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Battle For The Airwaves



The FCC revoked KIFM's license and put the station up for grabs. That's when the real static began.

Selling a ten-million-dollar radio ten-million-dollar radio station, as the vering among those who would be the station is a relatively simple thing -the person who has the radio station finds someone with ten million dollars, and they trade. But giving away a

U.S. government is attempting to do recipient started in the summer of last of right now with San Diego's KIFM (98.1 on the FM dial), is not so easy. The grasping, clawing, and maneu-

BY JEANNETTE DEWYZE



Small Potatoes?

Housing Commission ("The Inside Story," September 19). Compared to the exception and

Compared to the evorbitant and outrageous spending by the housing commission. Usoldo's credit card caper is small potatines. (And one might wonder if he is not being made the scapepoar, and what would surface it there were a thorough investigation of the entire council.)

Since the article appeared. Channel 39 has asked editorially for an investigation by the entire.

for an investigation by the city council, and it has also asked for the resignation of the executive director of the housing commission. Bill Fox, who commission. Bill Fox, who presented the editorial, stated that it was outrageous for a public agency, created to help disadvantaged citizens, to spend public funds in this manner, and that this was scandalous and a charman of the commission apparently finds nothing wrong with the actions of his staff, it would seen that he, above all, should resign, and some members of the commission should do.

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803, San Diego, 92138. Please include your name, address, and telephon number. Letters may be edited for length and clarity.

The article raises many questions, and there are others that need to be addressed, too numerous to go into fully here. However, it certainly indicates that a complete investigation is imperative. Some of the matters that need to be explored are as follows.

follows.

At a time when cutbacks are the order of the day, is it acceptable to recklessly spend funds for such purposes just because the moneypurposes just bee may be available?

usp be available."
It appears that the hussing commission signed a fifty-free year leave, a rather uncommon procedure. Is this just another wow the ment of the Mr. Lichter to monitoring for such lung earns, and why does the city purchasing department not do the hus just for these commissions. Are they not better the process of the process of the commissions. The purchasing department not do the hus just for these commissions. Are they not better than the purchasers are processed in the purchasers benefit from these purchasers, benefit from these purchasers.

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Why did the commission decide

to move from the convenient location of the Spreckels Building to a location maccessible to the public at great expense and higher

I believe the citizens of San Diego must decide whether or not they are willing to let such abuses of public funds continue. What kind of a city do we want to live

isensitive to its assigned task, or cares about people and takes the initiative in providing housing for the less well-to-do, and the homeless? To date the commission homeless? To date the commission has declined to make some of the \$12 million that was awarded to it from lease and real estate sales funds by the city available to assist the homeless. What are the commission's plans for these funds? Perhaps to buy more rendered the city a valuable service by revealing these facts

Big Bucks

The current feminist flap over porno ("Highlights of Upcomin Events," September 19) is a little

positives were out when the senie control positives were the floodgates in the control positive was the floodgates in the control positive was the floodgates in the floodgates and for the floodgates was the floodgates with the floodgates was the floodgates with the floodgates was the floodgates with the floodgates was the floodgates when the floodgates was the floodgates when the floodgates when the floodgates was the floodgates when the floodgates was the floodgates when the floodgates was the floodgates when the floodgates when the floodgates was the floodgates when the floodgates was the floodgates when the floodgates was the floodgates when the floodgates when

life.

2) When you go into a porn-shop or skin flick, do you realize that you are financing not only porno and prostitution but other

3) Why are the legislators so, soft on the perion racket? The answer is that the financing of portion is not purely a syndry as pluchloseds of this country amaking hig backs on this faltily business. A little careful investigation will show that the backing for porno comes from some rather "respectable." 3) Why are the legisla

some rather "respectable."

It stime that every porn shop in every area of the country be shot every area of the country be shot every area of the country be shot every area of the country be shown to drugs and then produce all of the forms that are destroying us do jb 4,0. The fools who were taken in 19, the spurious First Adentin I and I are the spurious First Adentin I and I are the spurious First Adentin I are t

Seedy Catalogued

Cattaloguea

I noted with interest Eleanor
Walture's debut as a neighborhood
variate "The Red and the Blue".
September 12: Fedhos ing her
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embellish her neighborhood review. Restaurant-bound Sanreview. Restaurant-bound San Diegans need to know important details, like the boundaries of the seedy area, and just how seedy it really is. Are you taking your life in your hands to dine at Ly's. Garden, and if so, is the food worth it? Some of Ms. Widmer's previous reviews have given me the

reviews have given me the impression that she has no taste. This latest one has convinced me that she certainly has no clas-Golden Hill

custom made furniture? (The \$7000 desk has caused me to wonder how I was able to run a successful business for many years without one.) The Reader has service is revealing thes which cry out for a comp thorough investigation! Hans lowishoff, member Steering Commutee Housing Coalition San Diego

For Bluebloods

late in coming — maybe a quarte of a century too late. The smut peddlers won out when the senile lunkheads on the U.S. Supreme

The Inside Story Normal Heights fire victims still feel the heat, and funding for and against the Managed Growth Initiative. By Paul Krueger Between a Rock and a Pine Tree Was San Diego County a pawn in a government land game By Steve Sorensen

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S E C T I O N Straight from the Hip Matthew Alice digs up the answer to

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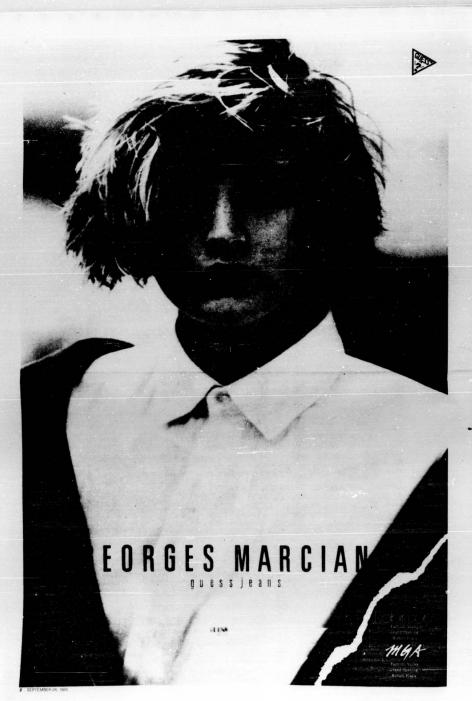
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OFFICE



Small Potatoes?

This is to compliment you on publishing the excellent article by Paul Krueger on the San Diego Housing Commission ("The Inside Story," September 19).

Inside Story," September 19).
Compared to the exorbitant and outrageous spending by the housing commission. Usaldo's credit card caper is small potatoes, (And one might wonder if he is not being made the scapegout, and what would surface if there were a thorough investigation of the entire council.

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for an investigation by the city council, and it has also asked for council, and it has also asked for the resignation of the executive director of the housing commission. Bill Fox, who presented the editorial, stated that it was outrageous for a public agency, created to help disadvantaged citizens, to spend public funds in this manner, and that this was scandalous and a waste of taxpayers' money. Nothing could be truer. Since the chairman of the commission chairman of the commission apparently finds nothing wrong with the actions of his staff, it would seem that he, above all, should resign, and some members of the commission should do likewise

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Did anyone, besides the vendors.

better qualified?
Did anyone, besides the vendors, benefit from these purchases?
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I believe the citizens of San Dego must decide whether or not they are willing to let such abuses of public funds continue. What kind of a city do we want to live

Do we need a housing commission that is completely insensitive to its assigned task, or do we need a commission that cares about people and takes the initiative in providing housing for the less well-to-do, and the the less well-to-do, and the homeless? To date the commission has declined to make some of the \$12 million that was awarded to it from lease and real estate sales funds by the city awailable to assist the homeless. What are the counds? Perhaps to buy more

custom-made furniture? (The custom-made furniture? (The 57000 desk has caused me to wonder how I was able to run a successful business for many year without one.) The Reader has rendered the city a valuable service by revealing these facts, which cry out for a complete and thorough investigation! Hans Jovishoff, member Steering Conjunction. Steering Committee Housing Coalition San Diego

Big Bucks For Bluebloods

For Bluebloods
The current feminst Hap over prome ("Highlights of Lycoming before the Happen of the

life.

2) When you go into a porn shop or skin flick, do you realize that you are financing not only porno and prostitution but other areas of syndicated crime to the tune of fens of billions a year?

3) Why are the legislators so soft on the porno racket? The answer is that the financing of porno is not rurely a syndicated

answer is that the financing of porto is not purely a syndicated crime affair. Some of the big bluebloods of this country are making big bucks on this filthy business. A little careful investigation will show that the backing for porno comes from some rather "respectable" sources.

Sources.

If's time that every porn shop in every area of the country be shut down. The victims of porno are children, kidnaped, and enslaved. The loot from porno goes back. The loot from porno goes back of the crimes that are destroying us day by day. The fools who were taken in by the spurious First Amendment argument are now seeing the results.

Michael Practionars

Seedy Catalogued

I noted with interest Eleanor Widmer's debut as a neighborhood critic ("The Red and the Blue," critic ("The Red and the Blue." September 12. Following her review of the Bood at 13s Garden. Incarded at 3645 University Asenue in East San Diego, she was careful to caution prospective diners about the dangers of venturing into this 'seedy' section of town. 'seedy' section of town. that Ms. Widmer did not see fit embellish her neighborhood review. Restaurant-bound San Diegans need to know important.

Diegans need to know important details, like the boundaries of the details. The the boundaries of the seedy area, and just how seedy it really is. Are you taking your life in your hands to dine at Ly's Garden, and if so, is the food

Garden, and if so, is the food worth it? Some of Ms. Widmer's previous reviews have given me the impression that she has no taste. This latest one has convinced me that she certainly has no class. Carol Landsman. Golden Hill

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SEPTEMBER 26, 1985 3

City Lights

But You **Promised**

Radio station 91X (XTRA FM) last April staged a radiothon for Project Concern, a San Diego-based international charity organization that provides health care and training to Third World nations. Listeners were asked to pledge money to hear certain songs, to purchase an amalgam of donated items such as a reggae record
library — and to challenge the station's staff to perform certain feats, such as getting program director Mad Max to grow back the hair on his shaved head. Midway through the fifty-three-hour marath John T. Lynch, then 91X's general manager, went on the air and promised listeners that if the total amount pledged exceeded \$91,000, the station would host a special rock concert to which all donors uld receive a free ticket

By the time the radiothon was over at 8:00 p.m. Sunday April 28, it was immediately



branded a success. Callers had pledged up to \$400 to hear pledged up to S40/10 near obscure songs by equally obscure groups, and when all the results were tabulated. close to 2000 listeners had pledged a total of \$111,000, all of which would go to Project Concern upon collection.

Concern upon collection.
Four months later, however the deadline for pledge collection, or "fulfillment." passed with Project Concern having received only \$49,743.38, just under fortyseven-day fundraising radiothon for KPBS-FM, also held in April, resulted in a fulfullment rate of more than eighty percent; another tional charitable organization, the Muscular Dystrophy Association, reports that the fulfillment rate at its anual telethons averages between seventy and eighty percent.) And the promised concert still has not materialized. Rob Tonkin, 91X promotions director, says only, "We're still working on it," and new 91X general manager Norm Feuer, unaware until just last week of his predecessor's promise, says he's hoping to produce the free concert sometime next February, although no details have yet been established.

Tonkin, however, says the 91X's fault. Initially he hope to produce a separate concer-for only the 1200 donors who actually paid up on their pledges. "But when we analyzed the situation, we analyzed the situation, we decided that to put on a concert with a major act for only 1200 people was ridiculous," he says. So a new strategy was planned. The station would simply wait until a "suitable concert was scheduled, Tonkin says, and then work out a deal with both the promoter and the act to provide one free ticket apiece to the 1200 donors, who would also be given the chance to purchase a second ticket at the regular price. But that plan, too, went awry, Tonkin says, "because none of the promoters and bands we approached were either able of willing to cooperate."

-TKA

And How Long Will The Fifteen Of You Be Staying With Us?

The long, dangerous road that leads undocumented workers from the Mexican interior north to factories and Angeles frequently includes a brief stopover at a San Ysidro motel. Once across the border, smugglers pack the illegal immigrants ten or fifteen to a room, where they wait patiently for an informant's on Interstate 5 at Camp Pendleton has temporarily closed and the final leg of the

trip to Los Angeles is safe. Border Patrol officials believe such illicit use of border-area motel rooms is widespread. "I'd say only one or two of those places from San Ysidro up through Chula Vista isn't knowingly or unknowingly harboring [illegal immigrants]," says Jar Grim, an associate chief patrol agent and head of the agency's antismuggling unit. Taking the smugglers' business can also be very profitable: would otherwise go vacant. while desk clerks often collecup to ten dollars' "pocket money" for each undocumented worker who takes temporary haven in the border-area "safe houses." And fear of prosecution is

overworked Border Patrol can seldom afford the luxury of stationing agents in a motel parking lot to gather the win a conviction against the motel clerks

But the owners of at least on San Ysidro motel are apparently unwilling to rear

The San Diego couple who sold the motel to the current owners claim, though, that the buyers "knew or should have known that illegal aliens would cross the border from Mexico and that [the aliens], or someone on their behalf, would from time to time rent ...
rooms at the Travelodge."
couple's attorney says the

International retained a fiftypercent interest in the property, which sits on land owned in part by Robert O. Peterson, the local financier.) Sandersson says he learned that same summer from his resident manager that up to thirty percent of the motel's customers were illegal immigrants. "My motel is run



the financial rewards or run the risk of harboring undocumented workers. They claim they purchased the Mexico Gateway Travelodge motel on East San Ysidro Boulevard in March, 1984 with no knowledge that a goodly portion of the motel's receipt came from renting rooms to illegal aliens. They've since filed a lawsuit to void the sale and claim their cooperation with Border Patrol investigators was partly nsible for the August 1984 arrest of twenty-one Sa Ysidro area motel employees and alien smugglers on charges

current owners are exaggerating the problem and that they deliberately chose not to rent rooms to customers "in order to run the operation of the motel into the ground" and thereby buttress their case for voiding the sale and collecting

amages. Gordon Sandersson and his partners paid \$500,000 in 1984 for a half-interest in the thirty-four-unit motel, located near the McDonald's restaurant and trolley stop one block from the border. (Travelodge

by Mexican-Americans and Mexicans with green cards IU.S. government-issued ents that allow accept customers for what they are, but it becomes extremely obvious that [they're not of activity, [receive numerous] phone calls, and see a van back up to a room" and load up a roomful of people.

