Express, country, Friday and Saturday

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727: Fred Benedetti.

classical guitar Sunday brunch

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

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Messenger, rock, Thursday through Sunday: the Heaters, rock,

Whiskey Creek, 14240 Poway Road, Poway 748-7531: Stampede country, Wednesday through

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; through Saturday: Fastlane, rock Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway 748-6364; Ron Morin country Wednesday and Beaches

Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888; Gloria Michaels and Spring Fever, contemporary: Tuesday through Thursday, and Saturday: Dave Brubeck, jazz, 7:30 p.m. and 10 p.m., Friday, Ella Ruth Piggee and Talk of the Town, jazz, Sunday and Monday

Avanti of La Jolla, 875 Prospect Street, La Jolla, 454-4288: George Reno, piano har, Wednesday through Saturday: Jerry Melnick, standards, morie themes, originals, contemporary, and jazz music on the piano. Sunday through Tuesday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Forward Motion, Top 40 dance

music, Tuesday through Saturday; Cheatham's Jazz Quartet, Jazz, Sunday; the Rebecca Drake Rising Star Revue, variety stage show, Monday, Piano bar, Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday and Monday, Phil Beeber plass classical and variety

music during the Sunday brunch. Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: The Blitz Brothers, rock, Thursday through Saturday: the Us Band, rock. Wednesday.

Carlos Murphy's, 4303 La Jolla Carlos Murphys, 4303 La Jolla Village Drive. La Jolla. 457-4170: Bolton/Dallas, rock. Wednesday through Saturday: Star Party, recorded music and video audien

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: The Most Valuable Players, jazz, Thursday; the Jets vintage rock, Friday through Tuesday Hollis Centry and Fattburger, jazz, Wednesday

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

Club Chalet, 5046 Newpor Club Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300. The Source, rock. Thursday through Saturday: the Heaters, rock. Sunday through Tuesday. Messengter, rock. Tuesday and Wednesday.

Coaster Saloon, 744 Ventura Place, Mission Beach, 488-4438; L.A., rock, 6-10 p.m., Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Eddie Harris, jazz, Wednesday through Saturday; Ron Satterfield, jazz, Monday and Tuesday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. The Reflectors, rock, Thursday

through Saturday: Scarlet, rock Sunday and Monday: Ipso Facto, rock, Tuesday and Wednesday. 1 -4

Hartley's, 5509 La Jolla Boulevard. La Jolla. 459-7427; Windjammin (Preston Coleman, Linda Chase. Phyllis Hageman), jazz, Sunday brunch, 11 a.m. till 2 p.m.

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

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

Hotel La Jolla, 7766 Fay Avenue La Jolla. 454-3001: Joey Chess. piano variety. Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road.



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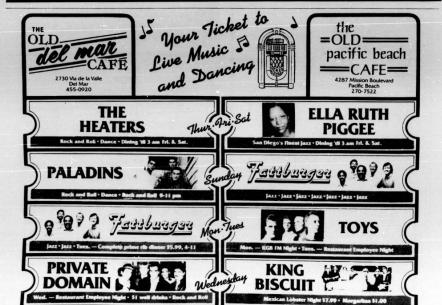
Monday Night Football and a pound of

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SUNDAY **SUNDAY BUFFET BRUNCH**

10:00 am-2:00 pm All you can eat \$9.95 JAZZ JAM

CHEATHAM'S JAZZ QUARTET

MONDAY

MONDAY NIGHT FOOTBALL

Two wide screen T.V.'s Free hot dogs, chill, popcom Draft beer 75¢ a glass, \$2.50 a pitcher

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7:30 pm 6 every hour to be \$ Saturday night

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ISSIES 5 • Board dockside at the Bahia Hotel Mission Bey.

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EVERY THURSDAY

JAZZ DANCE NIGHT

with Mark Walton
Thursday, September 19
MOST VALUABLE PLAYERS Complimentary hors d'oeuvres 6:00-8:00 pm Dancing begins at 8:00 pm. No cover, no minimum

EVERY FRIDAY THROUGH TUESDAY

Dance to live entertainment 9:00 pm-1:30 am No cover, no minimum





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SUNDAY BRUNCH On our patio, overlooking the bay. 10:00 am-2:00 pm • All you can eat \$8.95

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MONDAY NIGHT FOOTBALL **BIG SCREEN TV**

FREE hot dogs, kraut, chili, salsa and chips Draft beer 75¢ a glass—\$2.50 a pitcher \$1.00 SHOOTER SPECIAL

EVERY WEDNESDAY

KIFM 98 NES Out JAZZ

with Art Good Wednesday, September 25 FATTBURGER BAND

Complimentary hors d'oeuvres 6:00-8:00 pm Jazz begins at 8:00 pm. No cover, no minimus



Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Dirk Debonaire, rock, Thursday through Saturday, Notice to Appear, rock, Sunday through Wednesday, Joe Marillo plays (azz. from 4-7 p.m. on the outdoor patie

La Jolla Broiler, 1298 Coast Walk, La Jolla, 456-0707: Joe Marillo, jazz, Thursday, the Sugar Trio, jazz, Friday through Sunday.

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

Le Sainte Maxine, 1250 Prospect Street, La Jolla, 454-2434: The Latin Five, Latin music, Toesday

Boulevard, Lona Portal, 224-3655; Norman Clifford, contemporary, Wednesday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844; The Cat-illaes, vintage rock, Thursday; the Road Runners, rock Friday and Saturday.

MePs, 1107 Orange Avenue. Coronado 435-3280. Sobre contemporars: Thersday: Full Coverage, contemporars: Friday and Saturday: the Rogues, contemporary, Monday: Jose Harris, rock. Tuesday: the Pep Tues, rock. Tuesday: the Pep Boys, contemporary, Wednesday

Mexican Village, 120 Orange Avenue, Coronado. 435-1822. Recorded music with Dean Atkinson, Friday and Saturday. Pianobar: Randy Beecher, Sunday through Thursday.

Mission Beach Club, 3748 Mission Boulevard, Mission Beach, 272-8676: The Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday evenings, and 5-9 p.m., Sunday.

Mr. Aldo's Italian Restaurant. Mr. Aldo's Italian Restaurant, 4625 Albuquerque Street, Pacific Beach, 483-2900; Toni Lee and the Kevin Quail Sextet, jazz, 8 p.m.. Friday and Saturday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, Toys, rock, Thursday through Saturday: the Reflectors, rock, Sunday and Monday: Circles, rock, Tuesday and

Mulvaney's, 1031 Orange Avenue Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday: talent night with Kitty

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 270-7522: Ella Ruth Piggee, jazz and blues. Thursday through and blues. Thursday through Saturday: Hollis Gentry and Fatthunger, jazz, Sunday: Notice to Appear ruck, Monday and Tuesday. King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivera Road Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park, 223-2335: Ipso Facto, rock, Thursday through Saturday; Storm, jazz, Sunday through Tuesday; the Londons, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: Mel Goot, jazz piano, Tuesday through

Village Drive, La Jolla. 587-1886 Rockola, Beatles and Beach Boys and oldies. Tuesday through hythm and blues. Sunday and

Road, Marina Village, 223-2234; Melissa McCracken, contemporary,

Sandtrap Lounge, 2702 North Mission Bay Prive, Mission Bay 274-3314; Ed Ellis and Expestiv, and John Mission and z. nostalgic blues, and ontemporary. Thursday through Saturday and early evening Sunday

Steamer's, 1165 Garnet Avenue. Pacific Beach. 274-2323: Jerry

Melnick, standards, movie theme

criticals contemporary, and jazz

Tablao Flamenco Nightelub and Restaurant, 3567 Del Rey Street. Pacific Beach, 483-2703; Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Eriday and Spice Rack Restaurant, 4315 Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666; Robert Wetzel, classical guitar, Wednesday through and 11:30 p.m., Friday and

street, Ocean Beach, 222-6895; Tom "Cat" Courtney, blues, Thursday. Texas Teahouse, 4970 Voltain

Top of the Cove, 1216 Prospect

THURSDAY, TONIGH SVEN ERIK 4 THE CHARMS



FRIDAY, SEPTEMBER 20 THE FUGITIVES formerly the Unknowns featuring Mark Neil, With, from LA. tormerly the Unknowns featuring Mark Neil. With, from L.A., **BLUE TRAPEZE** FLUORESCENT IGUANAS plus



ANGELS OF GAL

TUESDAY, SEPTEMBER 24 STORMY SUMMER with AMARAY

WEDNESDAY, SEPTEMBER 25 RELAY with CITY ON EDGE and TIN SOLDIERS

TOMORROWS Say. 20th. Motol Head with STREET LIE. GEL and UNDERGROUND Sapt. 27th. DAVES RROTHER PHIL, with ERTH. Say. 20th. INVISINE 200, URBAN UMIRELLA, PLAYGROUND SLAP, and THE STANDARD. Oct. 4th: MEAT PUPPETS

Oct. this MEAT PUPPETS

ROUNG EYE MUSIC REPORTS Fit. the ROUNG Show for June 20 may use a necrosa, all the bound polyand borier, fit is made to a second and short than defend the common become dentity iff. Then a should not use the second and short than determine become dentity iff. Then a should not use the second and short than dentity and should not be should not be from a should not be should not be from a should not be should not be from a should not be from a should not be should not be from a should not be should not be from a should not be should not should

SAN DIEGO STATE UNIVERSITY CALENDAR

THURSDAY, SEPTEMBER 19 MONTEZUMA HALL - 8:00 PM

KIFM98 WELCOMES **TOSHIKO**

AKIYOSHI JAZZ ORCHESTRA

LEW **TABACKIN**



WEDNESDAY, SEPTEMBER 24 MONTY'S DEN - 8:00 PM

RIC ROCKWELL

MONTEZUMA HALL - 8:00 PM **HUNTER S. THOMPSON**

> FRIDAY, OCTOBER 4 9/X & LISTEN TO THIS

THE LUCY SHOW **BEAT RODEO**

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SPOKEN WORD **POETRY SERIES**

OCTOBER 9 DREW STEEL with JERRY WEBER

> OCTOBER 16 DANNY SUGERMAN

OCTOBER 23 HENRY ROLLINS

> NOVEMBER (JOHN DOE

NOVEMBER 13 DAVE ALVIN

NOVEMBER 20 IVAN & JILL

SATURDAY, OCTOBER 27 9/X WELCOMES

SHRIEKBACK

WEDNESDAY, OCTOBER 30

MONTEZUMA HALL - 8:00 PM LARRY LINVILLE (MAJOR FRANK BURNS)
"AN EVENING OF M.A.S.H"

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Upstart Crow and Co., Scacoust I pstart Crow and Co., Scacoust Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Windiammin' (Preston Coleman, Linda Chase, Phyllis Hageman), 322. Thursday- Iwe music, Friday and Saturday, call Francesca Savage, classical n

Vacation Village Hotel, Bar contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street. Victor's, 1403 Rosecrats Street, Point Lorna, 226-1871 Upstaris: Paul Eastland, Top 40 variety, Thursday through Saturday, Rec-contemporary, Monday through Wednesday: Downs'airs: Johnny Stuart and Company, contempora Thursdey through Saturday.

San Diego North

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

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

Bacchanal, 8022 Clairemont Me Borlevard, Kearny Mesa, 560-80. Strut, rock, Thursday, the Beat Farmers, rock, ruckabills, and Pigs, American roots rock. Wednesday, Desade, rock, Victim, rock, and Assassin, rock, Sunday, the Joyce Rooiss Band, rock, the Bartok/Lansky Band, rock, and th Seventh, rock, Monday; Youth in Time, rock, the Bartok/Lansky Band, rock, and Chords of Fame

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Eamon Carroll and Brian Baines, Irish music. Wednesday through Saturday, except Thursday when Jim Hinton performs Irish music.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Best of Friends.