Sandersson claims that his cooperation with the Border Patrol and the diligence of his desk clerks has reduced

though not completely halted. undocumented workers from using the motel rooms as a safe harbor. "What you don't see happening here is illegal new owners have repainted the building's exterior, renovated the rooms, and begun advertising the motel in national and local publications. Sandersson claims business remains "thirty percent or so lower than it should be." He says customers who booked rooms through Travelodge's just drove here from Des away when some their doors and asked them if they wanted to buy" an undocumented worker.

Sandersson says he and his partners will pursue their lawsuit despite claims of the seller's attorney, Morris Sankary, that the legal action "is totally unrealistic."
Attorney Sankary points of that Sandersson is a real estate agent and had for eighteen months tried to sell the property for the former owners before buying it himself last year. "He and his partners knew everything about that motel," Sankary says. "They got a good deal, they just didn't know how to run it."

City Lights

The Blubber Dies

The season of the gray whale migration is approaching, just as archaeologist Ron May and his volunteers complete their summer excavations on the old Ballast Point whaling station. The group had discovered the

The gray whales weren't hunted intensively here until the 1840s, when whaling began werfishing) in the South



Pacific. Shore whaling stations, in which crews of about fifteen mariners lived and from which they launched small whale boats to harvest passing whales, began to appear in Baja in the late 1840s. May figures the gray whale industry was vitalized by the California Gold Rush; many of those who didn't many of those who didn't strike it rich became whal

whalers a harpoon with an explosive charge in its tip, was invented in the mid-1850s, and by the end of that decade ling was flourishing in San

New Englanders with names like Hackett, Jenkins, Johnson, Lambert, Tilton, and Wentworth. A whaling

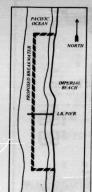
Baja lagoons, the lighthouse keeper on Pt. Loma would stand watch. He would fire a pistol when he spotted a gray, and the whalers would set out from Ballast Point to rendezvous with the leviathan Sometimes the whalers would already be waiting offshore, drinking ale — which account for the high number of empty bottles found by scuba divers on the sea floor today. Observers at the time noted that the bomb lances, which cost four dollars apiece, were often duds, and that two-thirds of the whales that were of the whales that were harpooned got away. The unlucky ones were towed into the bay, and a windlass hauled the carcasses (which could weigh as much as thiry-five tons) up onto the beach at high tide. The whalers cut the whale hubber of the corres in large. tide. The whaters cut the whater blubber off the corpse in large chunks, and these were carried on a stretcher by two men up to a mincing table. There the blubber was sliced into thin sheets called "Bible leaves," and these were dropped into iron cauldrons that were sunk iron cauldrons that were sunk into furnaces. May figures his

on their way to breed in the

150 barrels of oil worth about \$2000. During the good years, about fifteen whales were taken during the season at the San Diego station. As the whales migrated past the kelp beds off Point Loma,

Sandstorm

"They don't know what they're doing, but they go ahead and do it anyway." says William Kellogg, referring to the Army Corps of Engineers, the California Coastal Commission, and the City of Imperial Beach. The Corps opened the bidding last week for the construction of a mile-long breakwater off Imperial Beach, and if Kellogg's latest "They don't know what Beach, and if Kellogg's latest legal challenge to the project i not upheld in court this week, tion of the \$5.6 million structure is due to begin within



Kellogg, who is a geologist, geophysicist, general manager of the La Jolla Beach and of the La Jolla Beach and Tennis Club, and managing trustee of the Kellogg Trust, is convinced that the break water will be a disaster for the entire length of the Silver Strand. "I'm in a position, from a technical background, to understand it, and I'm in a position to do something about it," he says, explaining why the Kellogg Trust has used its considerable resources to considerable resources to oppose the breakwater. "We're performing a public service, and we'll continue it. You must serve. If you don't, you're

negligent."
When the California Coastal Commission first issued a permit for the breakwater in July of 1981, Kellogg filed a lawsuit and succe_ded in getting the permit invalidated The project was reconsidered during this past summer, and again the Coastal Commission issued a permit. Again, Kellogg filed suit to stop the

project.
Aside from the ample depth
of his pocket, Kellogg also has
behind him the impressive
credibility of the Center for Coastal Studies at the Scripp Institution of Oceanograph Douglas Inman, the center director, has gone on record before the Coastal Commissi and in court as being opposed to the project. Inman has studied the Silver Strand beach for years and is the reco



company was established by the Packard brothers, and by February of 1858, their first season, they had harvested five gray whales, which produced 150 barrels of oil worth about 2000. Puring the good was a

problems. He says the prevailing currents in the area move from south to north (though for a short period during the year they go in a southerly direction), and these currents are continually carrying sand away from the county's southern beaches and depositing it along the Zuniga jetty, which protects the entrance of San Diego Bay from silting up with the sand. This eleven-mile-long "Silver Strand Littoral Cell" is what strand Littoral Cell is what created the Silver Strand, using sand brought down to the ocean by the Tijuana River; but damming of the river and its ributaries (for the Morena and Barrett reservoirs in the U.S. and the Rodriguez Reservoir in Mexico) has shut off that sand supply, and the currents now take their sand from the

beaches.
In a letter to the Coastal Commission, Inman wrote There is concern that once the installed at Imperial Beach, the

entire coastline of Silver Strand, including the Silver Strand State Park and Coronado, becomes locked into a structural solution to beach maintenance. The breakwater is virtually impossible to remove and its presence may begin the chain reaction requiring other structural solutions. Also, since the structure will prevent the fr up- and down-coast movement of littoral sand that now occurs, the southerly transpo of sand will also be impeded This will increase erosion of the sand spit protecting the Tijuana Slough National Wildlife Refuge and Estuarine

Sanctuary."
The breakwater was first proposed in the mid-1970s as a way to prevent the loss of the beaches at Imperial Beach. The Corps of Engineers

disappearance of most of the sand and built two rock jetties to try to save the beach, which had been eroding since the turn of the century. These failed, and the submerged break water was eventually selected from nineteen different improvement plans. Such a structure has never bee built on the West Coast and is considered experimental. It will be 5000 feet long, will run with the South teet rong, will rup parallel to shore, and will extend about equal distances on both sides of the Imperial Beach Pier. It will consist of nearly 190,000 boulders; stacked in a line at a depth of

(continued on page 3)

STRAIGHT FROM THE HIP By Matthew Alice

I just saw the latest James Bond movie, A View to a Kill, and something came up that will require your sleuthing skills (or should I say spying?). I was intrigued by an unusual name in the credits, that of the producer, Albert Broccoli. I asked my ex-pert moviegoing companion about Mr. Broccoli, and he told me an interesting Broccoli, and he told me an interesting story. According to him, Albert Broccoli's grandfather was a vegetable grower whose claim to fame was in inventing the vegetable and naming it after himself, is this true? Is there a connection between James Bond and that vegetable? Dan Singer

San Diego

Sun Diego
Please accept my condolences for having to sit through the movie. I found it about as interesting as a plate of cold, overcooked broccoli. Nothing personal, A.B., but your movie is sex-meiatingly brain-numbing.

Broccoli — The Movie would be a far more interesting fillm. And there just might be a place in it for Albert Broccoli, might be a place in it for Albert Broccoli, won't have a starring role, nor will any of his ancestors. But somewhere in the script we'd have to throw in A.B.'s uncle, because there is a possibility that the vegetable and the family are remotely connected through him.

ble and the family are remotely connected through him.

Albert Broccol's grandstater didn't present the vegetable, nor did his great-grandfather, great-great-grandfather, or any other Broccol in the past couple of thousand years. Many centuries ago the Romans were eating something they called cymar, this was the predecessor of the present-day food we call broccol. The work of the present-day food we call broccol. The wears, got been been to English under the present-day of the present-day an Italian word (and vegetable) that's derived from two drop of the present-day. The present-day was included the present-day as Italian word (and vegetable) that's derived from two of the present-day. The present-day was included the present-day of the present-day was included the present-day of the past of the present-day of the present day of the present-day of the pre



which is logical if you've ever seen the plant. I don't know if the Broccoli family members were (or are) little sproust shemselves, but I suspect that the name is more descriptive of the plant. At any rate. Grandfather Broccoli couldn't have had anything to do with the invention or naming of the vegetable.

So where does the cate the plot?

So where does the Albert's office, this uncle was a truck farmer on Long Island in the early part of the century, and little Albert (known by all as Cubby) grew up on the farm. Cubby's version is that his runcle introduced broccoli seeds to this country. Not quite true. Italians were the only ones who are broccoli back then, and Uncle B. may have been instrumental in popularizing it on the East Coast, but my sources say that an Italian family by the name of D'Arrigo, farmers in California, initiated the spread of the vegetable. In 1923 the D'Arrigo, farmers in California, initiated the spread of the vegetable. In 1923 the D'Arrigo, farmers in California, initiated the spread of the vegetable. In 1923 the D'Arrigo, farmers in California, initiated the spread of the vegetable. In 1923 the D'Arrigo, farmers in California, initiated the spread of the vegetable. In 1923 the D'Arrigo, farmers in California, initiated the spread of the vegetable. In 1923 the D'Arrigo, farmers in California, initiated the spread of the vegetable in 1923 the D'Arrigo, farmers in California of the produce back to Boston; this successful shipment popened a new market, and its place on the

cream goes to the winner.

From O'Leary

San Diego

Nest you're going to tell me that if we really want to protect our local sharks, we should outfit them with sombreros and sunglasses. Perhaps we should errel little umbrellas at the shark tank as well. I can see it now: tiny floating lounge tables, umbrellas shading the sharks as they lazily swim around, happily consuming tune colledas. What a life!

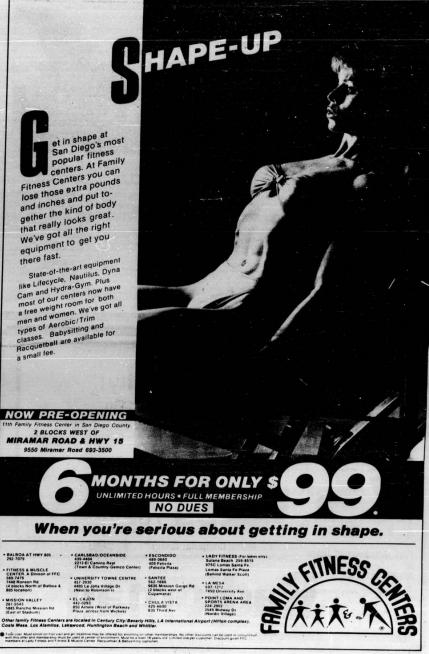
There's one flaw in your friend's asser-tion: the shark tank at Sea World is covsion: the shark tank at Sea World is covered. If that were't enough to torpedo his theory, sharks have extremely tough skin and are definitely not subject to sunburn. Ask yourself, did you ever see a sûn-tanned shark? True, sharks do have sensory organs near the skin's surfice, but these are used to sense vibrations from other sea creatures (and perhaps even electrical impulses), not the sun's rays. Many species of shark in fact spend much of their lives near the ocean's surfice. I've frequently seen blue sharks off our coast, seemingly sunning themselves right on the surface.

Keepers of marine animals will on oc-

the surface
Keepers of marine animals will on occasion apply hydrous lanolin to the skin
of their aquaic charges (usually whates
and dolphins) if, for example, the animals
are being transported and are at the surface of the water for an extended period.
This coating is meant to keep the skin
moist, though, not to prevent sunburn.
Perhaps this is meant to keep the skin
moist, though, not to prevent sunburn.
Perhaps this is what your friend has in
cream. (I wouldn't mind if you gave me a
scoop, for all the work I did to put ice
cream in your stomach. Chocolate chip
would be nice.) cream in your s would be nice.)

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.





THE INSIDE STORY

WHILE EMBERS OF THE DEVASTATING NORMAL Heights fire were still glowing. Mayor Roger Hedgecock and Councilwoman Gloria McColl held an impromptu press conference to assure fire victims that the city bureaucracy would do whatever possible to help speed the neighborhood's rebuilding effort. McColl promised that debris on fire ravaged lots would be cleared free of charge, building permit approvals expedited, city funds spent for new sidewalks and urbs. But as news stories about the fire victims have dwindled, so too have the city's offers of financial aid for home

rebuilding efforts.

A fire victims committee early this month asked

Councilwoman McColl to support its request that the city manager's office waive an \$880 "park fee" that will be assessed against each of the approximately forty-five Normal Heights residents who lost their homes in the fire. The fee, collected from all midcity residents who build a new house or apartment, funds the purchase of land for eighborhood parks in the area ounded by Highway 94 on the outh, Mission Valley on the

the La Mesa city limit on the west and east. Drake Harris, the fire

victims' spokesman, tried to persuade McColl that the rebuilt homes don't qualify as "new" construction and argued that every penny of insurance settlements from tragedy should go to actual home construction costs. pleading the special case of the estimated twenty-two fire victims who were substantially underinsured. But McColl wouldn't support the group's request for a complete park-fee waiver and said she'd consider waiver and said she'd conside seeking fee exemptions for "needy" victims only. Her position was buttressed by a city manager's report, which urged that all fire victims pay the \$880 surcharge, an amour the manager characterized as "relatively small."

"relatively small."
McColl also reminded
Harris that it was Normal
Heights residents who urged
the imposition of park fees in
1984, in part to slow the
neighborhood's building
boom. "She implied that we're trying to stick everyone else [with the fees] but not pay

Despite McColl's coolness, Harris and other fire victims decided to continue their



womail Heights, June 36, 1983 campaign for an exemption from the park fees. They've gathered 500 petition signatures this month in support of a fee waiver, will seek backing from Mayor Hedgecock, and plan to argue their case soon to a city council committee.

committee
Councilwoman McColl,
however, appears to be
moderating her stance in
anticipation of negative
piblicity. "I know there's a
great need for parks in this
area, but these people are
rebuilding after a tragedy,"
McColl now says. Her staff hs
sent a second memo to the city sent a second memo to the city impact to the city of a policy that would waive park fees for any San Diegan who is

rebuilding a home destroyed by fire or other disaster. (There are similar, though less expensive, fees in other neighborhoods throughout the city.) Should the manager balk at that solution, McColl says she might seek exemptions for Normal Heights "hardship" cases or a "aliding scale" fee based on need. Harris, who lost two rental procerties in the fire, is

Harris, who lost two rental properties in the fire, is intrigued by McColl's proposals but says it could be "a real problem" to determine who qualifies for the hardship exemptions and how each of the fire victims would be placed on such a sliding scale. Harris predicts that the time and paperwork involved in such decision making would h decision making would bably negate any funds

outright fee exemptions for the fire victims are still a more sensible approach.

Supporters of Proposition A, which would strip the San Diego City Council of power to approve residential and commercial developments in the city's northern fringes, have predicted that they'll be vastly outspent by opponents of the controversial November Ballot measure. Fundraising ballot measure. Fundraising ballot measure. Fundraising reports filed Tuesday show that assumption was correct: backers of Proposition A, also known as the Managed Growth Initiative, raised \$1925 since July, compared to \$81,435 gathered by opponents. Since less money means fewer televisions sports and

proponents must scramble for free publicity, a task at which City Councilman Mike Gotch has proven quite adept. The first of Gotch's media jabs landed in July when the weekly Gayzette reported his allegation that the building industry had "levied an assessment" against real estate developers and building contractors to fund a milliondollar campaign against Proposition A. Gotch also claimed that executives of several large financial institutions had threatened to withhold loans to builders who dared to support the initiative. The councilman's statements were later repeated in the weekly Newsline, and again in Neil Morgan's Tribune column, the latter bolstered by additional information that the "assessments" might be as much as \$30,000 for the city's biggest construction-related firms. Gotch recently confirmed

that he'd been correctly quoted, and his willingness to stick by his statements has infuriated Proposition A opponents and their consultants, who say the councilman's allegations are completely unfounded. "I challenge him to come up with one bit of proof on that," says consultant David Lewis of Johnston & Lewis, strategist for the No on A campaign. for the No on A campaign.

Gotch insists sources in the construction industry have informed him that the powerful Building Industry Association (BIA) has indeed levied

"assessments," ranging from \$30,000 for major builders to \$10,000 for smaller firms. But

laughed off the map," says Morris. "If anyone told Mike Gotch that, they were pulling his leg."
While Morris acknowledges that the BIA's opposition to Proposition A is all but guaranteed and confirms rumors that a political action

several developers say they've never heard any discussion of assessments or mandatory

committee members and staffers, including executive

vice president Robert Morris

request for voluntary donations and would never demand

contribution amounts based on a member firm's wealth. "If I

sent anyone in this organization an assessment for anything — much less \$30,000 — I'd be

say the group has not yet mailed its 750 members any

contributions, and RIA

BIA will chip in perhaps \$10,000 to oppose the ballot measure, Morris insists that fundraising strategy for the No on A campaign is similar to any other local campaign.

Morris says he expects some
BIA members won't give a
penny to the No on A effort. despite their philosophical opposition. "Builders are extremely individualistic, so a builder [who concentrates on projects] in Coronado might not contribute at all, since that area is unaffected by the initiative," he says. Fundraising reports filed this week show that most large construction-related firms chipped in \$1000, while the giant Christiana, Genstar, and Home Capital each contributed \$10,000, and a statewide real to date. Campaign strategists did mail a September 1 letter to builders, urging donations of twenty dollars to lower the average contribution and "help us prove [that] our group [is not] a front for the 'usual gang of big developers.

Developers and conservative political strategists who are upset about Democrat Gotch's public statements see an opportunity to even the score With the defeat last week of council candidate Evonne Schulze — who was poised to assume a leadership role in support of Proposition A — Gotch must now take a bigger part in the campaign and will thus suffer more politically if Proposition A is defeated. "I think it could definitely harm his mayoral ambitions," says Bob Schuman, chairman of the local Republican Party.





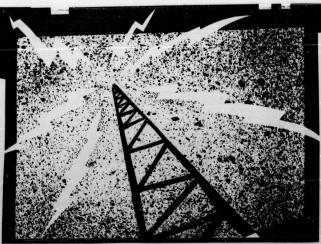






One reason this process is so messy one reason this process is so messy is that the government almost never gives away radio licenses anymore — particularly licenses for stations such as KIFM, which for the last year has ranked among San Diego's top ten.
This wasn't always the case. In the
early days of radio, the government routinely gave away licenses for AM stations, and as recently as the early Sixties, FM stations, to which few people were listening, literally could be had for the asking. But in any given geographical area, the airwaves can only accommodate a finite numher of broadcasters. Nowadays the available frequencies in most urban areas have all been doled out. And once doled out, those licenses become akin to the license holder's sell them or pass them on to their children. The government, through periodic review, theoretically retains he right to take the licenses away and bestow them upon someone else in cases where license holders do some-thing really terrible. But in practice, the Federal Communications Com-mission (FCC) has revoked very few licenses - and never before or since has it revoked one for the reasons it

did in the case of KIFM. Diego station was singled out for such an unusual punishment begins almost fifteen years ago. Back in 1970 KIFM was known as KDIG, and its original license holder, a crafty old radio man named Jacobson, had recently died.



corporation known as West Coast Media, a fledgling enterprise organized by some Cleveland businessmen — all newcomers to broadcasting — who'd been inspired by the idea of buying up several California FM radio stations and forming them into a network that could benefit from centralized management and sales efforts. The attor-ney for that corporation was a Cleve-land lawyer named Don McCann,

The station came to the attention of a

came president of the company.
Today McCann says West Coast
Media paid less than \$200,000 for
KDIG. But even at that low price, the station initially wasn't a very good deal. "There were too many signals on the air for the number of FM listeners," McCann explains; he says that in 1970 one could still buy a commercial on an FM radio station for as little as five dollars. Almost immedi-

ately West Coast Media began losing up to \$15,000 per month on the opera-tion of KDIG and the one other FM station it had purchased (in Orange, California). To stanch the financial outflow, West Coast Media looked at the original promise it had made to the FCC to devote nearly nine percent of KDIG's air time to "nonentertainment" programs, offerings such as news and educational items, which McCann today characterizes as being







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boring to most listeners." Although the FCC at the time wanted all broad casters to devote a minimum of about programming, it recognized KDIG's woes and temporarily gave permission for West Coast Media to allocate only 1.1 percent of its air time to public affairs. Though such waivers were common at the time, the commission still stipulated that well before the station's three-year license came up for renewal again in 1974, the nonenterainment programming would have to

be increased.

Enter a wild card. The FCC probably would never have checked very closely on what was happening with KDIG's public affairs programming were it not for the fact that when the 1974 license renewal drew close, two UCSD students loudly called the commission's attention to that issue.

The students, John Musselman and Jonathan Lewis, made no secret of their interest in winning some local radio station for the university (Sa Diego State and San Diego City College already had claimed KPBS-FM and KSDS-FM). In the course of hunting for an FM frequency, the stu-dents had monitored KDIG's public affairs programs and had found that as of May, 1974, the station wasn't even delivering the 1.1 percent of public affairs. Because of this, the students, with the help of a public interest attorney, asked the FCC not to renew the station's license. The subsequent hearings on the matter consumed several years, but in 1978 an administrative law judge finally ruled that the students were correct: West Coast had "lived up to neither the letter nor the spirit of its commit-ment" and also had "failed to show that it even made the most elementary

effort to broadcast responsive programming." That judge blamed the station's inexperienced management and lack of funds and punished West Coast Media lightly — by renewing the license for only one year rathe than the standard three-year period. The students appealed this decision, however, and the full FCC board in nowever, and the full FCC board in 1980 reversed the judge's ruling and refused to renew West Coast Media's license at all. This was a stunning move. "It is the harshest penalty in the history of the commission," the current general manager of KIFM

Today few people believe that the FCC commissioners were extraordinarily upset about the shortage of public affairs programming on a two-bit radio station eight years before; knowledgeable radio people say the commission has always gone out of its

broadcaster sins. The alternative ex planation most commonly progered the commissioners by lying about certain points in its defense. contain references to a lack of candor on West Coast Media's part, the FCC itself took great pains to state that this was not the reason for the license rev-ocation. West Coast Media's Don Mcthe commission's extreme measure is about that time was trying to make good on certain promises to get mi-norities more involved in the mass "The only way they could do that was by sacrificing some of the existing licensees," he says. "West Coast Media got caught in that whitewash... It's a ten-million-dollar miscarriage of justice."

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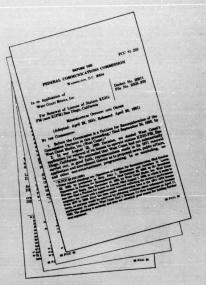
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Yet another explanation comes from Kenneth Cowan, who today is the owner and general manager of a Ventura, California radio station but who from 1976 through 1980 worked as general manager for McCann and his station (which changed its call letters to KIEM in the winter of 1976-77). Cowan points out that McCann took the unusual step of representing himself before the commission and says that the Cleveland attorney's abrasive personality subotaged him. "He had



He said, "You're white and you're male, and you know they're going to pick a crippled female minority."

insulted everyone's intelligence," Cowan says. "He made himself

winn on your radio and dial 98.1 FM today and you will notice that the station is still broadcasting. Less obvious but no less true is the fact that McCann and West Coast Media are still running the station, a full eleven years after that initial challenge by the UCSD students. Why? In Cowars opinion, if's the same reason that "murderers walk the street... If you have a good enough lawyer and enough money, you can subvert the imposition of punishment forever." After the FCC's 1980 rolling, West Coast Media turned to the civil courts. It took two years for the U.S. Court of Appeals in Washington, D.C. to affirm the FCC's lessen revocation order, another year for the U.S. Supreme FCC's license revocation order, another year for the U.S. Supreme Court to refuse to hear the case. Then last year the corporation returned to the FCC and asked if it could sell the license to some minority group on a "distress." Sussi at three-quarters of KIFM's assessed value. Inonically, by that point the FCC had undertaken a

significant deregulation of the broadcasting industry and had changed its rules to delete all requirements for public affairs programming. In other words, under today's rules, McCann did nothing wrong. But the commission noncethees stood tough and denied the request for a distress sale, although it did permit West Coast Media to continue to run the station for profit while a replacement was being picked, rather than allow the frequency to go silent.

Thus it was that in June of 1984,the FCC finally put out the ortical word: at long last the station's license was up for grabs. Wuld-be operators should apply by July 27. Brundeast experience was not necessary; indied, ander the new FCC-regulations, the new somer would some bidder instead of having to hold on to it for three years. (Observers estimate that KFPM could fetch a price of at least ten million dollars today, and radio stations most recently have been doubling in value in less than ten person and the most different price at the end of multimillion-foldar prize at the end of

the road, forty-six applicants, many of them from San Diego, signaled their desire for the license.

Because the FCC knew numerous people would apply for the station's license and that it would take years to select the winner from among them, last summer the commission also invited applications from parties intersected in acting as an "intertim operator" of KIFM — taking control from West Coast Media until the permanent license could be awarded. According to the FCC's rules, this interim operator would not be able to keep the profits earned by the station but would have to give them away to charity. Norwithstanding this peculiar restriction, nine applicants materialized.