Boulevard, Mira Mesa. 578-8666: The Procrastinators, rock, Thursday through Saturday.

Camino del Rio South, Mission Valley. 296-6329: Donny Finnel. Friday and Saturday: Eric Foster. Friday and Saturday; Eric Foster, classical guitar early evening, Thursday, and Saturday through Tuesday; John Jaons, classical guitar, early evening, Friday and Wednesday; Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tuesday and Wednesday.

Carriage House, 7945 Balboa Avenuc, Clairemont. 278-2597: Gary Sherwood, contemporary. Tuesday through Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley 298-2010: Live Arabic music and entertainment, Wednesday through

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Shine It On. contemporary, Tuesday through Saturday: live music, Sunday and Monday, call club for information.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South Mission Valley. 298-8281: Lounge: Danci Daniels and Niteline



TEXTONES





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Tuesday, September 24 9:30 pm

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Louisiana Cajun/Zydeco
MAJOR HANDY
and guests
THE BONEDADDYS



Coming:
Friday, Sept. 27—PRIVATE DOMAIN
Saturday, Sept. 28—5:30 pm CHICAGO 15 BIG BAND
9:30 pm REBEL ROCKERS
Sunday, Sept. 29—PETER SPRAGUE & KEVYN LETTAU
ENTOURAGE

Sonday, Sept. 29.—PETER SPRAGUE 6 KEYVIN LETTAU

Thursday, Oct. 3.—DAVID LETDLEY

Sunday, Oct. 6.—PERESCASIONS

Tuesday, Oct. 10.—PETDLEY

Sunday, Oct. 13.—DAVID CHEMIER

Tuesday, Oct. 15.—PETDLEY RedEREGOR

Tuesday, Oct. 15.—PETDLEY REGEREGOR

Thursday, Oct. 17.—LUVIN EISBLOY GROUP and PRARGIE

Saturday, Oct. 19.—DICK DALE and DELTONES

FRIDAY AFTERNOON
ENTERTAINMENT
Friday, 5:308:00 pm—CHECAGO SIX
Wednesday, 6:008:30 pm—COALITION ORCHES

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contemporary. Tuesday through Saturday Restaurant: Mary Adams, harp and vocals, 5:30-9:30 p.m., Sunday and Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers, rock. fuesday through Saturday, with the Londons, rock, Friday and Saturday: the Londons, rock,

Road, Mission Valley, 563-0060: The Younger Half, contemporary, Wednesday through Saturday. Dreamland with Peggs Claire and Bobby Gordon, jazz, Monday and

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Too Much Fun. Valles 291-1638. Too Much Fun, contemporary, Wednesday and Thursday: live entertainment. Friday and Saturday, cell club for information; Ir Gonzo's Musical Madness with Barker and Orr, Michael Stone and others backing up San Diego performers. Sunday; the Jeds, contemporary, Tiesday: Too Much Fun, contemporary.

The Moonglow, 4615 Clairciaont Drive, Clairemont. 273-1022. Nightshift, contemporars, Tucsday through Saturday: Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730; Kicks, rock. Tuesday through Saturday; Nervous Rex, rock; Sunday and Monday

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

Pavillion Lounge, Town and Country Hotel. 500 Hotel Circle North. 291-7131: Southwind. North, 291-7131: Southwind, contemporary Taesday through Saturday Dining Room, Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa

Boulevard, 277-3217: Duke + 2, contemporary, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Wayne Gire, contemporary Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: Jimmy Corsaro and Sharon Andrews, jazz, Thursday through

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: This, rock. Sven-Erik and the E Ticket Rollers, rock, and the Charms, rock. Thursday; Blue Trapeze, rock, the Fugitives.

rock, Fluorescent Iguanas, rock, and Ruie 42, rock, Friday; Brian Brain, rock, Three Simple Words, rock, the Pangs, rock, and the Angels of Gabriel, pop-rock, Saturday: Stormy Summer, jazz-blues fusion, Shark Jones, rock,

and the Drive-Ins. rock. Tuesday: City on Edge, rock. Relay, rock, and Tin Soldiers, rock. Wednesday. Springfield Wagon Works, 5255 Kearney Villa Road. Kearney Mesa. 565-2272: Jo Treanor, piano bar. Thursday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: The Four of Us, swing and group worals. Tuesday through

Saturday: the Dick Lopez Trio. Saturday, the Dick Lopez Hio. swing, contemporary, and vocals. Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leoh/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Spanky Whiteface, contemporary, Wednesday and Thursday; Xpresso, contemporary, Friday and Saturday; Jeff Williams, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart, contemporary, Sunday through Thursday; Costa V, contemporary,

Friday and Saturday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677. Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Friday and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday, Uncle Ken's Converted Rice Band, country, Sunday and Monday.

Your Palace, 32282 Governor Drive, University City, 453-4444; Mel Goot, jazz piano, Sunday brunch and Monday from 5-9 p.m.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Awenue, Hillcrest. 291-4779: Lounge: Stu Shames, jazz piano, 8 p.m., Thesday through Thursday Dining Room: Norel, harpist, play Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Harbor Drive, downtown 232-6358: Oh! Ridge, comedy and music. Tuesday through Saturday

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park 283-3135: Sandi and the Classics 85, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Frank Dexter, contemporary, Ruesday through Saturday

Cafe Angelique, 2870 Fifth Acet (Fifth and Palim) Hillcrest, 692-3370. Bob Hart, classical pinno. Wednesday and Thursday and performing in a free-form jazz session every Fridae night: Francesta Savage and Frienda; classical viola duets. Saturday. Third Floor; jazz, 740 p.m..

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

vening and Sunday afternoon: Gai Benci, piano and vocals, 8-12 p.m.,

Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, zither music and German music sing-along, 6-10 p.m., Friday and Saturday

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathan the Texas Flash, honoring variety requests. Friday and Saturday

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572 Lounge: Bogart, contemporary. Tuesday through Saturday; Colin











JOSÉ ENDS COVER CHARGES SUN.-THURS. TONIGHT AND EVERY THURSDAY SPAGHETTI FEAST 5-8 PM, \$2.50

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LIP-SYNCH FASHION AUCTION SHOW

Men's and ladies' wear, at auction prices, every Tuesday 8 pm
Thio Senday worlch Chargers vs. Cincinnett, 10 am kick-off

La Jolla's Finest Jazz

Bruce Cameron Ensemble

New Shooz

Lunch: Monday-Friday II:30 am-2:30 pm, with daily seafood specials Dinner: 5:00 pm-II:30 pm, La jolia's finest steaks, prime rib and seafood Happy Hour: 4:00 pm-6:00 pm, Monday-Friday



Cherek's STEAK Hoese



Saturday 9 pm-1 am nightly





COLIN & KAREN Dancing & Romancing Sunday & Monday 8 pm-12 midnight







Mony Mony's Sunday & Monday, September 22 & 23 REFLECTORS TOYS

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SPECIAL 7/X GIVEAWAY —
WEEKEND IN LAS VEGAS
Buffet • Drink specials • Prizes
Complimentary roses for the first 200 ladies

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DREAMLAND SWING BAND

Vintage swing & Dixieland jazz featuring clarinetist Bobby Gordon & vocalist Peggy Claire September 23 & 24

SCHNAPPS SHOOTERS \$1.00 ALL NIGHT! (Apple, peach, cinnamon, blackberry & pepp Entertainment by The Younger Half

EVERY MONDAY
ALL COCKTAILS ARE \$1.75 ALL NIGHT **TUESDAY NIGHTS**

Happy Hour all night with your Monk's Happy Hour card IT'S MONK'S AFTER THE PADRES GAMES! Great live entertainment, dancing, and 2 for 1 cocktalls with your Padres ticket stub

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THE LONDONS

Every Wednesday
FANTASY FASHION AUCTION

Every Friday
FASHION ODYSSEY

Drink specials nightly . Formerly the Windrose Restaurant







Fat City China Camp, 2137 Pacif roes and the 52nd Street live.
Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. Ron Satterfield, jazz, Tuesday through Saturday.

Holly's Inn, 4246 University Accinic, 280-5834. Mike Miller, folk rock and variety, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Harry's Bar: Live music nightly, call club for information, Continental Ballroom, Harvey and the 52nd Street Jive, 3222, 4:30-7:30 p.m.

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island Shelter Island Drive, Shelter Island 224-3577: Bruce McKeithen, pians variety, Monday through Friday happy hours: Jon Sandoval, piano variety, Wednesday through Friday evenings: Larry Moore, piano variety, Sunday evening.

Imperial House, 505 Kaima Street (at Park Boulevard), Hillerest, 234-3525: Wayne Jure, jazz, Ruesday through Saturday, with the Imperial House Opera Singers, Wednesday, Wayne Jure and Hank Young, jazz, Friday and Saturday

"The Invader," at the dock, 1066 North Harbor Drive, downtown 298-8066: The B Street Band. contemporary, every night except Thursday when Hollis Gentry and Fattburger play jazz and Tuesday when the Most Valuable Players

Thursday-Saturday

September 19-21

September 26-28







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Kona Kai Club, 1901 Shelter Island Drive: Shelter Island, 222-6319.

The Spud Brothers, rock an comedy. Tuesday through Saturday

La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest, 298-0119, Live music. Saturday, call club for

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Street, downtown, 233-9391, Siglo, Latin and Top 40, Thursday through Sunday, Los Ruff, Latin and Top 40, Monday and Worker 4

Mandolin Wind, 308 University Avenue, Hillerest, 297, 3017. King Buscutt Hues, blues and rhythm and blues. Thursday through Saturday. Robin Henkel, 1222 and blues guitar. Tuesday. Rick Gazlay and His Voodoo Barracadas, rock and blues. Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377, 19 ter Robberecht, pianist, Tuesday through Saturday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 233-4893. Guy and downtown, 234-4893. Guy and songs, pop standards, and opera Saturday.

O'Hungry's, 2547 San Diego Avenue Old Town 208-0133 Ron Wheeler, contemporary and folic 6:30 p.m., Friday and Saturday

Our Place at Mikisan's, 2424 Firsh Avenue, Hillcrest, 2324773: Lori-Bell with Dave Mackay, jazz, Friday and Saturday, five jazz Sunday, call club for information.

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581; Greg Glover with Carol Kipp, keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown: 233-3077: Fro Brigham's Preservation Band, Dixicland jazz, early evening Thursday, Dean and the Persuaders, vintage rock, Friday and Saturday, the Aubrey Faye Quintet, jazz, Tuesday and Wednesday

P.J.s Warehouse Restaurant, 200 Fifth Avenue, downtown 234-2200: Paragon, jazz, Friday and Saturday; the Wooly Bullys, vintage rock,

Reel Gusto, 4105 Taylor Street, Old Town, 295-5111: Two Pieces, Sixties and Seventies hits, Friday; DJ Jun Anthony spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music Wednesday through Saturday.

Rosie O'Grady's, 3402 Adams Rosie O'Grady's, 3402 Adams Awenne, Normal Heights, 284 7005; Eamon Carroll, Irish music, Thursday, Kitty Kieffer, contemporary music, Friday and Saturday, Robin Henkel, blues and jazz guitta, 330-730 pm., Sunday, the Bop Tones, jazz, Wednesday

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: Signs of Late the Bill Shreeve Group), jazz, Thursday and Sunday, David Watson and the Gathering, contemporary, Friday and Saturday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900 Drive, Harbor Island, 291-2900, Feelin', contemporary, Tuesda-through Saturday; the Jets, vintage rock, Friday happy hour. Shepherd's Restaurant' Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday. Gail Dietriechs, classical harp.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Pier Group, contemporary, Tuesday through Saturday; the KCBQ Platbed Band, country, 6:30-9:30

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

Top of the Park Lounge/Park

Jackson, pianist, 5-8 p.m., Wednesday through Friday; the Daniel Jackson Ensemble plues fusion, Friday and Saturday evenings; Paul Reisling, pinaist, 5-8, p.m., Monday and Tuesday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070:



THE **US BAND**



RUCKUS

Tuesday, September 24

DOWN TO EARTH

FAST LANE

DRINK SPECIALS

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Kazis 756 · Well drinks \$1.00 · Bottle beer 908 "Lottery tickets available October 31!"

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East County



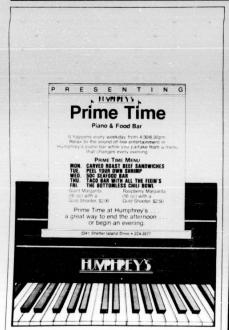
Calypso Lounge, 975 Greenfield Avenue, El Cason, 440-9526 Jonans Ray, country, light rock, and

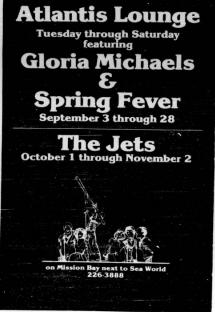
Circle D Corral, 1013 Broadway, Ed.

Coo-Coo's Nest, 12247 Woodsall Avenue Lukeside 443/2300

Horseshoe Tavern, 7964

DANCING . VIDEO . SPIRITS . HAPPY HOUR EVERY DAY 5:00-8:00 PM





Legends, 2754 Alpine Boulecard, Alpine 445-5545 Live music Friday and Saturday, call club for ordering date.

Linda's Di'Angelis Restaurant,

Live Oak Springs, Old Highway 80 Boulevard, Jacomba, 766-4288 Live country music, Saturday, call-dub for information

eservation Band, Dixteland to

25¢

Mama's Mink, 533 East Main Street, El Caon, 442, 573. The BacOak Ranch Band, country, Wednesday through Saturday, and 6.30 p.m., Sunday

Nite Ord East, on: North Mollison Jurius, El Cajon, 447,3854. The Bata Strings. Top 40 dance music like sday through Saturday, live music. Similar and Monday, call club for information.

Our Favorite Place, Soft Mission Corge Road, Santee (1962/40) Linda Sherwood and Sanefre country Friday and Safurday

The Outpost, 652 Grand Avenue Spring Valley 464 9007 Country Justice, country Friday and Salunday

Park Place, 1280 Fletcher Park Place, USO Flet, her Parkwa, ELCason, 148-4111 Automatics, rock, Thesday through Saturday the Heroes, rock, Sunday and Monday Dr. James Dowers, Irypnotist, Monday

Pizza Plus, ced Jamacha Road, El Caton, 444, 3,000 Mile Blea, contemporary took. Thursday, Hickory Ridge, bluege ook. Freday, Three Speech, endage took. Schulder.

140 South Sierra Ave. Solana Beach • 755-6733

Rodeo Room, S 200 Broadson Lemon Grove 1020 (CC) Ron Morm, country Friday and

\$1

Street El Cajon 340 9247 Outs Controll, rock, Friday through

South Bay

China Five Restaurant, 2013 Stoot Chila Vieta 426 (95) Juan Robbes contemporary Thursday through Saturday

Van Winkle's, 10055 Mission Goige Road, Santier 149 0000 Crosslire, contemporary and country rock, Friday and Saturday

Win Cody's Saloon, 240 West Many

Bull N' Stick, 60% Palm Av

Dance Machine, 1862 Palm Acrone Imperial Beach, 429-1161 Cryst, 2 nick, Thesday through Salunday, ICPM, risk, Sanday and

Da Viner's, 62% F. Street, Chula



Tonite! Thursday, Sept. 19 our D.J. Kandi O.'s Birthday Party

THURSDAY NIGHT FOOTBALL

PRIVATE DOMAIN Sunday Special 2 for 1

well drinks \$1 shooters

EVERY FRIDAY IS LADIES' NIGHT

9 pm FANTASY FASHION AUCTION

MONDAY NIGHT FOOTBALL

25¢ \$1

2 20 ft big screens

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\$1.50 ICED TEA NIGHT



*Every Thursday for 10 weeks
*\$175 cash prizes each week
*\$175 cash prizes each week
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eligible for the "Finals" and \$500
cash prizes
*Bring your own music (cassettes okay)
or choose from our music library
*Original costumes are encouraged
*Sign up by 10 pm. each Thursday
*Show begins at 11 p.m.

*Thursday Thursday

*Show begins at 11 p.m.

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Come celebrate with old friends—while Come celebrate with old friends—white making new ones—at The Hotel Inter-Continental's Corniche Lounge. Mingle through happy hour. Tuesdays through Fridays. 5.00 to 7.00 p.m. And dence the night away. Tuesdays through Saturdays. 9:30 p.m. to 1:30 a.m. The Corniche Lounge. It's the new hot spot people are buzzing about.

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MANDOLIN WIND RESTAURANT

The Us Band, rock, Thursday through Saturday: Ruckus, rock, Sunday: NYX, rock, Tuesday, Down to Earth, rock, Wednesday

Tuba Man's No. 2, 7149 El Catom

Upstart Crow and Company, 835 West Harbor Drive, Scaport Village 232-4855; Rick Saxton, folk and rock, Saturday evening and Sunday

Viscount Hotel, The Bar, 1960 Viscount Hotel, The Bar, 1960. Harbor Island Drive, Harbor Island, 291-6700. The Bar, Kevan Melton, piano variety with words. Buesday through Thursday live piano bar entertainment. Prida and Saturday, cell club for information, Palm Grill, Kathy Llowd, contemporary harp, 11-2 p.m.

East County

Dale Pearson, contemporary music on the piano. Tuesday through Saturday. Bruce Robbins, contemporary. Sunday and Monday Craig Jones, piano. 5-8 p.m., Friday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Chain

Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Tommy Ray, country, light rock, and

easy listening. Friday and Saturday. Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanowa, country, Tuesday through Saturday; Jerry Baze and a

Touch of Country, country, Sunday; clogging lessons, Monday and Tuesday. Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300:

Dock's Landing, 185 East Main Street, El Cason, 442-0258. Jerry Burchard, piano variety, Wednosdar through Saturday, Carol Cowford, contemporary, Sunday through Tuesday.

Don's East, 13321 Busine Highway Eight at Los Coches, El Caion, 443-2444; Big Sky, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive La Mesa, 462-0533. The Classics Fiftes and Sixtes rock. The sday through Sunday, the Dynamic Duo Top 40 dance music, Monday.

Flinn Springs Inn, 15505 Highway 80, El Cason, 443-9568 Dina Preston and Chaser, country, Wednesday through Sunday,

Happy Days Car Hop, 9664 Camp-Road, Spring Valles, 463-4757: Corrette Night with Three Speed, vintage rock, Thursday; the Duckfail Revue, vintage rock,

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country and contemporary, Friday and Saturday.

Moore, contemporary, Thursday, Maska, country, Friday and Saturday Legends, 2754 Alpine Boulevard. Alpine. 445-5545: Live music, Friday and Saturday, call club for

Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon. 447-0842: Ron Morin, contemporary, Sunday and Tuesday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640; Jim

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music, Saturday, call club for information.

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

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448 8550: The Heroes, rock, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; The Big Oak Ranch Band, country, Wednesday through Saturday, and 6:30 p.m., Sunday

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854. The Baja Strings. Top 40 dance music, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

Our Favorite Place, 8646 Missi Gorge Road, Santee 449-6240: Linda Sherwood and Surefire, country, Friday and Saturday.

The Outpost, 652 Grand Avenue Spring Valley, 464-9007; Country Justice, country, Friday and

The Ox Bow Inn, 9816 Campo Road, Spring Valoy, 469-9616 Ands and Donna, contemporary, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Automatics, rock, Tuesday through Saturday, the Heroes, rock, Sunday and Monday, Dr. James Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300; Mile Blea, contemporary rock, Thursday; Hickory Ridge, bluegrass, Friday; Three Speed, vintage rock, Schooler

Rodeo Room, 8300 Broadway Lemon Grove, 469-5137: Ron Morin, country, Friday and Saturday.

TNT Lounge, 63231 Imperial Avenue, Encanto, 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Nervous Rex. rock. Tuesday through

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: Crossfire, contemporary and country rock, Friday and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Outta Controll, nick, Friday through Sunday.

South Bay

Ball N' Stick, 608 Palm Avenue Imperial Beach, 429-5330; Live

rock, Wednesday through Saturday, call club for information.

China Five Restaurant, 560 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday; live country music, Sunday and Monday,

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Crystal, rock, Tuesday through Saturday, RPM, rock, Sunday and Monday.

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Tito and Augustine, contemporary, Wednesday through Sunday



PRIVATE DOMAIN

day Special 2 for 1

Tonite! Thursday, Sept. 19 our D.J. Kandi O.'s Birthday Party **THURSDAY NIGHT** 25¢ Draft beer in 1st Qtr.

FOOTBALL Beers vs. Vikings 3 T.V. Monitors

\$1

EVERY FRIDAY IS LADIES' NIGHT

9 pm FANTASY FASHION AUCTION

MONDAY NIGHT FOOTBALL

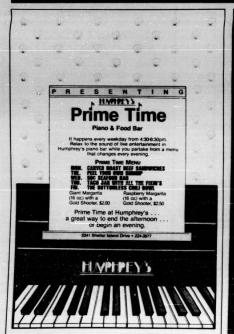
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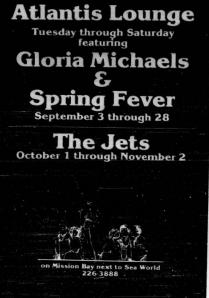
2 20 ft big screens



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"Every Thursday for 10 weeks
"\$175 cash prizes each week
"Winners of 10-week competition will be eligible for the "Finals" and \$500 cash prizes
"Bring your own music (cassettes okay) or choose from our music library

*Original costumes are encouraged *Sign up by 10 p.m. each Thursday *Show begins at 11 p.m.

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- Rick Gazlay -- Voodoo Ba

HAPPY HOUR 5-8 PM • WELL DRINKS \$1 Hot hors d'oeuvres Friday Chips 'n' dips Tuesday-Thursday

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MANDOLIN WIND RESTAURANT

Emerson Poireaux, contemporary pianist. Tuesday through Thursday, live music. Friday and Saturday, call club for information.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953; Jeff Williams, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Aven Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday: free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway. Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday: J.C. and Company, contemporary 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 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Vista, 427-4200; Main Street Moan, contemporary, Friday and

Street). Chula Vista. 429-8045: Colour. Latino. Thursday through Cotour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday Mosaco, salsa and Cumbia music, Sunday, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista 426-2977; Crow, country Friday and Saturday.

Old Bonita Store Restaurant. 4014 Bonita Road, Bonita. 479-3537: L.A., rock, Thursday through

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: La Bapalla. Latin music. Thursday, Saturday, and Sunday.