Why would anyone want to run a radistance of the station if he couldn't make a profit from doing so — and if he knew for a certainty, moreover, that sooner or later the enterprise would be taken from him? The nine applicants offered plenty of reasons. For Kenneth Cowan, McCann's

For Kenneth Cowan, McCann's former general manager, the lure was philanthropy. Cowan says he certainly didn't need the work, since he was already the owner and general manager of KZTR-FM in Ventura. But while working at KIPM back in the late work in the work in the late work in t







iors in that time," he says. "A good FM station in San Diego could make upwards of a million dollars a year."
So Cowan conceived of the "San Diego Seniors in Action Network," a plan in which the station's successful

Diego Seniors in Action Network." a plan in which the station's successful programming of "soft rock" and jazz wouldn't change much but most of the money earned by that format would be distributed to a gamt of local senior projects. Despite his thirty-five years of experience in the broadcast industry (including the four years at KIFM itself). Cowan says his Washington-based attorney discouraged him from the outset. "He said. You're white and you're male, and you know they're gonna pick a crippled female minority." Cowan recalls. In response to a series of court rulings in the mid- to late-Seventies, the Federal Communications Commission had gang giving special preference to female broadcast-license applicants and to those from racial or ethnic minorities. (The preferential treatment for women has recently been overturned in court, though an appeal to the Supreme Court is expected soon.) Mindful of the FCC's preferences. Cowan did invite three San Diego senior activists — all women — borarticipate with him in the direction

Two of the other eight applications were, from their inception, dominated by women. For them the enticement of running the interim operation was the chance to accumulate clusive radio management experience. One of these applications came from a black woman from Los

of the radio station.

"Broadcasting as it exists now in the United States is a pitiful, unmitigated whore."

Angeles named Ethel Mike, who had experience at two L. A. stations, while the other purely female application came from two San Diego women, KSDO-AM radio personality Lee Mirabal and Mary Sorrentino, the current operations manager for KSDS-FM (City College's nonprofit, all-jazz station). Although the three women had nearly forty years of combined radio experience, all felt that certain doors within the industry were closed to them because they are women. "There are no female general managers or station managers in San Diego," complains Mirabal. "It's terrible for women in radio; it's disgusting and it's scandalous. ... Everything is the old boys network." When word about the interim operation began to circulate, all three began thinking it might be a once-in-a-lifetime opportunity for experience that could afterward launch them into the top-most excheious of commercial radio.

Sorrentino confides that she and Mirabal came within a hairsbreadth of missing their opportunity. They had obtained an application form from the San Diego FCC field office and had spent twenty to twenty-five hours filling it out only to discover the day before it was use that the cleb, had given them the wrong form. They got the right papers only hours before the last (5:30 p.m.) Federal Espress pickup for Washington, D.C. "That form was in the wastebusket three times that afternoon," says Sorreiton. She and Mirabal finally learned about a U.S. Post Office depot at the airport with an 8:00 p.m. pickup for Washington — but they didn't make it there until about 8:20. Mirabal pleaded that their careers were dependent upon the application making it on the departing plane, and a kindly postal employee accepted the insidy document. It reached the FCC the next day on time.

At the other extreme, the Reginald A. Fessenden Educaplication to be KIFM's interim operator long before the other eight contenders. San Diego resident Lorenzo Milam looks mischievous when asked to explain this organization in whose name he filed the in-

ternitimed on page 1-

terim application. He says he began the Fessenden Fund as a nonprofit corporation back in 1972 primarily because he wanted to get a postal mailing permit at a reduced rate, and it was relatively easy to start such a corporation and get such a mailing permit back then. The fund took on additional substance around 1973 when Milam used it to apply for the license to run a new San Jose UHF television station, Channel 48. The only other applicant for that license was a very sophisticated group of black investors who offered to pay the Fessenden Fund \$250,000 i would withdraw its application. Mi-lam agreed and since has run the oranization as an idiosyncratic vehicle or philanthropy and education.

But Milam's primary interest in the interim license for KIFM was unlike that of Cowan and his seniors. Rather than using the station to make money that could be donated to his pet causes, Milam coveted KIFM as a tool of revolution. "I've always been ed in trying to reform the media," he says. Early inspiration came from San Francisco, where Milam Area was then a real maelstrom of interesting radio," he says. Milam started his own station in Scattle in 1962 and went on to own or operate other radio stations - mostly nonfour other cities. By 1971 Milam had written a "handbook on starting a radio station for the community" called

Sex and Broadcastine ("Broadcasting as it exists now in the United States is a pitiful, unmitigated whore," it be gins). After the 1977 failure of his 'dream station," a noncommercial venture in Dallas, Milam moved to San Diego, where the quality of radio didn't impress him. By 1980 he had heard about the FCC's revocation of the KIEM license, and in the name of the Fessenden Fund. Milam submit ted an application to be the station's interim operator long before the FCC out out an official invitation to such applicants. "There is a need for a station which lends itself to the needs of harass the viewers or listeners for contributions.) We are proposing herein to take a commercial outlet which has so badly served the people of San Diego and convert it into a true for the people, rough around the 'community' station.'

Though Fessenden would have to relinquish the station when the permanent operator was named, Milam felt confident that by that point he would have jolted the larger San Diego radio community into some change. "My experience is, if you do interesting programming and it works, there'll be imitation," he says.

ful KYMS-FM in Orange County. with its format of upbeat, middle-ofthe-road Christian music, as a model, though at first they were stymied by the dearth of available radio frequen cies or even existing stations for sale. Then they heard about KIFM, and they leaped at the opportunity.

They received a contribution to cover the lawyers' fees from the Horizon Christian Fellowship (which is also part of the loose network of Calvary Chapels). Although neither Jubilee nor Horizon will disclose the amount of that contribution, lawyers

One group of applicants added a woman at the last minute and substituted a second woman for her husband.

the gay and the minority and the handicapped community; which will give its air time without having to be begged; which will open its airwaves without being arrogant; which will make time available without the condescending 'will-it-fit-our moneymaking-standards?' or 'will-itoffend-our-corporate-patrons?' or 'will-it-displease-our-subscribers?' or 'will it attract the attention of the San Diego Union' "Milam wrote in his application. "The commercial and public stations alike do everything to keep the Public from their door, out of their perceived ownership of the air. (To put it another way, the commercial stations are private, while the 'Public' stations condescend to become public twice a year when they

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"Good radio is something that's hard to stop listening to.

Another of the interim applicants was Jubilee Public Broadcasting. Instead of radical radio, Jubilee sought to spread the gospel of Jesus Christ through the medium of contemporary Christian music. Carlsbad resident William Austell, a thirty-five-yearold engineering manager at Hughes Aircraft, explains that he and two other members of the North County Calvary Chapel in Encinitas saw a gap in local religious programming and organized as a corporation in March of 1984 to look for ways to fill it. Eventually eight "Spirit-filled Christians" (none with any broadcasting experience) had become involved with the group. Austell says they

fees in such applications commonly range from \$10,000 to \$50,000, according to several of the other interim applicants. Mike MacIntosh, Horizon's founder and pastor, says the "one-time donation" was given with no strings attached. (It might violate FCC policy if Jubilee secretly had promised to donate the station's profits to Horizon in exchange for the funding.) However, MacIntosh, who





able observers of the battle for KIFM's interim license say this amendment was an obvious and cal culated effort on the part of Jubilee to strengthen its position, though the Christian group denies this. Vince Master, an attorney for SDG&E who was one of the original Jubilee organizers, claims the Jubilee group prayed together and received inspiration to restructure itself from a nonprofit corporation into a partnership in which group member Elaine Ford would be the controlling "general partner" and the other seven mem partners." Master explains this by saying that Ford "was the one the Lord anointed," but coincidentally the alteration also catered perfectly to the peculiar calculus used by the FCC in selecting interim operators. As the general partner, Ford would be the only member of the Jubilee group taken into consideration by the FCC review board that would make the decision about the interim license, and since Ford happened to be both a woman and a minority (Hawaiian), that meant the Jubilee application

would be considered as having one hundred percent female and one hun-

dred percent minority ownership.

Applications for the interim license came from four other entities: the San Diego State University Foundation. the San Diego Symphony Association, veteran San Diego jazz broad-caster Ron Galon, and a Hispanic group that called itself the Pan American Broadcasting Corporation and was headed locally by Mexican and American Foundation president Tony Valencia. But by the end of last year, three of those four - the symphony, SDSU, and Galon - had de cided to drop out of the fray. In addition, the three radio women - Ethel Mike from Los Angeles and Lee Mirabal and Mary Sorrentino from San Diego — had decided to merge their two applications into one, call-ing themselves the KIFM Partners. Mike became half the partnership. with Mirabal and Sorrentino as the other half. This gave KIFM Partners credit for one hundred percent female and fifty percent minority ownership (Mike is black) and the chance to boast of heavy "local involvement" (due to Mirabal and Sorrentino's long residence and many community activ-ities). By the time the FCC's review board finally convened in Washing-

ton, D.C. to select the interim appliton, D.C. to select the interim appli-cant on January 7 of this year, the competition was thus down to five contenders: Fessenden, Pan-American, Jubilee, KIFM Partners. and San Diego Seniors.

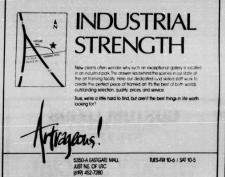
Any one of them was perfectly capable of running the station, Lorenzo Milam of Fesenden asserts. "There are very few people who are not qualified to run a radio station," he says. "It just isn't that hard." Indeed, the transcript of the review board proceedings makes it clear that the review board members were not picking an interim operator based solely on the contenders technical or professional expertise. The review board members instead were applying an arcane set of criteria that has evolved over the years as the full FCC has wrestled with the question of who should "best" control the airwaves, on an interim or a permanent basis. According to those criteria, the best interim choice would own no other mass media and would be operated on a day-to-day ba-sis by the license holders (as opposed to the license holders hiring others to run the station for them). In addition,

involved in civic affairs, would be a member of a racial minority as well as female, and would have broadcast experience. (To the applicants for a permanent license, the FCC gives much less credit for broadcast experience.)

If that sounds fairly explicit, the transcript of the review board hearing makes it clear there was plenty of room left for serious skirmishing, egged on by the three FCC employees who sat on the review board. (None of the FCC's seven commissioners participate in review board hearings.
"Their duty is to put you on the spot," says the attorney who appeared for the Fessenden Fund. "Typically they rough you up." Still, he admits, even by review board standards, Fessenden

got roughed up quite a bit. Fessenden's main pitch before the review board members was that, as lone applicant proposing to operate KIFM as a noncommercial enter prise, only Fessenden would compensate San Diego listeners for the years Coast Media had inflicted upon them

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genuinely experimental programming takes place. Then, for example, it be-comes possible, as Fessenden proposes, to immerse the listening audi ence in a musical culture and explore that culture in death rather than merely sipping at the shallow concoctions selectively presented and repeat-edly interrupted by hard-sell or wheedling injunctions to purchase some new, unneeded product or service." This argument, presented in writing by Lorenzo Milam on behalf of Fessenden's eleven-member board of directors, went over with the review board members about as well as a Sandinista recruiting call at Republican Party headquarters. One of the review board members, snapping that Fessenden's application sounded like traight out of Izvestia. pointed out the Supreme Court's up-holding of "the enlightened view, by some people's tenets, that commercial speech is very important speech, particularly in a consumer age, because it helps the consumer make choices, to learn about the availability of products prices features et cetera. IFessenden] would not want to give the consumer the benefit of those choices. . . ." That same board member sarcastically suggested if Fessen-den couldn't see the light, 'we can send you a copy of Mr. and Mrs. Milton Friedman's book on the marketplace, or we can send you to a reeducation camp at the University of Chicago."

The review board members also as-

serted that Fessenden had failed to cite any legal authorities that would favor a noncommercial operation on a channel such as KIFM, which fell within the range of frequencies designated as commercial. (Within each proadcast area, a certain number of frequencies are reserved for noncommercial use.) Finally, one board member pointed out, "You stand alone in that of all the applicants, you propose no minority integration. This looks like the quintessential white, elite applicant." With only eighteen percent of the Fessenden board members being local residents,

nothing in the way of civic activities

the fact, none of them seemed to care that one of the two women had been added at the last minute and that the other, San Diegan Gloria Valencia, was simply substituted for her hus-band, Tony.) Pan-American's attorney did acknowledge that the group lacked broadcast experience, but he pointed out that the reason the FCC had cited such experience as being an advantage for interim operators was because the commission believed it would be harder for interim operators to attract experienced, competent staffs than it would for permanent op-

California, and I've spent a lot of time there," the lawyer told the commissioners, adding that three hours was a typical commute in Southern Cali-.. To drive that far in Los Angeles is very, very typical and customary. People drive that far to get a

cup of coffee, almost."

The next group, Jubilee, also faced the problem of a lack of broadcast experience. Its attorney argued, "Jubilee's general partner [Elaine Ford] is a minority female, she'll be working full time at the station, minimum of forty hours a week. She is local. She's involved in community affairs. Compared to any of the competitors before

Then the women learned one of the odder quirks of the FCC process: cash settlements for the losers.

erators to do so. The attorney argued, however, that there was "no lawful

except for furnishing aid and assistance to pregnant women in Tijuana ("But I'm not sure the commission ould count that for much"), and only twenty-seven percent female participation among the board of direc-tors. Fessenden's attorney was told, "That puts you almost at the bottom

of the barrel on everything except what you are trying to sell, and that is that no sell is better than some sell."

Next up was the lawyer for Pan-American, who immediately boasted that the racial and sexual composition of that group's five directors gave it a "one hundred percent fully integrated minority ownership" that was also forty percent female. (Although re-view board members were aware of

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basis to conclude that Pan-American will have any more difficulties than any other applicant in attracting com-petent employees... [It has] far more business experience in the persons of the three male directors . than any of the other applicants.

When the commissioners ques tioned just how actively those male di-rectors could be involved in the station, given that all three intended to maintain homes outside San Diego, Pan-American's attorney tried smooth things over by pointing out that two of the three planned to rent apartments in San Diego and the third would make the three-hour commute from his home in Covina Hills. "I you, I think there's no contest."

out that Ford had only moved to San Diego from Hawaii in January 1984, Jubilee's attorney's rejoinder was that Ford's current resi "counts more than someone who is proposing to relocate here." When the commissioners asked how Bord could commissioners asked how Ford could be considered superior to the KIFM Partners (Mike, Mirabal, and Sorrentino), with their broadcast experience, Jubilee's attorney again stressed the "quantitative difference.... I'm giving you an applicant that is one hundred percent female and one hun-dred percent minority . . [while KIFM Partners] is fifty percent

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At this point, one of the commis sioners begged the assemblage to back away for one moment from "all of our clichés and our preferences, enhancements, and so on... Don't you think that it would strike most people . . . as anomalous if . . . the review board were to decide that simply because somebody is a minority and a woman, she's going to get the station just having blown in from Hawaii last January, 1984, without one bit of prebroadcast experience Would anybody with a grain of com-mon sense think that that would be the

appropriate thing to do here?"

Jubilee's attorney responded. "I have been in cases where I have been edged out by applicants who were one hundred percent minority, who were one hundred percent female also. And I didn't fed great about it, true. But I didn't write the rules." It wasn't fair, he argued, for the commissioners to penalize Fessenden, which had enorious broadcast experience, because it had no minority participation, and then to turn around and also penalize Jubilee, which had no broadcast experience, but had "enormous mi nority participation, one hundred

commissioners cracked. "She must

If possible, the sniping grew worse attorneys for KIFM Partners and the Seniors group took the floor, and then several of the attorneys offered rebuttals. The KIFM Partners' attorney complained about the fact that Lorenzo Milam of Fessenden owned 16.9 percent of a low-power television company, and one of Pan-American's directors owned one percent of a Mi-ami cable television company. The Seniors' attorney griped that in their original partnership agreement, Sor-rentino and Mirabal (of the KIFM Partners) had proposed to pay them-selves salaries of \$75,000 each, a sum the Seniors' attorney called excessive. Pan-American's attorney argued that the KIFM Partners should only get credit for being thirty percent minor-ity, since Mike, Mirabal, and Sorrentino probably would have equal roles in running the station (and only Mike was black). After two and a half hours, the review board cut off the de bate. The board's decision was re leased on January 30 of this year.

In the course of that eighteen-page document, the review board members

toted up numbers and tossed them about like master jugglers. "A per-functory examination of the . . . qualitative enhancement credits accruing to each applicant would appear to favor Jubilee since . . . it possesses one hundred percent credit on four of the five separate factors discussed [local residence, civic affairs, minority, and female], falling behind only in bro cast experience," the decision reads. "Such an analysis would be illusory, however, since Ms. Ford, the sole general partner of Jubilee, has only recently acquired her local residence status. . . The Commission attaches little weight to residence which is not of several years' duration. . . Thus Jubilee is entitled to little more than nominal enhancement credit for the local residence of Ms. Ford or her civic activities in San Diego. In con trast, Seniors, Partners, and Pan-American with one hundred percent, sixty-six and two-thirds percent, and forty percent residence respectively are entitled to greater credit for both

however, between Seniors and Part

ners, with Pan-American close be

COS-TOM

hind. .. " The decision continues for

of the odder quirks of FCC licensing stowed upon the losers by the win ners, a practice actually encouraged by the FCC. "You pay them off not to appeal [to the FCC and then through the civil courts]," explains Sorrentino. "I don't agree with it, but that seems to be the way business is done. Accordingly, following the review board's decision, the KIFM Partners made offers to all of the other four ap plicants. Lorenzo Milam, who says local residence and civic affairs. his Fessenden Fund spent \$35,000 on The comparison is a virtual toss-up its application, joyously agreed to the

two more pages of such argumenta-tion before concluding that "in terms of an overall quantitative-qualitative integration preference . . . Partners is entitled to slight preferences over Seniors, Pan-American, and Jubilee and a moderate-to-substantial inte gration preference over Fessenden. Translation: Mike. Mirabal. and Sor rentino, the three radio women, had Sort of. By the time the deci-sion was handed down, the women had learned about one

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control of the station) plus ten percent of the profits earned by the station during its interim operation. Though Sorrentino will not disclose the exact amount offered to the Seniors group. she says it included no percentage of the profits but a larger cash amount than that offered Fessenden (since the women perceived a potential appeal by the Seniors to be a greater threat). The settlement just covered our legal expenses," says the Seniors' Kenneth Cowan. Although he thinks his group could have put up a good fight. Cowan figured such an appeal would take at least two years to resolve — during which time McCann would have continued to operate KIFM, something Cowan said he couldn't

Although Pan-American held out longer, by August it had also agreed to payment of \$10,000 and ten percent of the station's profits. That left the Christian group, Jubilee, which in March filed with the FCC an appeal of the review board's decision. Two of Jubilee's "limited partners" resigned over that decision to appeal because they didn't believe the time and cost bitterness erupted in July, when one of the two, Doris A. Jimison of El Cajon, sent a letter to the FCC stating "general partner" Elaine Ford was in fact "merely a figurehead." placed nominally in charge of the group in order to win points for mi-nority and female ownership. By the last week of August, Jubilee's attor-

ney also had contacted the KIFM Partners to begin talking about a settlement. (Those negotiations have continued now for about three weeks, without agreement. In the meantime, Jubilee has made no effort to with-draw its appeal, and the FCC's commissioners are expected to schedule a hearing on the matter within a couple

With all the uncertainty attendant upon the appeals process. Sorrentino and Mirabal sound as if they've been in limbo for the past eight months Both have continued working at their present jobs, as has Mike in Los Angeles at the Inner City Cultural Center. All three will resign if a decision to grant them the interim license ston to grant them the internal incentil incentil becomes final, at which time Mike also will move here. Although they are confident they soon will be running the station, the women have had little contact with it thus far; they've never been allowed to inspect KIFM's books, for example. However, they anticipate no problem in eventually leasing and buying the station's facili-ties from Don McCann.

It's common knowledge, though, that the women will be acquiring a thriving enterprise. Through all his licensing woes, McCann and KIFM's current general manager. Bruce Walton, have managed to keep the sta-tion's sales force intact, despite offers to staff members of jobs at other stabeen accomplished in part by promis ing that as of the beginning of this year, all the station's profits would go to two charities: the San Diego State Athletic Foundation and the San Arinetic Foundation and the San Diego Symphony. Walton, who is a former professional football player and is the brother of basketball star Bill Walton, will only say that the do-

the low six digits, but he explains that this arrangement gave the staff an im-portant new incentive at a time when morale was sagging. In return for the donations, the university and sym-phony organizations have supported phony organizations have supported the station's sales force, urging pa-trons to buy air time from KIFM. "It actually was a gimmick that worked," McCann saya. (McCann claims he has never taken a salary from KIFM profits but has charged the station for his legal services all these years since his license was revoked.) At the same time that McCann and Wilston home researce it has the Mildon by the same time that McCann and

nations have amounted to a figure in

Walton have managed to hold the or-ganization together, they also have seen KIFM steadily climb in the rat-ings. From twelfth place (out of thirty-two) in the summer of 1984, the station has risen to ninth place, a the station has risen to ninth place, a very respectable position. Given the swelling ratings. Sorrentino and Mirabal say they don't forease making any major changes in the station's musical format. They say they also don't plan any immediate personnel shakeups. As to their own salaries, Sorrentino says. "We're not trying to rape the station, but there seems to be come for decent salaries." (Radio station managers in San Diego typically earn from \$80,000 to more than \$150,000.) "We do want there to be profits. We won't be considered sucprofits. We won't be considered suc-cessful managers unless there are

profits." tion should generate at least \$200,000 to \$300,000 in such profits per year. "We're counting on giving away that much," she says. Besides the amounts promised in the settlement agree-ments, Sorrentino says she expects to donate some of the money to her old employer, KSDS radio, just as Ethel

Mike has announced a desire to do Mike has announced a desire to do-nate money to KLON, the nonprofit jazz station run by California State University at Long Beach. The women also plan to continue donating women also plan to continue donating some percentage of their profits to the symphony and San Diego State. Be-yond that, Sorrentino says KIFM Partners' plans for giving away any remaining profits are still unsettled, a fact to which local arts and charitable organizations already have become sensitive. "We've had a lot of good lunches lately," Sorrentino jokes.

She and her partners can probably look forward to years more of such courtship. Among the forty-six original applicants for the permanent license are such individuals as KIFM's cense are such individuals as KIFM's general manager. Bruce Walton; KIFM's former chief engineer, Robert Royster; political activist Lucy Goldman; businessman Oscar Padilla: National University; Charger coach Earnel Durden; San Diego City Councilman Uvaldo Martinez; KPBS-FM program producer Hector Molina; and Art Rivkin, a former owner of San Diego's Coca-Cola bottling company. About thirty of the forty-six reportedly remain in the competition. How long it will take for the FCC to pick one from among them, and for all potential appeals of that choice to be resolved, is anyone's the FCC to pick one from among them, and for all potential appeals of that choice to be resolved, is anyone's guess. No one who participated in the interim application process can con-ceive of the permanent selection tak-ing less than three years. Kenneth Cowan, the former general manager of KIFM, says, "You can go to the bank on it being at least five," and he points out that the FCC took almost went years to replace an interim ontwenty years to replace an interim op-erator with a permanent licensee at radio station KRLA in Los Angeles.

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Between a Rock and a Pine Tree

Did San Diego get shafted by the Wilderness Bill?



Nearly a year ago, when Congress passed the California Wilderness Act, 1.8 million acres of federal land in California were set aside as wilderness. At that time, 21,000 acres of Forest Service land in San Diego County became wilderness, too. But unlike northern California where the debate over the proposed wilderness act inspired everything from long-winded editorials in the Sunday papers to barroom brawls, nobody in San Diego seemed to notice much. There were no unemployed loggers bellowing over their loss of potential timber. There were no indignant environmentalists in down jackets and ice-climbing boots picketing the Federal Building. The local media almost completely ignored the new wilderness areas in the county - it was impossible to explain in thirty

what a wilderness area was, and if a camera crew had been sent out, they almost certainly wouldn't have been back with film by eleven. Almost nobody seemed to have heard of the wilderness areas — Pine Creek and Hauser Canyon — and fewer people had ever been there. The two places may as well have existed on the bottom of the ocean.

bottom of the ocean.
The problem was not — as some might suppose — that San Diego has a low level of environmental awareness. Exactly the opposite is true. The local Sierra Club, with 9000 members, is the fourth largest charges in the cases and the cases chapter in the state, and it is constantly a political factor in local issues, from offshore drilling to the Managed Growth Initiative (Proposition A on the November ballot) to the proposed development

seconds on the evening news exactly

of the Sweetwater marsh. But even though the Sierra Club as a group supported the wilderness act in a it, "There are Sierra Club members who support all wilderness legislation, no matter what it is. general way, almost none of its members bothered to go out to look They don't have time to go out and members bothered to go out to took at the areas in San Diego County and make sure Congress had our best interests in mind. As Greg Greenhoe, a resource officer with the Cleveland National Forest, put see if Hauser Canyon is timber-covered, or just brush. They don't know the difference." Greenhoe conducted some of the Forest Service's public hearings in which the wilderness areas were to be

discussed, and as he remembers them, "The meetings were well attended, but everybody wanted to talk about their favorite spot up in the Sierras. Or there'd be some downhill ski advocates complaining about not having enough ski areas. Nobody wanted to talk about the wilderness proposals in the Cleveland National Forest."

Jay Powell, the Sierra Club's conservation coordinator (and only full-time staff member in the county), confesses, "I feel a certain frustration that we didn't have many members vocalizing their needs on this issue." But then he also admits. "I haven't seen the areas, personally All I can do is pull the file and tell you what our testimony was."

Joyce Burke, from Barstow, is the Sierra Club's Southern California wilderness committee chair-woman, and she says she's still puzzled by local apathy on the wilderness issue. "Most of the people doing the lobbying for the wilderness areas in San Diego were non-San Diego County residents," she says. "It's a shame more San Diego people didn't take an interest, because the wilderness areas are in the back yard of San Diego urbanities." Burke says. wilderness areas are in the back yard of San Diego urbanites." Burke says the San Diego chapter of the Sierra Club tends to concentrate on urban environmental issues, at the expense of wilderness issues. This, she says, is partly because San Diegans feel a hopelessness about the Cleveland National Forest. "There's a sense of lawlessness there," she says. "Not just the illegal aliens passing through, but there's too may people with guns and pistols. Some people have even said they wouldn't take their families there."

In contrast to San Diego County,

In contrast to San Diego County, in Orange County, where there is similar Forest Service land, the local environmentalists were so actively involved with the wilderness bill that they practically dictated to the Forest Service what the boundaries would be for their 39,540-acre San Mateo Wilderness. Some people are saying now that because of the apathy in San Diego County, the final decision over what areas would become wilderness in San Diego were made almost arbitrarily and that the



decision was based on quantity, no quality — that the acreage in San Diego County was used to increase the total acreage on the bill so it would look good to Congress. In would look good to Congress. In other words, our wilderness areas were nothing but pawns used in a political game played more than 2000 miles away.

Act was an odd child, born of the environmentalist

movement on one side, represente by Senator Alan Cranston, and of the logging, mining, and prodevelopment concerns, represent by Senator Pete Wilson, on the other. If Congress was King Solomon, then, as Joyce Burke puts it, "They cut the baby right down the middle and gave each side their

half."