PERFORMERS

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

Rock & Roll Agents: Fireside Lounge Angels of Gabriel: Spirit Assassin: Page 4

The Bartok/Lansky Bands

The Beat Clube Financial Land Blue Trapeze: Spirit Bolton/Dallas: Carlos Murphy's/La

Brian Brain: Spirit Cat-illacs: McP's, Mary's by the Pier

Cat-illaes: MeP's, Mary's by the Pior The Charms: Sprinchanual Chords of Fame: Biochanual Circles: Many Moni's City on Edge: Sprint The Classics: Down Worl Crystal: Dance Machine Dean and the Persuders: Patrick's II Dirk Debonalier: Jose Marphy's Deade: Hacchanual Down to Earth: Joset Harse; Down to Earth: Joset Harse; Down to Earth: Joset Harse; Ducktes Han; Sprint Ducktes Howe: Harpy Dang Car-Man.

Electric Sons: Bellu Un Tarem.

Bacchand Erge: Normandy Cocktail Lounge Fastlane: Whiskey Flats Fluorescent Iguanas: Spirit Forbidden Pigs: Bacchanal The Force: Malvaneys Escondido Freeville: Normandy Cocktail

Lounge Fugitives: Spirit Rick Gazlay and His Voodoo

Center
The Heroes: Whiskey Flats, Park
Place, Magnolia Mulvaney's
Ipso Facto: Paralise Bay, Hulcyon
The Jets: Shoruton Harbor Island,
Catamaran Hotel
Kicks: Navajo Inn
L.A.: Old Bonita Store Restaurant,
Coestes Solom

Joey Harris: McP's

Coaster Salom Nicolette Larson: Belly Up Tavem The Londons: Paradisc Bay, Lehr's

Greenhouse:

The Mar Delis Belly Up Tavern

Messenger: Club Chalet, Vista

Entertainment Center

Miss D' Meanor: Ralph and Eddie's

Ne-1: Bacchanal

Nervous Rex: Tarquoise Lounge.

Various In

Navajo Inn Notice to Appear: Old Pacific

Beach Cafe, Jose Murphy's NYX: Trojan Horse NYX: Tojan Horse
Outta Controll: Win Cody's Saloon
The Paladins: Old Ded Mar Cale
The Pangs: Spoil
Private Domain: Old Ded Mar Cale,
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The Procrastinators: Bunbury's
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Taven, Mony Mony's
Belaw Niefe

Relay: Spirit The Rhythm Method: Red Coach

The James Harmon Band: Belly Road Runners: Mary's by the Pier Robyn Banx: Whiskey Flats The Joyce Rooks Band: Bacchana The Heaters: Club Chalet, Old Del

Rule 42: Spirit Scarlet: Halcyon
The Seventh: Bacchanal
Shark Jones: Spirit
The Sierre Brothers: Lehr's

Greenhouse
The Source: Club Chalet
The Spud Brothers: Kona Kai
Club

Strut: Bacchanal Sven-Erik and the E Ticket

Sven-Erik and the E Ticket
Rollers's Spirit Belly Up Taccen
The Extoness Belly Up Taccen
The Extoness Belly Up Taccen
This Spirit
Three Single Words: Spirit
Three Speed: Happy Days Car
Hoy Fixes PlaceFI Cajon
Tin Soldiers: Spirit
They Charachine, Mony Mony's
The Two Tones: Old Honitu Store
Rostamant

Restaurant The Us Band: Normandy Cocktail Lonnac Beach Club, Troian Billy Vera and the Beaters: Belly

Victim: Bacchanal Ricky Wells Band: Sylk's Wild Cards: Belly Up Tuvern Wooly Bullys: P.Es Warehouse

Youth in Time: Bacchanal





Starts at 9:30 nm

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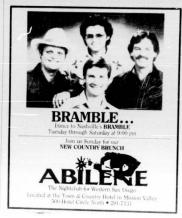
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CURRENT MOVIES

obcumentary, with the working title of Bird's Egy hew that the issue which presents seel for such should be a commercial war between the Mr. Bunny and Mr. McCool ice-cream vendors — all this is a virtual definition of burlesque, and is a fair sample of the Forsyth sense of humor. The man pictoem with the movie, if any worth mentioning is not that it is not serious. underlying seriousness preserves a firm footing. With Bill Paterson. 1984 **** (Ken. 9/23)

Compromising Positions - The

operatively by a former five strike reporter (now a housewise) und a custe per cop 80 the fem mind portaining in the familiary of southern and a femiliary southern for the familiary per per so Susan Salandar, Raul Julia E-Award Hermann Judikey, Mary Bert Hutt, credded by Frank Parry 1985.

(Carousell Cinema 6 Grossmont. Lonna Oceanoide 8 Ranchio Commond of Sween Centre Wegand Plaza 6)

Creator — Peter O Toole as a comica mad scientist, with Mariel Herningway and Vincent Spano, directed by Ivan Passer (College, Fashion Valley, Oceanside 8 Rancho Bernardo 6: Santee Village 8: Sports Arena 6: Sweetwater 6: University Towne Centre: Wiegand Plaza 6: from 9/20)

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of any American movie since BEYOND THE VALLEY OF THE DOLLS — unless of course you are one of those persons who under no circumstances can admit the possibility of there being anything humorous about for example, a flesh-eating zombe having the top of his head sliced off, very thin like Oscar head siced off, very thin like Oscar Mayer's function meats, by a helicopter propeller, and then going into a rubber-kneed wobble as though he had just experienced Teoflo Stevenson's right hand, 1979 ""(UA Glasshouse 6, 9/20 and 21

sweetness and invocomes or to discuss the removal control of the c The Emerald Forest — The story The Emerald Forest — The story, and to be based on fact. Though it blasts off from that base fairly soon and saying rise of the abduction of an American boy by Amazon Indiam and of his staffers re-connection with him after a search of ten years. This bears a striking resemblance to the Indian Captive branch of the Westerr fitm occupied by This EARCHER et al. right leaves to the Indian Country of the Westerr fitm occupied by This EARCHER et al. right leaves to the Indian Country of the Westerr fitm occupied by This EARCHER et al. right leaves to the Indian Country of the Westerr fitm occupied by This EARCHER et al. right firm occupied by THE SEARCHER'S, TWO RODE TOGETHER et al. inglid to the control of the control young again. With Henry Thomas and Dee Wallace. 1982. * (Camino Cinema 4; Parkway, from

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The Final Countdown — The USS Nimitz, on routine maneuvers in the Pacific, encounters a bit of time furtheries, so to call it, and emerges furtheries, so to call it, and emerges furtheries, so to call it, and emerges furtheries, and the second furtheries, and the second furtheries, and the second furtheries and chance to rewrite the history books. It opens up some manding possibilities," one of the time possibilities is pursued fair (the fimmakers are more concerned to possibilities is pursued for (the filmmatters are more concerned to show off the many modern conveniences and amentees of rise conveniences and amentees of rise conveniences and amentees of rise and amentees of rise conveniences and amentees of rise conveniences and amentees of rise conveniences of rise and amentees of rise conveniences of ris

Fright Night — Who's going to believe you when a wampire moves in next door? Moreover who's going to know what to do about it? Who more likely than the host of a horror-film series on local TV and former star of horror films himsel? The Latter (Roddy McDowall) naturally deplores the current horror fashron for "demented" charged to the course of the c

machine frunning around in ski makes haven grup organis. and he all for basis as the sale tool to him by the act of the sale tool to him by the act of the sale tool to him by the act of the sale tool tool the sale of the s

UA Glesshouse 6. 9:70 and 21 molecular molecular molecular management of the paragesychologists, having had their example of the paragesychologists, having had their example of the paragesychologists, having had their example of the paragesy molecular paragesy of the pa

The Gods Must Be Cristy — A modest charmer from South Arica, written, produced, directed, "limed" (photographed"), and notice by almei (photographed"), and notice by almei of a passing antipine, lands in the most of some Kalahari Bushmen, causing unprecedented possessiveness and disease. The increase individual control flactor excellent to wait to the thing? and on his trike encounters white people policical terriorists, automobiles, among other things. The humon's sometimes pushed too hard, although the right produced to hard, although the right produced to hard.





Code and Security Code and Load honory of the earth and honory of the earth and many again "ament one or the cast of characters," an apparent moncence of the code and security and the code and security and the code and security and the code and the cod American version). But apart from But's somber counterance the spiced-in lootage shot by R.J. Kizer plays up the Camp element. together with a couple of bitatin typis for Dr. Pepper soda pop. This tends to blunt the double-edged sword — not just the hurror edge, but, by a hideous and obvious vorny, the comedy edge as well. Directed by Koji Hashimoto. 1985. (Mira Mesa Cinemas: Studio 3

The Goonles — "A Richard Donner Film," but "a Steven Spielberg

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Presentation. The second fellow wrote the original story and was one-third of the team of executive producers, and the finished producers and the finished producers to chock-full of Spielbergain ingredients, skeetons, bugs bath bouckers. There is even in the dudicatious spint of E.T.s. this Typical American small town is beloved of executive producer Steve belowed at executive productive Stevent Spreidering Stock et al. 18 in session on Christinia Eve Duy and a submed Christinia Eve Duy and a submed Christinia Eve Duy and a submed christinia Eve Duy and producing the submediate of resultations arrounded continuents as the continuents of the continuents of the continuents of the continuents of self-auctificers spaced anyway. There are also lost of closes — of the soot for the continuents of the the the continuents of the the the continuents of the the the continuents of the the continuents of the the continuents of the the continuents of th nedde mind allering, brain admarging substances to the older Add on the substances to the older Add on the substances to the older Add on the substances and the substances of substances of substances o (South Bay Drive in, Vogue, from 9/20)

Gremlins — Nobody is taken very much aback on meeting a pointy-eared furry little beast who speaks and

The Hunger - This works hard to obscure the fact that it is a various move the hard work or hard to obscure the fact that it is a various move the hard work or h advanced at all beyond the television ad mentality, it sortly as far Seyond a an MTV video With David Bowle and Susan Sarandon. 1983. • (Ken. 9/21)

The Jilgsaw Man — One of the great names in esponsage history, we are tool of shift for heading not to be all of shift for knowledge, not to be all of shift for knowledge and the shift for the shift

Kies of the Spider Woman — The basic situation is a combustible one. A political prisoner named Valentin shares a cell with a homosexual shares, and with a homosewal poderan named Mohran an unnamed Lain American country. The homosewal was no elemantly revealed to have been brided by preson officials to worm mommation out developed a garune bond with the man helps to pass the time, as well as to get the conversational bill rolling by recounting the size of his flavored out move a Naz crossignant ance in the form of a CASAD, ANCA his wife things with all the Hodywood clicities of oversignations and the Homosewal CasaD, and a CasaD wastikas of Leni Riefenstahl's RIUMPH OF THE WILL And the

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glean of it, exercises no pull of its own is more a row of oe cubes than an onrushing river, a flipbook of stock situations and tableau like poses. hardly the soft of thing we would be anxious to get back to after interruptions as dull and state in its own way as prison itself. With William Hurt, Rail Julia, and Sona Braga, directed by Hector Babenco. 1985. (Guild)

Liquid Sky — So what connection do you think there could possibly be between UFOs and heroin? You'll between UFOs and heron?" You'll never these or or railer you. I never here or the control of the control of the estatement with need at in accords a need that is expressed in the psychedic optics of the late Skitesin substance produced in the human brain at the moment of orgam. But the sar of the prime center of inferest, here is not the prime center of inferest, proported. Amidst the various entirely appropriate and the prime and the prime service of the proported. Amidst the various entirely appropriate and prime prime service of the stranging control the ear. that alights on a Manhottan roottop goes almost unnoticed. (This is partly because — the one amusing idea in the movie — the saucer is approximately the size of a dinner plate. "Who ever told you that allens pead as much space as people?") Director Slava Tsukerman, though he gets a high-gloss image on a low budget, affects the annoying manners and switching between two budger, areas see an royarg manners or is switching between two different scenes without rhyme or reason (except maybe to make a cliear that Anne Carlste is playing two different roles, make and female), as if to allevate the fedum by alternating between different fedums, 1983.

Local Hero — The plotline concerns the efforts of a fexas of tycoon to purchase a Socitath shang village lock stock and barrel as the site for a mammoth retinery. But plot a not the main thing here. This is a move of chi

douged the Token Inriggy prior to seeing the move are certain to seeing the move are certain to see contrained resided the menutes and contrained resided the menutes are certained to the certained to the seed t and enchanting are taken quite iterally and followed through to their logical extreme. There would be nothing unusual about seeing such a place exploited on screen for its scenic values though there's something unusual about such values not being overinifiated not being computed with the properties of the propriet of the opening the properties of the propriet and the propriet propriet an

unusual about services anomating unusual about services anomating unusual about seven alument of being overinteed into their governated into prosting posturated views than inhere is the alerted views than inhere is the alerted over the about seven and inhere is the alerted over hmself and any reservations to do with how narrowly couple centered the move is, how tittle more than an old Merk Nicholis-Blane May routine will be largely offset by the fact that one of the couples a Albert Brooks. Here as before, his great contribution of a character who doesn't know his own med until the opens his mouth to speak, and who can reef hismelf into any postion onche has hooked onto

the nearest poor psychological Cachi-phrase No correlata has struck a incher motherfode of mash at the relatal and the control of the control of the structure of the control of the control of the virtually kell has a role model of hero virtually kell has role than any of his come, corresporaries, demands that the viewer look heyond actor that we need to and it is a tribute to him as a director that we want to virtually kellingthy 1985.

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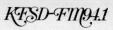
SAN DIEGO"

Lord of the Rings — Hodgepodge y annated feature, with the figures drawn in an alenstangly different style from the backgrounds and with the more complicated crowd scenes handled by way of finck photography that is closer to live action than to annation. Those who have resolutely

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sick above his head (and who jurns out to hive an almost Wile E Coycle resistence in combital), and so forth The connection between Bartertown and the yeuth codory is a little lenuous and the yeuth codory is a little lenuous being made up as it went along, and the shock factors can only review your interest for an instant. With Med Gibson and Tina Turner, co-desceted by George Miller and George Ogive.

1985.

1 (La Jolla Village, from 9/20; La Paloma, from 9/20; Plaza Bonta; Sports Arena 6; Studio 3 Cinemas)

Sports Avera & Studio 3 Chemas)

4th Science Prince - What is 2.7

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balloon of the cavernous mind of scriptwise John Hughes? Chevy Chase Beverly D'Angelo directed by Amy Heckering, 1985. 4 (Century Pient, Irom 9/20. Mra Mesa Clareman, Irom 9/20. Mra Mesa Clareman, How Valley Drive In. Oceanside 8, Plaza Bonta. South Ba-Drive In. Sports Arena 6, Studio 3. Cinemas: UA Cinema 3).

Ordeal by Inconsence — An Agatha Christie mystery of no great consequence of that and taubidopouslus of the consequence of that and taubidopouslus of the consequence of the consequence

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1985

**Cat Paisona, from 9/20)

**Ps- we's Big Adventure — The movegoer is for introduction to Pre- wee Herman, and both of them should be very harpy about 4. Jerry Lewis to very harpy about 4. Jerry Lewis to very harpy about 4. Jerry Lewis to closest screen cousin, at least in measurement of time but he even bypasses Lewis in harness to their measurement of time but he even bypasses. Lewis in harness to the even bypasses Lewis in harness to the even bypasses. Lewis in harness to the even bypasses Lewis in harness to the even bypasses. Lewis in harnes to least and unstallars bely large and to the even harness to the even bypasses. Lewis in harness to the even harness to the even and unstallars bely large and the high operative head to be sure are a fully operative head of the repertorney of which only one of the sure and the su

Prizari Moner — Richard Condons commoned flow and I family loyally made the Maria has a long and orthous both Listen at a very slow walk by John Huston (and, even so, with the prizari share of the state of the admire the design of the thing, and it gives the humor a dyness boudering years the humor a dyness boudering loyes the humor a dyness boudering loves the humor a dyness boudering loves the humor a dyness boudering loves the lower and sprokely in here is so little development of the lower match between a Brooklyin hi man and out of how hit woman tradeout must of the character infessit, secontrolly resides in externals, the secontrolly resides in externals the scheduling of the character infessit, wheeling pipes and paging site of William Hubby as the patrianchia Don wheeling pipes and paging site of wheeling pipes and paging site pipeling in the second of the second of which is the second of second of second second

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torturer ("You will talk, yee?"). The reduction of the Verlanam experience to a personal affort to buy hero and a personal affort to buy hero and a subsequent personal vendetta, but the personal vendetta but the vend STORIES and G I COMMAT Syvester Sistemer body union of the control of the control

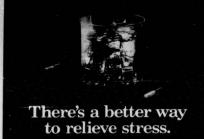
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"(Camino Cinema & Mira Mesa Cinemas Studio 3 Cinemas trom 9/20 UA Chula Vista 6: UA Cinema 3-UA Chula Vista 6: UA Cinema 3-UA Galashouse 6).

The Return of the Living Dead Momentum, seemed to Nosint OF THE LIVING DEAD than was DAWN OF THE CRAD about a retired reduced but to Bearing than about a retired but to Bearing than about a retired but to Bearing than about a retired but to Bearing than a retired but to Bearing than the George Romeio got that facts wrong a r. For that whereby a whole cemetery of retired compress are examinated in Louwille. Whereby a retired visque but there is whereby a retired visque but there is information about the detrain and its important period to the service of th

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Siberiade — Russian historical saga spanning the first half of the Twentieth Century, directed by Andre Konchalovsky (MARIA'S LOVERS) (Ken. 9/22. 10.30 a.m.)

Silverado — A toy x Vedeorn not not the sense that of makes so romary, appose to current sife boys (and see protoats) buys explained. Darin Vedeor protoats have explained part Vedeor in the sense that it access to former that the sense that it access to former that the protoats of the sense that it access to former that the protoats of the sense that it access to former that the protoats of the sense that it access to former that the protoats of the protoats

···· (La Jola Museum. 9/25, 7:30 p.m.)

St. Elmo's Fire — Post-gradate sosso opera seven collegate collegates and the seven collegate collegates and the seven collegate collegates in the seven collegate collegates in the seven collegate collegates in the seven collegate collegates and seven collegate

Byrnel is probably befilter to look at man most mere concerts. Befil in the long run mether the staging of the long run mether the staging of the long run mether the staging of the long run mether the staging concerts enough of deflacting enough to lake enter staging from the music. And it can easily seem a very long run stuck in the general area of dentifs are junctified by the staging run stuck in the general area of dentifs are junctified by the staging run stuck in the general area of dentifs are junctified by the function of the staging run stuck in the general area of series from the position of the function of the proposition of the function of the staging run study stud

The Stuff — Horror comedy writter and directed by Larry Cohen starri Michael Moriarty and Andrea

Summer Rental — A sadsack on vacation in Florida has a late Charce to redeem himself later a couple of days and the move has a later to the couple of days and the move having failed at being MR HLUDT'S HOLDM has a late charce at being ROCKY. The amenic say darkenist in comparison to the enemic code: With John Candy, Rig. The couple have been code: With John Candy, Rig. The couple have say darkenist in conference discussed & Purkway, how 50'20' Russ Bornta, South Bay Drive in 2004 Avenual Summer South Su

about a high-school basketball team on which one of the players just happens to be a werewolf (and several conspicuous inches taller than when he is not a werewolf). The ability to

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slam-dunk, to dribble Setween one's legs, to pass behind one's back, adds little to lycantribop lore, however, and there are no other additions. With Michael J Fox, directed by Rod « (Area Drive In; Camino Chema 4, Fashion Valley, Frontier Direc In; Grossmort Malt, Rancho Bernardo 6, Sarnee Village 8, Spring Valley, from 9/20 UA Chulat Vista 6, UA.

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for it. Two nerdy teenagers with a home computer at their disposal feed into it some specifications for an ideal Female, then tap into a more powerful

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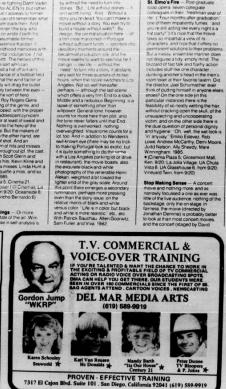
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SUNDAY BRUNCH

2137 Pacific Highway, San Diego, CA 232-0686

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RESTAURANTS

La Jolla Seafood Go. Restaurant

Swiss-Italian Cuisine

New Items: Cheese Fondue, includes fresh bread, dinner salad and is-litter of house wine. Reservations suggested. Monday only. Fondue Bourgaignonne, Wednesday through Monday, New Hours: 4:30-11:00 pm, Closed Tuesday, Happy Hour 4:30-6:00 pm With every item (food & drinks) 30% off.

7401 La Jolla Blvd., La Jolla 454-2069

ROSE CANYON

Dinner for two \$14.95

oose from any two dinner entrees on menu ters include: soup or salad, potato, pasta or rice and fresh vegetable (tixes not include tax. 10; or revenae) Char-broiled steaks, chicken, seafood, getarian dishes, homemade soups & salads Weelday breakfast special \$2.49

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IT'S STILL **SUMMERTIME AT** HARTLEY'S!

FREE BBQ RIBS!

any other entree when you buy one dinne equal or greater value.

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BED full size, mattress and box spring, metal frame with wheels, like new 140-543-1481

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Grand Opening! 2 combination plates only \$6.50







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succulent cut of prime rib, soup and salad bar, piping-hot olls and baked potato rolls and baked potato or rice. Select bottle of

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Ceylonese and Indian Cuisine San Diego's best for spicy dishes

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Dinner for two \$13.95

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Specialing in Creek and Atherism cusine
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- with Chinese vegetables
 Lemon Chicken
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The new Atlants brunch. With complimentary champagnes footling violinists. And a risesh appeal each Sundax as our ment changes agreement and a risesh appeal each sundax. Enjoy delicitous bit entires. Wonderfully imaginative solads. A ternite taxo but Anal best of all conecities made to order. With the ingredients of your closes. By an Atlants. Or high before your cross. Every Sunday from Br. in with 3 pm. Reservations recommended. 250-368.

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GARAGE SALE SATURDAY AND SUNCAY September 21st and 22nd, Brinning Michael Mittenses, 10-speed Pristin, IRWEN FALLOW ADJUST, Women's Committee and 10st of Nutr. 222nd Steem, San Diego, 281, 4429.

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Scampi dinner

for 2 *12.95 Chicken cacciatore, lasagna or eggplant dinner for 2— your choice '10.95 includes saiad, bread, spaghetti and vegetables.

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\$6.75

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2 skewers of chabricaled, marinated strips of either chicken, beef or lamb, served with chicken to app or salled, choice of 2 appertures, rice pilal and warm onta bound.

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NO DINNER OVER \$5.95!

SOUTHERN HOME COOKING
Bar-B-Q Riba, Chicken & Hot Links
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Now Calun Rice!

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"We are not only a restaurant, you'll also like and enjoy our food."