The act was Congress's solution to the government's eight-year-old dilemma, RARE II (Roadless Area Review and Evaluation). The federal government had hoped the RARE II study of potential wilderness areas would put a stop to the endless bickering between environmentalists and developers over every proposed project on federal land. But instead it became the ultimate controversy. In California the state government, then under Governor Jerry Brown. then under Governor Jerry Brown, sued the federal government over the study, saying there wasn't enough wilderness area set aside. Environmentalists wanted protection for Mono Lake, whose water was being drained by L.A. County: for Bureau of Reclamation had plans for a dam; and for many other proposed wilderness areas where logging,

SEPTEMBER 26, 1985 21

Between a Rock and a Pine Tree Did San Diego get shafted by the Wilderness Bill? By Steve Sorensen



Nearly a year ago, when Congress passed the California Wilderness Act, 1.8 million acres of federal land in California were set aside as wilderness. At that time, 21,000 acres of Forest Service land in San Diego County became wilderness. too. But unlike northern California, where the debate over the proposed wilderness act inspired everything from long-winded editorials in the Sunday papers to barroom brawls, nobody in San Diego seemed to notice much. There were no unemployed loggers bellowing over their loss of potential timber. There were no indignant environmentalists in down jackets and ice-climbing boots picketing the Federal Building. The local media almost completely ignored the new wilderness areas in the county — it was impossible to explain in thirty

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might suppose — that San Diego has a low level of environmental awareness. Exactly the opposite is true. The local Sierra Club, with 9000 members, is the fourth largest chapter in the state, and it is constantly a political factor in local issues, from offshore drilling to the Managed Growth Initiative (Proposition A on the November ballot) to the proposed development

econds on the evening news exactly

of the Sweetwater marsh. But even though the Sierra Club as a group supported the wilderness act in a general way, almost none of its members bothered to go out to look at the areas in San Diego County and at the areas in Sin Diego County a make sure Congress had our best interests in mind. As Greg Greenhoe, a resource officer with the Cleveland National Forest, put

it. "There are Sierra Club member who support all wilderness legislation, no matter what it is. They don't have time to go out and see if Hauser Canyon is timbercovered, or just brush. They don know the difference." Greenhoe conducted some of the Forest Service's public hearings in white the wilderness areas were to be

scussed, and as he remembers them, "The meetings were well attended, but everybody wanted to talk about their favorite spot up in the Sierras. Or there'd be some downhill ski advocates complaining about not having enough ski areas. obody wanted to talk about the ilderness proposals in the leveland National Forest

Jay Powell, the Sierra Club's conservation coordinator (and only full-time staff member in the county), confesses, "I feel a certain frustration that we didn't have many members vocalizing their needs on this issue." But then he also admits, "I haven't seen the areas, personally All I can do is pull the file and tell you what our testimony was:"

Joyce Burke, from Barstow, is the Sierra Club's Southern California wilderness committee chairwoman, and she says she's still puzzled by local apathy on the wilderness issue "Most of the people doing the lobbying for the wilderness areas in San Diego were non-San Diego County residents," she says. "It's a shame more San Diego people didn't take an interest, because the wilderness areas are in the back yard of San Diego urbanites." Burke says the San Diego chapter of the Sierra Club tends to concentrate on urban environmental issues, at the expense of wilderness issues. This, she says, is partly because San Diegans feel a hopelessness about the Cleveland National Forest. "There's a sense of lawlessness there," she says. "Not just the illegal aliens passing through, but there's too many people with guns and pistols. Some people have even said they wouldn't take their families there."

In contrast to San Diego County, in Orange County, where there is similar Forest Service land, the local environmentalists were so actively involved with the wilderness bill that they practically dictated to the Forest Service what the boundaries would be for their 39,540-acre San Mateo Wilderness. Some people are saying now that because of the apathy in San Diego County, the final decision over what areas would become wilderness in San Diego were made almost arbitrarily and that the



quality — that the acreage in San Diego County was used to increase the total acreage on the bill so it would look good to Congress. In other words, our wilderness areas were nothing but pawns used in a political game played more than 2000 miles away. The California Wilderness

Act was an odd child, born of the environmentalist movement on one side, represented by Senator Alan Cranston, and of the logging, mining, and prodevelopment concerns, represented by Senator Pete Wilson, on the other. If Congress was King Solomon, then, as Joyce Burke puts it, "They cut the baby right down the middle and gave each side their

The act was Congress's solution to the government's eight-year-old dilemma, RARE II (Roadless Area Review and Evaluation). The federal government had hoped the RARE II study of potential wilderness areas would put a stop to the endless bickering between environmentalists and developers over every proposed project on federal land. But instead it became the ultimate controversy. In California the state government. then under Governor Jerry Brown, sued the federal government over the study, saying there wasn't enough wilderness area set aside. Environmentalists wanted protection for Mono Lake, whose water was being drained by L.A. County; for the Tuolumne River, where the U.S. Bureau of Reclamation had plans for a dam; and for many other proposed wilderness areas where logging

SEPTEMBER 26, 1985 21

Between a Rock and a Pine Tree

mining, and other developments were being planned. California won the suit, which prevented any the logging industry and other prodevelopment concerns were enraged that several of their projects had been put on hold until the suit could be settled. RARE II was floundering in other western states as well, and Congress decided the only way to settle the matter would be for the state senators and representatives to onstruct compromises for their own home states.

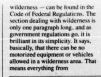
By that time, Cleveland National Forest officials had examined twelve areas within their boundaries and recommended that only one of them in San Diego County - Pine Creek designation. They recommended that three other areas — Hauser Canyon, Sill Hill, and Caliente — be studied further. One other area in the county, Agua Tibia, which consists of 16,000 acres west of Mt. Palomai had received the wilderness

designation in 1975.

But what is a wilderness? Can it be created by an act of Congress, or is it a quality of the land? Once it is lost, like virginity, can it ever be regained? In 1964 Congress attempted to define wilderness as being "an undeveloped area ... without permanent improvements or human habitation." But the best definition - that which ensures that

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burns. Forest Service officials are sometimes displeased with the wilderness restrictions because they limit the possibilities for managing the land, but environmentalists, who often distrust the Forest Service as much as they do developers, are usually happy to see the Forest Service's options limited. Some land use remains unchanged



chain saws and rock drills to earth moving Caterpillars and helicopters By definition, then, a wilderness is a place where the tools of civilization are forbidden. These rules apply to the governing agency as well as to the public. For example, after an area receives the wilderness designation, bulldozers can't be used to cut fire lines, chain saws can't be used to cut trails, and helicopters can't be used to ignite prescribed

by the wilderness designation, however. Mining claims that pre the wilderness designation can still be worked. (After December 31, 1983, no new mining claims could be filed in a wilderness area.) Grazing is still allowed, though ranchers can't use motorized vehicles inside the wilderness areas

And hunting is still permitted. Under the RARE II study, to qualify for the wilderness designation an area had to be at least 5000 acres in size and could not have roads. No other criteria based on the quality of the land were used. It didn't have to have pine trees, waterfalls, or wildlife. All lands were considered to be created equal

- 5000 acres of rocks and rattlesnakes were as wild as 5000 acres of redwoods and bears. In was entitled to its wilderness too, no matter how homely it might seem. There would be none of what the Sierra Club calls "the pine tree prejudice," meaning if the land has a classic pine forest it is somehow superior to brushland. Environmentalists also felt that simply because an area had been road sometime in the past, that was no reason to exclude it from the wilderness designation. The area should be allowed to heal, or some reclamation should be done to help it hea! - a wilderness didn't have to be a virgin. Eventually the Forest Service grudgingly agreed to this.

But of course all lands that

designation couldn't actually become wilderness. Politically, that was not possible. So some criteria based on quality had to be used. As Joyce Burke of the Sierra Club says. "The most important quality is solitude, and that's getting harder and harder to find in Southern California. You don't have to have do need to get away from the sights Diego's wilderness areas may never be as wild as the John Mui Wilderness fin the Sierra Nevadal but you can have a feeling of communing with nature, and you

can have an oppportunity to learn something about the native plants and wildlife and perhaps how the native Americans lived on the land

the four areas considered in San Diego County, Pine Creek was thought to be the most likely to receive the wilderness designation. The 13,000-acre area, which begins 300 feet south of Interstate 8, about twelve miles east of Alpine, had been a popular hiking area for several years. Even though much of it can be seen from the freeway, it has surprisingly good wilderness characteristics. It is a steep, rugged canyon, and its slopes are mostly inaccessible, but the canyon bottom itself is covered with a lovely oak woodland. Several side canyons offer as much seclusion as can be found anywhere within an hour's drive of San Diego. There is one mining claim in the area, but it has been inactive for twenty years. And because the area was recommended by the Forest Service for the wilderness designation, its inclusion in the bill was virtually

Sill Hill was probably the next most likely area for the wilderness designation. The 5200-acre site adjacent to the western side of Rancho Cuyamaca State Park has several small creeks, waterfalls, and some mixed conifers. It is rugged and secluded, and even though it is difficult to get to, it is frequented by

few hearty souls.

The 5900-acre Caliente site, north of Warner Springs, is an area of thick chaparral and might seem bleak to some eyes, but it is so remote and untouched that it has its area are used by horseback riders.

who are interested in seeing that it remains undeveloped.

The Hauser Canyon site was

probably the least likely area in the county to receive the wilderness designation. Gree Greenhoe of the Forest Service, says, "Hardly anyone expressed an interest in Hauser Canyon. It is basically a worthless piece of steep, brusharea, Hauser Canvon became the other wilderness area in the county According to Jay Powell Senator Wilson (who had more influence than Senator Cranston because the Senate is controlled by Republicans) had decided that one-half of the acreage being considered for wilderness in the state would be given the designation. The final



covered land. It has no trails, is virtually inaccessible, has plenty of solitude, but is totally inhospitable. The area, which is located between Barrett Lake and Morena Reservoir. does not include the creek on the bottom of the canyon, which is popular with off-road vehicle users. It is simply 8000 acres of chamis

So it is perhaps surprising that when the California Wilderness Act was passed, in October of 1984. along with the obvious Pine Creek

receive the designation in San Diego County was made on the momentary impressions of one of Wilson's aides, Jim Burroughs, who flew over them in a helicopter. According to Jay Powell, Burroughs saw power lines near the Sill Hill site and thought they distracted from the wilderness appearance. No other reasons for the spontaneous decision

were given. Of course there were suspicions

Some environmentalists have suggested that since the powerful logging industry in northern California strongly opposed any more wilderness area there, it was easier for Senator Wilson to beef up the total acreage in the state by designating relatively worthless land in the south as wilderness and take credit for it in his home county, besides. In other words, according to Powell, Hauser Canyon became a wilderness area because it was 2600 acres larger than the more attractive Sill Hill site and because nobody on earth seemed to care what happened to it, one way or the other.
"It was obvious to us the decision

was made on the basis of quantity and not quality." Jay Powell says. But there wasn't much we could do about it. They were playing north against south, and to some extent our areas down here may have been used as pawns. But the other areas [Sill Hill and Caliente] are still under consideration for the wilderness designation, and I think in the future our people will participate a lot more in the process

Some people in the Forest Service have said that the wilderness designation really doesn't mean anything at all, that in most cases the land involved is so remote and inaccessible it would have been managed just the same anyway. But Jay Powell doesn't like this line of thinking. "We all know how rapidly things can change, how rapidly civilization encroaches. The wilderness designation is really a way of planning far into the future It's a legacy, a way of passing at least something on to future generations

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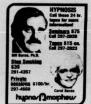
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Of the Seven Poets



IONATHAN SAVILLE

Elizabeth Swados and Paul Schmidt Elizabeth Swados and Paul Schmidt had the curious idea of turning the lives and poetry of seven modern Russian poets into a full-length theater piece with music, and the result can be seen at Los Angeles's Mark Taper Forum through October 13, in a production entitled The Beautiful Lady. A curious idea and a bold one of the control of all because the subject. material; second, because it is not selfevident how material of this sort can be
made dramatic; and finally, because most
American audiences have never heard of
any of the posts and therefore must be
compelled by the dramatic treatment to
prize proses successful in namy ways,
though The Beaufiful Lady has some undeniable theatrical weaknesses. But as an
experiment in theatrical form it is remarkably inventive, and the poets themmarkably inventive, and the poets them-selves are of absorbing interest.