Present this coupon and get a

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La Mesa 8024 La Mesa Blvd. • 462-3100

Downtown 1533 Pacific Highway • 239-8103 (Across from County Admin. Bldg.)

 Sushi Bar (La Mesa only, Downtown soon to open) • Open Daily 11:30 am 10:00 pm

· Banquet Facilities · Happy Hour

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NYLON PACE CLOTH 46 "W. 6 oz. green, 100 yards, 550 6 oz blue crusted 10 yards, 55-8 oz blue couled 42 yards, 51-8 oz blue couled

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Has Now Brought

the Beach

to You

6390 El Cajon Blvd.



FOOTBALL SPECIAL **50-PC. PARTY PAC** \$10.99

One coupon per customer, Expires 10/1/85

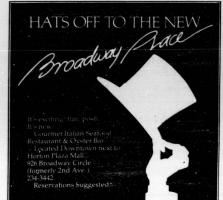


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RESTAURANT
Now serving you at two locations:
67/17 El Cajon Blod. (SISQ1) = 462-WING (9464)
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Call absend for Labe out
Sun.-Thurs. 11 am-9 pm • Fri., Sat. 11 am-10 pm

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583-0045 (across from Tower Records)

Outdoor Patio Now Open Happy hour 3-6 pm Mon.-Fri. Drink specials - Free hors d'oeuvres





DISCOVERED JILLY'S NOW IT'S YOUR TURN s David Nelson, restaurant critic for the L.A. Tir

As Eleanor Widmer, restaurant critic for the Reader states: The saled that is included with the entrees is first rate, the bread is splendid and the vegetables, both in quality & presentation, are

Cajun, Californian & classic regional American culsic Lunch: Mon. Fri. 11:00 am:3:00 pm Dinner, Mon. Thurs. 5:00:9:00 pm. Fri. 8. Sat. 5:00:10:00 pm.

Fifth Avenue and Hawthorn, Uptown San Diego 544-0940

RESTAURANTS



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Your choice by mentioning this ad:

Red Snapper Veracruz
 Seafood Enchiladas

\$6.95

· Charbroiled Swordfish - \$8.95 Dinners include soup or salad, vegetables, chips & salsa, coffee or tea AND A DELICIOUS 12 OZ. MARGARITA TOO! Offer good after 4 pm through 9-29-85
OUTDOOR DINING ON OUR TERRACE

Serving continuously:
Tuesday-Friday 11 am-10 pm
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2830 Canon St., on the balcony, Pt. Loma 224-2777



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OUR LOBSTER

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Not just one night a week for a few hours.

Come taste the difference

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\$7.95 small/\$9.95 medium

Valid with this ad September 19-26

WHOLE MEXICAN LOBSTER DINNER

REFRIGERATOR, frost free, 2-door, 17 cubic feet. I have moved in trailer, refrigerator too big. Very clean condition, six rifice \$150, 423-310. POWER SAW: RADIAL ARM TYPE by Rockwell.

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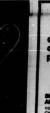
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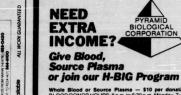
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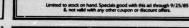
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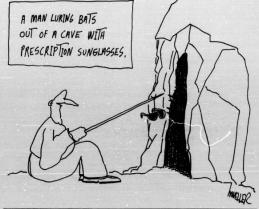
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LIGO 279-270 DEC MONTHS EMPLOYED AND LIGO 29 DEC MONTHS EMPLOYED AND LIGO 279-270 DEC

MGA. 1956. New engine: cistoth, brazes, cabb, younts sable, tom onch, chrone, urrege set. Wer winest, usil do paint and sets any coor. Private old transmission, recent brazes and set of end worth you has a set. Cell Biom. \$52,728? Assistance of the set of the set of the set. \$27,288. From the Cell Biom. \$62,728. From the Cell B MOB 1978IIO, LARTED EDITION, block, 4-speed - oversitive at Craim polff Action required Budge - conduct cut, and one-of-to-service and conduct to secondary cut, and one-of-to-service and conduct to secondary cut, and one-of-to-service and conduct to secondary cut, and conduct secondary cut, and conduct secondary cut, and conduct secondary cut, and conduct secon

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MITSUBSHI GALANT 1985. Librate family sedan New 315,000, now 317-2500 Lowded, power every-thing you can imagine. Call Device. 646-5543. PORSCE 911E fast, tight, new engine job by A.J. Johnson Racing, 18,800 Call Monday-Enday for ap-pointment, 198-9508 PORSCHE 911T, 1972 Superior condition 20,000 re-built engine "5" options. Many extras. Records. Co-coa. 18000 Serious inquiries. 238-8684/277-0674.

METUBER PICEUP 1982 SPX sport truck. With Vidal camper helf Crear Inspe and rollosis have must see 26,000 miles Leave message for Swenson. 679-5280.

mers. Weir maintained, Juli 3750 and take over payments for 3 moorts. 447/327. ARTSLIBBER CORDA 1984 4 speed, excellent cond-tion, 18,000 mers, saves steres 1,655 or bet of \$15,000 Days 697/4046, ingress 566-4635 or bet ROVER 12000 SEDAN 1965 not running Sell all or parts 1225 Carl, 483-8131

MODEL 1 TV35 TOURING, Dask with yellow and where resources considered to the confidence of the confide MODBL 1 LDV/89 Ever considered busing your own? Takes complete set of feedgast body motes. OPEL MARIA 1973, now good, regular gat, 1800 one you surrel feed feet 22-042. \$137.272

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NESSAN SENTEN BE Assing \$5,500 Looks like new Only 12,500 mile: Call Areks 9 am to 8 30 pm at 460 9803. Pkt. leave mersage 681 5999. NO CREDIT REQUIRED! If you have \$150-12000 PONITIAC CATALINA 400 1973 all power. Great down, you can ineat to own an \$1-85 car of truck for death call Chery in Debby a. \$75 (400 or 150 or 150

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TIRES FOUR 175-70-813 radiats on stock wheels, new takeoffs from 85 V/W Jetta GL 520U Call Jeff after 40m, 283-9579 tiles two Winston fun & mud 4 ply With off road, 8 spoke rims Size 1015 LT 575 for both Call, 944-1699

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ICHOTA CELICA GT LETBACK 1978, 5-speed, air, air new tiers, new trakes, very clean, west manstaleed. 421 8472.

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TOYOTA CELICA 1976 coupe, standard transmis-son, AMFM stereo, radial tires, super clean inside and out, a great driving car, \$7295-692-4088

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TOOM CADIAL A THY 2 door perfect contents.

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TOYOTA COROLLA LIFTBACK 1977, original owner, new radial tires, engine and mechanics perfect, prowniculor, \$700. Or Smith, 297-4381

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TOYOTA TERCEL 1980 5 speed delux 53500 or best Excellent condition, original owner, no accidents, runs great. Call Linda, leave message, 576-0209 TOYOTA TERCEL 1982 4 door, 5 spread Air-conditioning, amilin Beige New tires, seat cov-ers \$1,000 Leave message, \$71,1924 TOYOTA TERCEL 1982 4 speed, 4 cylinder, ani/m cassette, excellent condition, must see, rums like new cir. \$2975 or best offer 425-4286. FOYOTA TERCEL 80, 5-speed, AMFM cassette, ong mallowner, excellent conditions, 32300-286-1311 IONOIA TRUCK 1984 5 speed, 3/4 ton, long bed, camper shell, \$6,500 Patty home 298,8686, work 292-2240

TOYOTA WANTED! I am looking to buy a Toyota that needs work 280-4766

TRAILER, 1926 SHASTA 19-1/2, fully self-contained, very clean, perfect condition, original owner, 54,800 276-3279 TRANSMISSIONIAL/TOMATIC Chevy 350, rebuilt, quaranteed, heavy duty, high performance, 3250/eschange, or I can install at low additional cost 80d, 449-4535.

TRAVEL TRAILER 31 Buddy Includes showed one bedroom, awning, rice condition in trailer pair with stolage shed. Great for Baja or living \$1,650,225-8932. TRAVEL TRAILER: 13', sleeps 3, pop-up root, refrigerator, slove, port-a-porty \$750 or best offer Call, 745-0745

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More Control 18, 191 August rev. (1920) and re

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VW BUG 1966 rebuilt 1300 engine Radial bires. clean body Good condition inside and out \$1,350 279-6544

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VW BLS 1970, runs very well. New paint, carbu-retor, dophouse content, radials. Clean interior. 58I-1585.

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By Matt Groening @1985

(I'M WAITING)

SEPTEMBER 19. 1985 33

VAV SUPERBETLE 1974 amilim cassette Excellent shape, rebuilt engine, runs great, must sell \$1600 Before Tem 704 4004

UW VAN 1971. Excellent mechanical, excellent ox serior. Double bed folds out. Great for camprily or delivery purposes. A buy at \$1700. 576-0084.

WHEELS - 5 and 6 iug. 14 inch. Hub raps - Desoto. 64 Cadillac, Riveria, Cougar, Others - 60's and 70's Classe and Lived 281-7411.

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Motorcycles

BMW 8100RS 1977 Lesser Margi. 40mm exhaust. Mail plagget, extrosis spisions, stosione sadde-ment of the spiritual 8MW PROS 1976, windsheld, lugging, riding suit.
Revi and 3.5 Flight, invest 750c, change from the rid and 3.5 Flight, invest 750c, change from the rid and 3.5 Flight from the rid and strength from the rid and t

MORED, Puch, excellent condition, 1982, Maxi-lux 1260/best offer, Afric 2 (OPM 224-70) 3 Designate, Call Duer deplane 212-600, Inglane
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WAMANA 125, INDURE, runs but needs work 150 7000.

WAMANA 155, INDURE, runs but needs work 150 7000.

VW. 1969, auto sock. Engine storer, rest of car in text and in excitient condition. Bett offer 280-8870.

HONDA COLDMING, full dress, 1976, only 37x.

HONDA AMATED AFFORDABLISHALLOF or passing the mICRAR (ADDAMS, for dates, FEB. only 13), and the passing the mICRAR (ADDAMS, for dates, FEB. only 13), and the passing the mICRAR (ADDAMS, for dates, FEB. only 13), and the passing the mICRAR (ADDAMS, for dates, FEB. only 13), and the mICRAR (ADDAMS, for dates, FEB. only 13). The mICRAR (ADDAMS of the mICRAR) (ADDAMS of the

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HONDA SHADONI 1983 3.500 miles lata of eatra Like new Red 31,595. After 4pm, 450/9227.

WAMAHA KS050E 1978: oxiox and runs good in Coder core and minus. 317:01.599.5170.

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VEX. PETER DELIGION CONTINUES AND CONTINUES

BKE, 10/SPEED, 145, bully carrier 510, Discreek 35. SCHWINN paramoure, 21 1/2" full Campy Immi-furgulare screen 55. Alam 400 computer 535. success725 741-2031.

CELO EUROPA. Sikm frame set. 91: 718, new 4:350.
Columbine 59tim frame set, new cost 1850. sell for 1510 Leave neurouse. 692-018.
Sell-100 Europe neurouse. 692-018. SUZURI GS 1000, 1979 tow miles, Windjammer IV fairing, new tres, horns. Must sacrifice, \$1300/best offer 270-2812

448 2022 COLANGO MERICA 14500 MERICA COLANGO MERICA DE COLANGO MER CUSTOM HUTCH, bought last Christman Worth 1865, sell for \$250 After 4pm 280-2207 DAWES ATLANTIS 25", S31 Reynolds stroughout is p quality components with new precision cranks Mrs condition 1400 Evenings, car by 492-9103

DIAMOND BACK FORMULA 1 frame and forks.
D 81 piece cranks, Redline forkiliter gooseneck. CW handle bars. 1150 Call 449-0490.

MOUNTAIN BIKE Schwinn High Sierra, 15 speed, black. I year old excellent condition, the perfect commuter \$325-280-0668. WORN WAGON 1976 in TRAVELALL HOMON TI, 250 mm base tour-stude very good organization enterine shorters low mine; good conditions are serviced with the condition of the conditio

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FOT COMPETITION MODEL 23-1/2" frame vices and Mayor 700C wheels Excellent con-Call 222-4798 8.8 SCHA-INN super use: September 20-21 Gigan-is: fail skivings on Olmis. Servino, Pruged. Sci. winc. Cio. Recherrite boyches and frames. All shoes cothing, glows, wheels and other accesso-res as fartasses and price. Barno Bernardo Sci. winn, 10-33 Berna Hace. 865-794 BALBOA PARK share supertily spacious and gra-cinus two betroom nouse. Large bedroom for rees, and reduction for homemware duties. Great for jog-gers Piene cat. 239 do.14.

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SEARS FREE SPRIT 10 speeds 26° and 24°, excellent condition. 56's and 57's or best offer 447-6244

STARCHUSER, S-SPEED, 10 speed small frame sizes, call anytime, Irane message 273-8170

Roommates

AGE 35+ EMPLOYED non-smoking long term housemate warred for large North City home with neighborhood pool 145 weekly + utilizes Keep

UNIVEGA VIVA SPORT 23 - 12 speed, \$100 Jour

CLAREMONT Clears, stable, mature roommate wanted to share 3 bedroom house. Quies neighborhood, no drugs or smoking, 1250, shared unities, Jose, 292-1049, work 216-2309.

CLAREMONT/NORTH 2 females for large from 5350/month includes private bedroom, and ublice

DEL MARIOCEAN VIEW beautiful home at beach, rock fireplace. Neat, considerate female to share with same, age 25-35. Norsmoker: 1450 month. Nepts. 755-3799. ENCERTAL INCOMMER needed \$100 + union: Big privale harding pasage with woodstone Petri Fernare to share with some any #5-55. Hom 486-005 er Highlight paper 155-1789 486-005

FASHION VALLEY stylish 3 bedrucon 11/2 barn home Storage, great view Prefer professional age 25:35 \$225 &1/3 unities. Larry 296-5803

ERNIE POOK'S COMEEK

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HAD SWORN TIEVER TO TELL

THE NEIGHBOR LADY RATED
ON ME TO MY MOM. THEN
MY MOM WANTED TO KNOW
WHATS THE BIDEA? BUT I
FINANCE TO THE THE NEIGHBOR CARE I CRIED AND CRIED
THEN AND A TOWER TO THE ELVIS FOREVER I CRIED ADVICTED THEM, ABOUT 16 YEARS LATER, I SAID 'OH MY GOD"

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LA JOLLA mainfirmae roominate wanted from snoker, no pets 4 bedroom, 3 bath house near beach 1335 morth, 114 updates Available 1017 Call

LEUCADIA HOUSE roommate wanted Materie-male 14 acre trees, close to be xin, dog okay 1450 moon, fire last plus dropost. Brign. 753-766.

own room 5.835 month includes unities. On sireet pursoing, great location, Year, ound lease, depose required Call 581 0567.

MISSION BEACH, female roommate needed in attery for a shared room. Ocean front: Would be origonic person, 21-25. Bird for sale, 488–1804.

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ART SUPPLIES DRAFTING SUPPLIES ALL PENS, MARKERS, PORTFOLIOS LAMPS, CHAIRS, TABLES, BOOKS FRAMES-EVERYTHING

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MISSON VALLEY Considerate responsible working and next insist to share 2 between 2 built condo 2 pools, brins courts, weight room, reserved purking Nonsioning plean \$125 × 1/2 utilities. Available October 1. Don, evenings

MOUNT SOLEDED recommete wanted for house organisers are bedicion lettered, livingsoom, etc. or share 1900 + upstors 452 6277 or 454 5868.

washendryer and o Evenings 284-2864

house. I block from brach Furnished off-street parking gardener, washerdriver \$350 available may 224 change park

ACIFIC BEACH, 1262 50 pair 1/2 utilities, 2 best

PACHIC BEACH SHARE 3 bedroom house with 7 others. Garage, backyard, parking, laundry, large room with own buth. \$280/month. Paul or Guy, 273,489.

PACIFIC BEACH. Male or female, 3 bedroom house, roomy with garage and big yard, wish & dry. \$275-\$300. Available Oct. 1 Michael 581-2621.

PACIFIC BEACH Roommute to share 3 beginners house Phone 486-0441

PACIFIC BEACHBROROCK Male 25 - 3 bedroom Touse garage \$380 month first last and depose Thore \$59,678

PARK BLVC MADDON AVENUE Nice room to like Upstars, and hive betream house. Share cult and bitchers privileges. 1725 plus deposit. Refer was 206-1987.

PENASQUITOS elegance, beautifully decorated great view, spacious, 4 bedroom Poure, Next, non-smoker, responsible please, 5295 and 5315 month 450-9233, x305. After 8pm, 484-5617

POWAY Male wanted to share warm, friendly, sup-portive atmosphere in country home. Trees, creek, gardens \$300(month + utilities 748 7036. CMAY SHARE BEAUTIFUL HOME, secluded with ool and spa, fruit trees, room for per. Available Oc-

PRIVATE FURNISHED ROOM for employed professional Terms, pool, etc. 1315 References, first, July drooms, 451,5441

CORETY ACTIVE 44 year old businessman wat sleepy, retired dog teeks to share rise house wat one offer person. Will pay up to 5750month 5-mons, 283-7500, noon 900, stil 921-27 figer Lave. Fairfax, CA 94930, after 9/21 [415] 456-0147.

RAMONA IN COUNTRY Sem-secluded. One quer, creative vegetarum housemate riseaded. Three bed soom farimhouse on 40 acres. Per okay. \$200 per month, share datases. 289-9081.

THE READER PUZZLE #375 Light Reading

By Don Rubin If there's one lesson America's space program has taught us, it's that you shouldn't use stencils in a weightless environment.

But don't take our word for it. Using the letters at the bottom of the puzzle as a guide, see if you can identify ach of these scrambled words

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURCO HOT TUBS in Pseirle
Bach or Reader T-shirts.

2. All entries in the Reader
Puzzle, P.O. Box 80803, San
Diego, CA 92138 by 9-00 a.m.
Wednesday, six days following the
issue date. ssue date.
3. All entries must be

accompanied by your name, address and choice of prize (include shirt size S, M, L, XL). Employees of the Reader and seir immediate families are not

their immediate families are not cligible.

5. In the event of disputes or tree, decisions of the lodges will be tree, decisions of the lodges will be tree, decisions of the lodges will be five prizes each week to give mony, so if there are more than five winners we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls on.

7. One entry per person.

STENCIL 10 Winners of and Answers to Reader Puzzle #373, Hungary? FRENCH TOAST (Charles de Gaulle with a wine glass) HAWAIIAN PUNCH (Tom Selleck throwing a punch) PEKING DUCK (Mao Tse-tung ducking) GREEK OLIVES (twin Olive Oyls in Greek garb) RUSSIAN DRESSING (Mikhail Gorbachev putting on 2



Of the thirty-one entrants twenty-seven know how to order from an international

Kelly Desrochers,
 San Diego
 Michele Mancuso,

Solana Beach
3. Dan Rudnick, Cardiff
4. Celicia White,

National City 5. Bernie Ward, San Diego

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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SPUNDALE PERCON MANTED to share resperon.

ANY CARICES Seeking responsable incomment to share personalize that private contact the charal and personalize Call after white the charal and personalize Call after white the card mover \$150, 194 unities in deposit 20% \$127.

SOCANA BEACH Housemate materimite to share 3 bedroom 2 bath house. Exeptice, view, patio-the-art. faregiousis, restaurants, treeway, 5 minutes, 1300/minutes, Washinddiger Alters, 755-7866.

USU SMITS FROM COLLEGE, linge bedroom-linge house, separate bath, point, study, cate washeridiyer, pers olay, Tarking, 1125/segi 1000/majab 506/00/5, 2148023

113 utotes frommoler, references if part Jennates 474-9722

STADIUM TO SANTEE Personable 22 ye old male seess roommate, apartment, or room in house \$250 or less Easygoing roommaking, Christian al-mosphiere preferred Daniel, 275-314.

UNIVERSITY CITY AREA. Roommate for spacoustavo bedroom townshouse Piesse no smoking 17/00/movem 587/0896.

pace cate diffraente, yet gange 1460 includ ing unites: Auklable December 1st Cati Dune 450-6411

SEPTEMBER to 1985 37

UTCICLAREMONT AREA ungle parent, profes-sional, seeking roomatelli to find 3 or 4 belroom house evenings, 294,8452

vicinities return seeks room. Exchange for house-cleaning. No cooking, child care. Prefer north of Highway 8. Privacy a must. I'm horiest, clean, de-pendable. 393,5491.

WANTED PROFESSIONAL WOMAN to share condo Australia October 15th 3 bedroom, 23/2 bith poor 5300 organs, 57/cminorth structing states in nonumber preferred Shirles, 477-2711 WANTED coon with private bath in Pocific Brash Claremont: La Jolia area. 1900 and under Need November 1: Prefer quiet, day people. Sherry

For Rent

ADJACENT SAN DIEGO HOMES Huge fenced yards, stove, refrigerator, gardner 2 bedroom, 1 bath, third & pet olary 1500 1 bedroom, 1 bath, gas, water, 1300 262-4223.

urnishediunfurnished, some with utilitie luded some garages 272-3224

BALBICA PARK/SCUTH PARK Spacous 2 bedroom. French doors, patio, distribution: security parking complex. Washingtiver in complex. 3545. Call now.

BG BEAR LAKE HOUSE 1 befrooms fully fur-rished 2 1/2 borns, seeps 8 2 freplaces TV, near take 555 daily minimum. Weekly decount

CHEEA VISTA 2 bdt. 1 bith, driving room, 5 yr old model condo , excellent condition, pool yard deck, allose to 1805, shops and sinpost, carport 6 off sizer parking, socions + finitizes, 1300 dep Call leave message, 420 offici 420 9901.

COLLEGE 5.885 Clean, 2 bedroom, extra storage, ferced for per, Call System One 589 2992

≫ SEPTEMBER 19. 1965

EUCADIA. WALK TO BEACH, BI CYTOWN AREA Small complex with one bird apartments. 1895-14/Dimonth. Fundwoods single picture windows chairming older build mare back patto, florid garden. References fromtwork After 88th, 239-2278.

OAN AREA CONDO 2 bedriumstred, freplace washerdayer, raing security 1650 Available Oc. a layer Manday-Friday 239-1888

EL CAJON BOLLEVARD & WILSON AVENUE 2 Dedicom 1 bith unfurnished house 1495 Hall & Associates 1/4 6/401

OEN HILL CHARMING LARGE / beclisces terced yard, cat okay Acadate immediately mounts 218 a 241

N HIL HISTORIC SECTION newer 111 bedsoom againment Unfurnished Wal-drer, disposal, security access, 1520 month deposal Call 213-5809 or 232-1858.

GOLDEN HILL AREA, Small one bedroom apure-ment, \$350. Prime area meat park, downtown and City College. Our and water park lides for single 415-1424.