These poets are extraordinarily diverse in personality and in style. Anna Akhma-tova was primarily a poet of the passion-ate, intimate personal life, with love one of her central subjects. Alexander Blok of her central subjects. Alexander blok was a late Romantic, yearning hopelessly for the ideal (symbolized by the "beauti-ful lady" of the play's title) and describ-

was a late Romantic, yearning hopexasiy for the ideal (symbolized by the "beautiful lady" of the play's title) and describe and under the play with a play title) and describe a symbolized by the play in the play in the play in the play in the play and spontanety. Velemir Khlebnikov was a wild experimenter with language. Osip Mandelsham filled weres of rich verbal music with metaphors so extreme that they often soan beyond the bounds of rational thought. Sergel Vesenin was a poet of rural consciousness displaced into the conflicts and debaucheries of the modern of the play of

cisely in accord with the facts is that of ters, Miss Swados and Mr. Schmidt have chosen to concentrate on the whole generation of poets rather than an electron of poets arber than the state of the control of the c ters, Miss Swados and Mr. Schmidt have Mandelshtam, who was imprisoned and shot for having written a satirical poem about Stalin. In the other cases, and par-ticularly in those of the three suicides, the

about Stalin. In the other cases, and par-ticularly in those of the three suicides, the story was much more complex, with dis-appointments in lune, neurous, character patterns, and the unavoidable wear and car of life playing roles as significant as that of political oppression. Furthermore, since the poets are seen more as members of a doomed general and as a seen of the disappoint of the pattern of the mann of which the sudience might really means of which the sudience might really understand what happened to them is omitted or alluded to so superficially that it carries little dramatic weight. We are given thumbnail character sketches of the seven by Miss Worley, but we never actu-ally see them in the dramatic interactions of life through which perconality takes on concrete form. This is particularly dam-served the pattern of the pattern of the pattern barely makes itself felt in the script or in the monolithic performance by Michael Holt. For example, Mr. Holt recties May-akowsky's poen about 'Seenin's suicide in a tender, illting, thoughful manner that does indeed capture one of Magakowsky's personalities, but that obscures the quality prominent supercillomesses and crassness in Magakowsky's criticism of facing adventiy bravely. The last lines of facing adventiy bravely. The last lines of this poem are in fact a disgustingly self-

righteous parody of the last lines of Vesenin's suicide poem, written in the pocommittee of the committee of the pocommittee of the committee of the commit

poems and the supple expressiveness of Mr. Schmidt's translations tend not to re-Mr. schmidt s translations tend not to re-ceive their full value. The weaknesses in the recitations are of many kinds: inap-propriate regional accents (so many propriate regional accents (so many young American actors seem never to have learned a standard stage speech), failure to understand the shape and mean-ing of the verse, insufficient dramatiza-tion, voices too soft or too covered or too The actors vary in their mastery (or

uninfected.

The actors vary in their mastery (or lack of mastery) of this art, with those playing Blok and Mandeshsum the least playing Blok and Mandeshsum the least recitations by those playing Advinators and Yesenin, but the only performance of a poem where the speaking actually illuminates the text is Mr. Holt's touching recitation of Mayakovsky's magnificently imaginative. "An Extraordinary Adventure of Vladimir Mayakovsky in Summittee at the Dacha," in which the poet invites the sum to tea and has a conversation with This is by a bout work and poorty, and its style is conversational, not striving after grandious effects, but Mr. Hoit's performance of it made such beautiful spiritual music when I saw the play last week that I found tears rising to my eyes and the hair standing up on the back of my neck, sure signs of the success of a poetry reading. Alas, there were too few other examples of this effect in The Beau The Landing Committee of the success of a more reamples of this effect in The Beau The Landing Committee of the sure of the lives of The Landing Committee of the Landing Committee of the Lives of The Landing Committee of the Landing C

tiful Lady.

The entire dramatization of the lives of the seven poets is treated in this show as a

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cabaret, with poetry recitations alternat-ing with songs, and the whole tied to-gether with narrative. I found the songs, with music and lyries by Miss Swados, geither with narrative. I found the songs, with music and lyries by Miss Swados, the weakest part of the show, partially because her by the songs of the songs of



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youthful creativity. In act two the regi-mentation of cultural life under the Sovi-eta is embedied in the transformation of Miss Workps, who is now a tough, brisk commissar, whipping the poets into con-formity with the party line (the transfor-mation is a brillant sour de force for this admirable actress). The tone mow is that of disappointment, disillusionment, de-cine, and death, as one by one the poets' hopes and lives are smashed. The absence of plot in the first act, which at first seems like a theatrical defect (for there are no plot times to drive the action— and the audience's interest — forward), now eveaks itself as part of a much larger plot

are no post-mes or the address's interest — forwards, now reveals stield as part of a much larger plot structure; youth and age, appiration and destruction, the burgeoning of poetry forecom following. The plot, in abort, is the plot of modern Russian history, which, in his the theory of modern Russian history, which, in this theatrical treatment, is as powerful as it is simple. This dramatic structure — the focus on a generation and the simple division into two periods — has its drawback; however. The impression is inevitably left that all the unhappiness experienced by the poets after the Revolution, unhappiness in three cases leading to suicide, was the result of the Revolution istelf and of the polisa. I conditions of the Soviet regime. The only case in which this view is pre-

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October 6, 1985 Vacation Village Resort

October 19, 1985

(continued from page 25)
duction: dance, mime, production num-bers fusing musical comedy, dance the-ater, nightclub acts, and an endlessly inventive series of visual effects greatly enhanced by the expressively shabby set of Karl Eigsti, the flamboyant costumes of Marianna Elliott, and (particularly) the evocative lighting of Arden Fingerhut.

Fingerhut.

Last week in my review of Brecht's Galileo at South Coast Rep. I alluded to Brecht's theories of epic theater, which in fact are far more relevant to The Beautiful Swados's songs, owe something to Brecht and Kurt Weill. The style of acting might

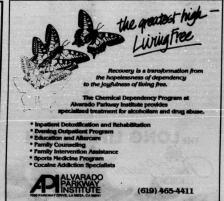
well be described in terms of Brecht's "alienation effect," according to which the actors do not strive to impersonate the characters but instead present them, with a certain distance, objectivity, and irony. The emphasis on groups, types, social movement, and history, rather than on the intimately observed individuals of intimately observed individuals of middle-class realistic theater, is thoroughly Brechtian. Above all, this is political theater. The aim of The Bountful Lady, like that of A Mans a Man or The Good Person of Szechuan, is to sharpen the audience's political intelligence, make them view certain historical events and phenomena with an increased critical understanding. iderstanding.

The Beautiful Lady, of course, teaches

political lessons of a sort Brecht would be most upset with. It is an attack on Stalin-ism, and on the Soviet autocrasy in gen-eral, from the point of view of artistic freedom, the free development of the hu-man spirit in individualistic and often iditreesom, the tree development of the numerous man spirit in individualistic and often idoosyncatic poems. In a certain nears it excepts the street of the st

historical truth for the sake of drams and dramatizes for the sake of political persuasion. For the present subject, this is a useful procedure and a useful aim, for there is an insuplicable tendency among Americans (especially the class of Americans who go to the theater) to downplay the suppression of freedom in the Soviet Union and to forget about the victims, both past and present, of Soviet tyrannyl-theory of the control of the cont







Old Town 24th San Diego Are (Next to 162 Tow 5 Months). Proc. 1692-2005. Education 15 Direct Sci. Head Sci. 1692-2005. Education 15 Direct Sci. 1692-2005. Education 15 Direct Sci. 1692-2005. Education 15 Direct Sci. 1692-2005. Education 1692-2005. Education 1692-2005. Proc. 1692-2005. Proc. 1692-2005. Proc. 1692-2005. San Valent 72T F. San Valent Address Control Sci. 1692-2005. Proc. 1692-2005.



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trées, \$9.95 to \$18.95 ours: Open daily. Dinner, 5:00 p.m. to 9:30 p.m., Sunday through Friday, 5:00 p.m. to 10:00 p.m., Saturday; Sunday Brunch 9:00 a.m. to 2:00 p.m.

The Restaurant: The Prince of Wales Grille, Hotel del Coronado The Location: 1500 Orange Avenue, Coronado (435-64) Type of Food: Continental Price Range: All items à la carte. En-trées, \$13.95 to \$38.50 for chateaubri-

and for two cours: Open daily, Dinner, 6:00 p.m. to

Ilicolog.m.

Tve always had wonderful associations with and romantic notions about the Hotel del Coronado. The recollection that novelists flenty James and F. Soot Fritzgerald sayed at the hotel, as well as the fact that sayed at the hotel, as well as the fact that for, was fined three, exhibit see. But at a more personal level, I have memories of taking the ferry over to Coronado when my children were young, walking along the pristine beach with them, and then having treats at the coffee shop. Or, I remember my first Sunday night dinner at the Crown Room, when a buffet that included roast beef and turkey cost about \$5.95. And of course my family always found it exciting to have brunch at the "Hotel Del," with the harpist playing

background music and the sound of elegance in the air.

Make no mistake, I still love to visit, to
sit in the lobby, to take the familiar walks
around the garden and pool. But I am
hard pressed to understand why the food
in the Crown Room is so lackluster and
why the Prince of Wales Grillet and toom
pressed to understand why the food
in the Crown Room is so lackluster and
why the Prince of Wales Grillet and toom
you have been and to the pressed of the
rooms, say at Cafe Eleven, where the
food was more energetically prepared and
had more imagination than anything I sampled recently at the Hotel del Coronado's two best dining rooms. I admit
in with regret because I am so fond of
this wenerable hotel.

To begin with the Crown Room, the
major plus is the room itself with its incroot-blee citing, the majuster proportions
cut the control of the proportion
than it conveys. When you walk in you reably expect superior service and food,
but, alas, you get neither.

The mens in the Crown Room is highly
traditional: roast beef, filet mignon, doubut alms, chops, caff's fiver, grilled
salmon, chicken breasts, shrimp. I'm not
quarreling with these standard dishes if
they were done well and if the food prepating on. If the wonderful atmosphere
there combined with a tasty dimer, you
were combined with a tasty dimer, you

from 59 95 for call's liver to \$18.95 for fi-fer mignon. If the wonderful atmosphere were combined with a tasty dinner, you wouldn't mind paying these prices. But there really is no excuse for the kind food I sampled at the Crown Room. As soon as the rolls were brought to table, my spirits saint. They looked like table, my spirits saint. They looked like table. The cottack of the roll was limp and the inside doughty. Maybe fifteen years ago these rolls would have made do, but

not today when most diners are very so-phisticated about bread. The lightly salted butter was equally mundane. The best part of the meal was the spin-ach salad Mimosa with bacon and sliced egg yolk (\$2.95), which my friend and I

cgg ywik (\$2,95), which my frend and I shared. The green were crip, the dress-ing light, and the salad compensated for the disappointing rolls. A word should now be said about the service. I'm aware that because the wait-ers and waitresses at the hotel have to serve tourists, they don't build up the identification with diners that one finds in serve tourists, they don't build up the identification with diners that one finds in a small restaurant with steady cleintele. But the indifference of our waitress was remarkable; it was as if she were appear-ing in a long-running play, in which she had to speak the same lines, night after night and could barely muster the energy to answer our questions. After receiving a minimal amount of information, we are theight for the country of the country of the theight of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the country of the country of the theight of the country of the theight of the country with fettuccine (§15,95) and grilled salmon accompanied by creamed mostles (§15,95). When my salmon arrived it looked as if it had been cast in concrete. It seemed to have been cooked to death and had the appearance of a charred stone. I let out a gasp. The waitress said in a dull rone. "The salmon always comes this way. If you don't touch it. I can take it back and

If you don't touch it. I can take it back and bring you something clee. She recommended the shringh Monaco and whisked my plate of salmon out of sight. My friend and I began to share her veal needlalions. The meat was tough, the marsals assuce undistinguished. Since I had already returned the salmon, we said nothing. We messed around with the palaredy returned the salmon, we said nothing. We messed around with the palaredy returned the salmon we said to the contract the contract of the con

garlic butter with tedious so-called Creote rice that used like Rice-Atomi. The shrimp were adequate but the entire experience proved disheartening.

It's my policy to cut my losses short and never to order a dessert if the meal is never to order a dessert if the meal is free dinner mints. These were delicious. We strolled out to the gardine, gazed up at some of the old rooms where old-fush-inond ceiling fars were whiring about, took a tour of the pool area, went back for some more mints, and called it a night.

A few weeks later that same Triend and returned to the Prince of Wales Grille, which is located one flight down from the body and is regarded as the gourned body and is regarded as the gourned part of the pool of the pool area of the pool of the pool area of the pool of the pool and particular to the pool of the po

In a moment of bravado we ordered a In a moment of bravado we ordered a Caesar salad for two, prepared at the ta-the. I consider the cost of \$9.95 for a bowlful of lettuce tossed with a raw egg an outrageous price, but we did have a lot of greens. A tad too much anchory was added to the dressing, but an attempt was made in the Prince of Wales Grille to ap-structurate a nogel Caesar salary.

make in the Prince of Wales Grills to ap-proximate ago of Caesar salad.

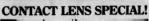
I chose the least expensive item on the menu namely chicken breast stuffed with three cheeses (\$13, 95), because I am always intrigued with the notion of dining in gournet dining rooms at the lowest possible cost. My chicken was nicely done, and I especially liked the fresh tomato-basil sauce in which the chicken was served. I also enjoyed the julienned currups.— all east there was a spark of control to the control of the chicken was served. I also enjoyed the julienned tramps.— all east there was a spark of for \$13, 95, and in those surroungings, it wasn't a bad mead, though it is not the kind that you would look forward to ordering again.

As for the veal Ouear, which consists of veal, crab meat, and asparagus in sauce bearnaise, it failed because the veal wan't tender enough and because the whole was overwhelmed by the mundane, thick sauce. The crab meat had virtually no flavor and was used so sparingly that it was scarcely discernible. For \$18.75 we could find a half-dozen restaurants that would present dazling enteries rather than this passable stuff.

All formations of the control of tensent. A state of the country of the country of the country of the prince of Weles Grille, and ours was praine (\$44.95). It was ample enough for two, and we were glad that we had ordered it.

prainic car-ray. The mass angue control and we were glad that we had orthogonal to the consisted of sailad, two curries, one shared despert, one glass of wine, and one coffee came to \$53.64 without tip, or thirty-one dollars can with tip. An additional service plate would cost an extra \$5.00. For that kind of money we could have gone to Richard's, to \$26. to Frederick's, to Gustaf Anders, to the Belgian Lion.