HELCREST VICTORIAN Spaceous survey studio (all utilities paid) 3325. Open house daily, 10.6, 2330. Union Street, #10. or call for information, single only please 299-499.

NORTH PARK 2 bedroom, 2 bath apartment. Good-irea, 1550 a month, pets ok. Parking, laundry-houldfile now, 272-1224.

Fredrooms, fregrace, sursters, game roce is now for mountain fun. \$150/weekensees \$200 specially weeksays, 744-4038. H PAIR, garden apartment, one bedroom im-ite. New gas range, refrigoratios wall to wall is Near bus, stores. No pets. \$370, \$63,9139.

more poor fur security, recurred underground pair, ing available feeter location for service or anyone ungarantee feeter location for service or anyone unable to drive. As about our move in allowance 433 Kamas. 287-2542.

NORTH PARK 3510 Deluke 2 Dedition 2 Lists. Grig-apartment. Dishwalfler, custom mini blests. Availa-tie October 5: 282-6004.

NORTH PARK HOUSE, SOUTH RIM MISSION VAL LET Z Bedroom, enarmous private varif plus garden area. Large kitchen, freplace, front point, garage. Quiet dead end street. 1800, 456-0190.

MISSION BEACH NICE one-bedroom apartment New Carpets and paint Steps to the beach Year round renal, 1425. All utilities paid, 563-0737

OCEAN BEACH SOUTH 2 bedroom 1-1/2 bath townhouse Available 10/1/85. Excellent apartment and building Loundry, storage and two off street parking spaces 3650 4881 Coronato 459-750.

OCEAN BEACH 1 bedroom apartment. Clean and quiet. No pets. 4793 Longbranch Avenue: 3465 includes spates; 294-2684.

OFFICE SPACE in Mission Hilluthilities area. Single office in attractive professional building. Share re-region area. Prease call 296-4447. PACERC BLACH 1795, unique, 2 bedroom + den nouse Fireplace, shitters, carpeting, and appliances. ISSON HILLS 2 BEDROOM, 1-1/2 bith deluxe to story townhome, washer/dryer, ca.port, 1565 us 3250 security deposit, 574-6403 PACIFIC BEACH: 2 bedrocen, I buth apartmens plus estra storage. 2015 Beed Street: Laundly, clean & longe near Anusa, asport 1/2 mies, best hunting quest, Available October 1 5/600 294-2884.

PACEIC BEACH: 1 & 2 bedroom apartments, excel-tent locations, no pets. Call evenings & weekends.

PACIFIC IB ACH - Luxury Units' Available October 15 Sant 17 comonth New throughout 2 bedroom units and Lovolhoises. Applicances, capet, disper-952 Auster Store, 274-1798, 272-2715.

AL HEICHTS 2 bedroom 1 bath house with id pabo, carpets, drapes, stove. Close to all sorth. Call Brian Inights \$76,0570, (day) et irl PARK. 2 bedroom new duplex. New appli-es, carpet, drapes, laundry facilities, great local. 1. 4517 Jen Street, Normal Heights. 1500-1550. 4034, 457-4472.

small unfurnished I bedroom apartment near etty, year round. Parsing No pets. 2660 South Mission Blvd. Weeksby. 223-2225.

SPRING VALLEY \$470-\$595, two bedroom I bath. Il bedroom I bath. \$100 move-in allowance Canyon

Mrs. White, 4040 Twyla Lane, Campbell, CA 8 Monday Friday, 10am Jpm (415) MS-3107

WANT TO RENT 1 bedison house or apartment \$550mb Mother 12, daughter 18, son 12 Section 8 Folians Assource 214-5500

WANTED TO RENT Single mother with today WANTED FOR SINGLE BISPONSIBLE MALE Moving to Sair Dings, marriage of estationard operacing from large studion or 1 between the between the between the studion of the between the studion of the studion studi

Real Estate

BAYMARK VIEW BEAUT? walk to bey from huge mire. 5 bedroom. 2-1/2 bath plus family room 5212-500 Cereury 21 Northcutt, 560-1061. Gary Krnt. message 241-1, 1-22

BIG BEAR LAKE HOME for sale or trade, near lake five bedroom, 2 baths, iden, and large living room Asking \$159,000best offer OWC at 12% Brod 232-829.

CHRISTMAS IN YOCAR NEW HOME? Why not go for at There's time left, so left's start today. We'll always make time for you. Veterans welcome. Bromisi, list Call Ed or Daine at 271-3127.

norm, 7 birth, with garage, plus one space 177,900 Call now, Century 21, Northcutt Realty-Rev. 569-4156 or 560 fbb.

CLAREMONT Syr new 2250sqt. four bedroom 2 1/2 bath witmiyrm, formal Ir&di, rv parking, quest cui-de-sac 1173,300 firm. By owner. After 7p.m. &

COLORADO: 35 choice acres on unspoiled mesa. Wild horses, ski area, fishing Fronts highway 159, 35 miles north of tios, NM \$35,000 Flexible Jerry 704-44-78

ELCAJON House, 4 bedroom, 2 car, 1/2 acre, horse land, Hidden Mesa avea, \$155,000. Call Diana 440,4783.

FOR SALE BY OWNER, 20 acres, minicarich stes, clean, clear as Wilter, electricity available. East County, Boulevant area. Flexible terms trades, con-sidered 981,5525.

OFF THE CUFF What was the most difficult move you ever had to make?



Ron Deming

Ron Denning
Carpenter
La Mess
In 1978 I was working in
Insylva for the summer and I men
ny future wife there. My
home, at the time, was up in
Yakima. Washington. I moved
around a for prior to Yakima
and I feit I had finally found a
place where I was really a part
were like family. After the
summer was over, Karen went
home to San Diego and I went
hack to Washington. Somehow
Hought I was going to whisk. hack to Washington. Somehot thought I was going to whisk her to Yakima and make a logger's wife out of her. I was only coming down to San Diego to visit her for two weeks. Three months later we were married. We spent our honeymoon in Yakima packing up my things to move here. At first it was kind of rough, but after a year San Diego was



Sharms Allen
Casting Director
Bay Park
Tha a native San Diegan; I've
Iteed here all my life. Alter I
graduated with a degree in
drama, I started working at La
Jolla Playhouse to get movimolved in the theater and to
learn the munagement as well
as the production end. I swirsde
there all summer but I decided
there are the summer but I decided
the summer streets, trash, It was discouraging. One place wouldn't accept me because I had lived at home, even though had ived at nome, even though my credit was good. Finally, after a month and a half I found a place in Studio City. Now it's a matter of making contacts, finding work, making new friends. I'm moving up there this week. Wish me luck!



Tom Parker Musician Ocean Beach

The move I made from north O.B. to south O.B. in 1968 was O.B. to south O.B. in 1968 was a culture shock. It was like moving from one whole reality to another. I cut my hair, learned to shake hands differently, sold by VW bus, and bought a new van. In north O.B. the attitudes were reflected by rainbows and flowers on the windows, and the herb. South O.B. was more conservative, newer cars. the herb. South O.B. was more-conservative, newer cars, cleaner people, higher rents. It truly was amazing that such a change could occur in a matter of a quarter-mile. North O.B. is still one of the few places where you can live in the Sixties. Of course, the time I'm talking about was the Sixties. It was a big change moving from the old hippie world to the beginning of the yuppie cra.



Lori V. Loan Officer Los Angeles I lived in Santa Barbara all my life. I met my boyfriend Jim and he was working in L. A. The commute was I. A. The commute was ridiculous, so I found a job there to be with him. It was very difficul to find a place, so I finally settled on a roommate ad I found in the paper. I loved the place but I was skeptical about the person. I paid her anyway. She just did not make me feed welcome, all she made to be provided by a pending all my free time at my hypfriend's place anyway. I finally found my own apartment and was there only a papartment and was there only a tmany found my own apartment and was there only a few months, when Jim decided he had to go back to school in Boston. He left a week ago. I've decided to move to San Diego. I miss you Jim!



Nancy Kern

I was born and raised in Brawley. I lived there for twenty-four years, and it eventually dawned on me that if I didn't make some major changes, I was going to live and die in Imperial Valley. I and die in Imperial Valley. I wanted to experience more in life. I packed up and came to San Diego. I didn't know a soul here. It was really an adjustment at first. The environment is really fast paced in comparison. I was afraid that if I tried to get or the freeway I'd get lost and never find my way home. In Brawley, I had never even heard of bagels and cream cheese. We didn't have any of the pastry and yogurt shops that are here. I gained ten pounds immediately. Another shock was that men here date. In Brawley nobody dates, you meet in bars. I've adjusted. I'd never go back to Brawley.

— Lin Jakary

sq. ft. living room, 2 bath, formal dissing room, 900 sq. ft. living room, 2 car garage, 3r4 acre 20 fruit trees, sprinteer system, \$114,900. Call 286-7821 or 101-869.

HOUSE OR LARGE CONDO WANTED Have \$8000 for down Loans must be assumable, no qualifying Owner carry OK. Prefer Mission Valley moth to Carlossa \$91-9875.

Must sell, 3 bedroom, 2 bath, 114 size ferced Groat resort area. Many other features to see. Daniel

no better buy or focation in Bay security rate minutes from border Popolia, Space 92

Near SOSU. By owner, no agents please. Must lear Only \$49,200. After 6PM 746 5360.

MUST SELL FOUR UNITS at 62nd Street Bolley stop bit ID at 81/2% income 120k. See at 8536-542 62nd Street. 1149k. Call, leave message, 226-8129. POINT LOMA CONDO, convenient, stylics, attorda-biel 2 betroom, 2 bath, view, he new, frepuire, waster & dryer included. Assumable financing, by owner, 1125,000, 223-0626.

ner for, Encound poich, detaited one car garage Cider home, by owner, asking \$67,500, 475, 2995

MCIFIC BLACH house or duples wanted to buy William up to \$130,000 Margo 483-1372

PACHIC BEACH: great location/ Five minutes to 15 and 2 minutes to Soledad Mountain Road. 2 Bed and 2 minutes to Soledad Mountain Road. 2 Bed

SOLANA BEACH MOBILE HOME. Near beach an Der Mar (tack.) bedroom. I bath, wood verroo good condetion. Can be fully furnished 38500 of best offer. Owner, 75-6487.

SOUTH BAY by owner. Eligible vet assume 21%. I bediscort2-1/2 bath Wey clean sownhouse condo (and)caped yard, 2 car gavage, upgrated carpet. 182-900-909-274 or 218-177.

SOLITH OCEANSIDE for for sale, 5 x100°, Ocean view 155,000, 4 lik (592

#TAL EXPLE Light and lineaux Dorst spend 1900 on a roal motion from the property of the property of the property will be used on the property of the property

VETS. NO MONEY DOWN, buy this gargeous 5-year and townshame in South Bay for any 176,000, Ebedrooms 1500 by ft Agent 784-8544

VESA, J bedroom, J barn, distinctive townhouse 21/2 years young feepface, laundry room, security pool, gatagequening, 11.8% assumable, no points 186,000, 724-6725.

WANTED investor with situation to participate in figerand respective project 484.4943

WANTED INCOME units to purchase, rental houses and discounted Deeds of Trust, Call Ed at 2,79 (4,520)

Bernardo executive nome. Four bedraoms, specious 2-story, great custom patio with spa. Assume hard-rate loan Hurry! Broken 484-0645, 271-8400.

55,000 DOWN: 2 bedroom: 2 bith pato home Mot More More 2 car port. Fixed rate financing to qualified buyers. Hurry! 271,8400, Broker 484,9045.