I don't with to appear unduly harsh, but like a mother with a child whom she also the control of the c





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More Weird Science

DUNCAN SHEPHERD

ence fiction is taking over the world. Re enter the sightings of some of the promised "adult" entertainments in urban areas of (apparently) greater sophistication than this one, and the arrival here Friday of at least one of them (Agnes of God but not yet After Hours or Plenty), give reason to lean toward the less dire possibility. Per-haps autumn just comes later in the provinces. Things, certainly, could be worse, or anyway last week's batch of science fiction could have been worse.

Creator, directed by Czech émigré Ivan

ser, provides a strong case in point for familiar theory that science fiction is damentally a short-story or even anecdotal mode, that its sine qua non is the single static concept, and that the means

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by which this is stretched or padded to longer length have little to do with to concept their The science-fictional concept here involves a Nobel Laureate biologist (Peter O'Toole) at a well-endowed West Coast university, who in his back-yard laboratory has cultivated the cells of his dead wife for thirty years, with the ultimate intention to clone her (We can pass over swiftly, and mercifully, the physical content of the property of the proposition of the property of the p even when Biblical epics were in vogue, in which the latter entity is mentioned by

The painful process by which the scien-tist comes to decide against playing God

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and settle for being a mere human (and, if not quite a full-fledged creator, at any rate a father) is full of authentic pathos rate a failure) is full of authentic pathos and is "adult" enough for any season of the cinematic year. But though the movie is happiest in the pathetic vein, it spends much time poking around with less suc-cess in other veins. The proper objection here is not so much that the movie mixes genres as mixes moods. The tragicomic student romance, for example, between the scientist's research assistant (Vincent Spano) and an undergraduate biology ma-jor (Virginia Madsen), provides a legiti-mate parallel, at the remove of a genermate paramet, at the remove of a gent ation or so, to the scientist's own past his-tory. And in its "tragic" phase it harmo-nizes quite nicely with the transcendent mood of pathos. But before that, it spends a lot of time meandering about in youth-movie hijinks, lyrical montages, and the

like. Similarly, the cloning attempt itself takes a long time to make any headway, and is diverted in the meanwhile with M.A.S.H.-like conflict between flaky in-M.A.S. H.-like conflict between Haky in-dividualist and stuffy institutionalist. Here perhaps the movie suggests a clever way round the increasing tyranny of the youth market: once inside the university on the coettails of a randy grad student, it is possible to sneak off and eavesdrop inis possible to sneak off and envestorp in-stead on faculty infighting. Certainly Peter O'Toole's full-bloom, half-envsked theatricalism, with a foot-loop cigar as his indispensable prop, would fit in well enough in academia, but rather better if it were not meant (as here) to be endlessly cendering. And it is heartening, some-how, to hear the professor toss off a line lite "Corne on, Sancho't to his assistant.

faculty rivalry very nearly oversteps its proper role as simple subplot. Even more damaging, because more truly crucial to the central conceit, is the characterization of the free spirit and self-diagnosed "nymphomaniac" who first volunteers as guinea pig in the clon-ing experiment and then volunteers (un-

bidden) for full service in the scientist's personal life. Never mind that Mariel Hemingway is a painfully stiff, con-strained, self-conscious performer, out-side, of course, of her constant readiness them). Even with a more suitable actress. them). Even with a more suitable actress, the character as written never establishes herself as a credible rival to the long-remembered wife, never as anything more than a twittering lark. And what we are thus left with is the precious but undeveloped cell of an idea, like those of the long wife, a little death wife, a little death wife.

crean of irrelevance.

Trancers is a low-budget pastiche (some will say rip-off, and let it go at that) of Blade Runner and The Terminator, primarily, with smaller bits of Rabid and Scanners and I don't know what all. But The Terminator, remember, has been sued by somebody for copying the idea of a soldier from the future sent back to the present, and we could summon to the wit-ness stand Voltaire (dear God, not again) to testify that originality is only judicious

dead wife, ultimately diluted with an

imitation.

From Blade Runner, in any case, comes the idea of a trooper on the Angel City Police Department named Jack Deth (the name sounds better than it looks), who wages a one-man, single-minded crusade to stomp out a brotherhood of former humans called transeers, "not really alive, but not dead enough," and controlled by a Mabuse-like master crion. They look it lies you or me, or a coffee-shop waitress or department-store Santa, but as soon as they are reminded of their real identity their lips turn blue and chapped, their faces yellow and blotchy, and their dispositions very, very nasty. The implacepositions very, very nasty. The implaca-ble Deth, who lost his wife at the hands of bie Deth, who lost his wife at the hands of one of these creatures, wears a trench-coat with padded shoulders and starts out the movie with a voice-over narration in the hard-boiled manner of Raymond Chandler, but he quickly knocks that off, which is better already than Blade Run-



ner The vision of Los Angeles three cen-turies hence can't match Blade Runner in production values, but that might be a good thing, too; and there is at least one

splendid free shot of the future Califor-nia coast line. a good ways east of what is now downtown Los Angeles.

The Terminator then comes into play when the arch villain projects himself back to present-day L. A. and into the body of his ancestor, the Chief of Police, where he means to kill the ancestors of his political rivals and clear the way for himself in advance. But Jack Deth hap-pens to have an ancestor in the vicinity too (you seem to need one of these, under current ground rules, in order to be eligicarrent ground rules, in order to be engi-ble for time travel), a newspaperman called Philip Dethson, whose brain is "on hold" for the duration. Deth co-opts his hold" for the duration. Deth co-opts his forebear's latest pickup as well, who turns out to be handy enough in a crisis, but is taken aback at first - "Wou seemed like an okay guy last night" — when he selects a beat-up trench-coat out of the closet (it doesn't have padded shoulders, but: "I like it") and smears baseball-glow oil on his head ("Dry hair's for

glow oil on the most squids"). The best new invention in *Trancers*, for which the filmmakers can (perhaps) take out a patent, is the time-traveller's wrist-watch with the futuristic James Bondian the lone second": press the feature of "the long second": press the button, and you have ten free seconds while the world around you stands still. Deth finds a use for this gadget quite

soon, and although the watch vaporizes upon activation, he is able to get a "re-fill" when his browbeating superior is also sent to 1985 to fetch him momenand sent to 1955 to teet nim momen-tarily back to the future. (It was a funny idea to transplant his boss, and his tough-gay talk: into the body of a little girl in braids and p.j.'s, but was not a logical one: the claim that this was his only available ancestor is belied by the information that he, or rather she, had to sneak out past her parents.) This back-and-forth time travel is, as it also was in Back to the Future, a bit bothersome; and one can see how the destruction of the time machine in The Terminator was a brilliant ploy to reduce and contain the infinitude of pos-sibilities. The ending here, by contrast, is robbed of the finality that is supposed to

robbed of the linality that is supposed to give it its means. Imneres holds its own, or even an advantage. There is better attention here to how the present day would also at an aim of the future, with expectable to the support of elastical good tasts in 17 ver- even for even of elastical good tasts in 17 ver- even elastical good tasts in 17 ver ened perspective on contemporary cui-sine ("Beef? You mean like from a cow?"). And nothing resuscitates an old formula like a new face: namely, the formula like a new face; namely, the roughly hexagonal one of Tim Thomerson, with its jutting cheekbones, tapered forehead, lantern jaw, gorilla-like over-hanging brow, and the overall ruggedness of the Perpetual Bit-Player. He makes an

excellent front-man for director Charles Band's strategy of self-deprecation, the intention not so much to be downright intention not so much to be downright funny as just not to be altogether serious. It is an attitude which I think catches the reflection of a large segment of today's audience, and about as flatteringly as ever could be hoped. And oh, the movie copes with the short-story tendencies of science fiction by being barely an hour and a outert long, and therobac healthing.

science liction by being barely an hour and a quarter long, and thereby legitimizing any nostalgic allusions to the heyday of the B-movie.

Larry Cohen's The Stuff purports to take self-deprecation all the way to self-abasement, with a sort of Invasion of the Body Stutchers transmuted into the form of a normal bases. of a popular dessert. It seems that an un-limited quantity of the substance, which varies in consistency from that of laundry suds to that of vanilla taffy, bubbles up suds to that of vanital tartly, subbles up from the center of the earth somewhere in Georgia, and without any additives or preservatives has stolen the market from ice cream and yogurt. It also happens to be addictive and eventually takes posses-sion of the consumer's body, from which it then exits by way of the mouth. The re-quiritational nature of the special effects. it then exits by way of the mouth. The re-guigitational nature of the special effects, together with the nauseous pink-and-purple package, makes vomit seem a more imminent response than laughter. One of the characters, having consumed a cartin of shaving cream in order to moid consuming The Stuff, actually does throw up in the old-fashioned way, and this is intended to explor launter too.

The self-deprecation, however, actually masks a swaggering pretentiousness, as Cohen lobbies for critical approbation Cohen lobbies for critical approbation through his winking comments on, among other things. American consumerism, militarism, advertising, radio evangelism, McCarthyism, and the FBI. On that last point, it may be remembered that Cohen's most outwardly ambitious movie to date, which clearly didn't help to get it distributed is this coentra. No bear 7Le distributed in this country, has been The Private Files of J. Edgar Hoover, with the inspired casting of Broderick Crawford in the title role. The casting here, too, provides at least a hint of two of the sneaky ambition. Michael Moriarty, who gave so much to Cohen's Q, is asked to give even more here in the role of an industrial spy hired by the ice-cream people. But his nervous New Yorker, there, was a more nervous New Yorker, there, was a more compelling figure than this solutival Southerner. Paul Sorvino as a retired army colonel and active survivalist, or in other words as a prime pin cushion for Cohen's litheral darts, comes close to stealing the show. But he arrives on the scene rather late, and the intended bandwagon, having thrown all four wheels and scraped along on its asless, will already have been pretty well abandoned. In the circumstances, the invented ad slogan for circumstances, the invented ad slogan for checopy's experiment of the condition of the



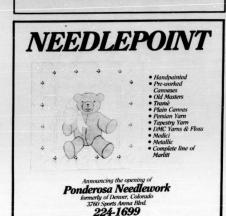


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JEFF SMITH

If we look to movies for images of the If we look to movies for images of the Old West, our picture narrows to a single scene. Spurs clunk through the swinging doors of a noisy saloon. The piano stops plinking. Dark eyes at poker tables cast cold stares. Guns roar. And the hero never loses his hat. The good, the ones with capped teeth, triumph; the evil are carted of for Boot Hill, feet first. In these carted off to Boot Hill, feet first. In these movies — Silverado is a current example, as are, except for their costumes, Rambo and Kear of the Dragon — characters other than the hero serve only one purpose: they have been created simply to die (the underlying message of these movies,

which chilleth my bones, is, if you have a problem, shoot it). Novels about the Old West are no different. Since most have been written in the hope of becoming a movie, they are packed with the clickes of film. The familiar infects their pages with obligatory scenes. These grow incrementally in violence and conclude with a Death Derby free-for-all. And the only attention most Western novelists pay to historical accuracy is in devising fresh ways to make the villains and the bystanders bleed.

One means of detecting the literary as-pirations of a novel, nowadays, is gauging how strenuously it resists becoming a movie. Several of author Larry Mc-Murtry's books were tailored for the cin-

ema — Horseman, Plass By (the movie Hud); The Last Picture Show; and Terms of Endearment, in particular, All three were improved by their new medium. But McMurtry's latest book, Lonesome Dove, was clearly nearly to be, and remain, a novel. It is also clear that he has had this Horseman, Pass By (the movie vast, wonderful saga inside him all along, and that he postponed writing it until the complexities of his craft had become sec-

and that he postponed writing a until the complexities of his carft had become second nature. Lonesome Dow gives us not life in the Old West of movies. Every time it comes upon potentially stock Western scenes, in fact, it snubs them coldly. Instead it reveals the grungy, fear-ome, heartbreaking, and hopeful ways life and the state of th there's Blue Duck, a terocious Coman-chero, Po Campo, a mystical cook, and Newt Dobbs's coming of age, plus twenty others. And these are just the minor char-acters. In Lonesome Dove, unlike the Silverados of this world, all of the "ex-tras" have vivid lives.

The book begins in the late 1870s, And

tras" have vivid lives.
The book begins in the late 1870s. And
though there are still desperadoes
around, like Blue Duck and Dan Suggs
(who wakes up one morning feeling
"bloody"), the land from Texas to Nebraska is in transition from wilderness to
civilization. Towns are springing up.

more and more settlers are staking claims, and Woodrow Call and Augustus McCrae are getting bored. For thirty years they have been Texas Rangers, up-holders of law and order in a wild went they have helped to tame. For the last ten of those years they have been stuck in Lonesome Dove, a dusty nothing of a town on the Rio Grande, where "clouds

of most yellow. It distry nothing of a constitute of the Conden, where 'clouds are scarcer than cash money.' Call — whose only pleasure in life is spending an hour alone, in the evening, by the river— is a compulsive workshole who, according to McCrae, will "out-suffer everybody." Gus is the opposite. He "ain't scairst to be lazy" and spends his days clocking for some shade and his evenings either with Lorena, a "sporting woman at the nearby Dry Bean Salcon, or just talking the cars off the hired hands at the Har Creek Cattle Company, which he cows with Call. Life for these me hade been reduced to swatting files and keeping the page of the period and the bull restanded his igg.

The only thing these two have in common is a mutual respect for each other's abilities. They disagree on everything else, from how much the other does or doesn't talk (or work) to the meaning of their achievements as Rangers. When he admits it, which is rare, Call is proud of what they have done. Gus, as usual, disagrees. "Does it ever occur to you," he sake Call, "that everything we done was probably a mistake? Just look at it from a nature standpoint. If you've got enough-snakes around the place; you won't be covern with fast or varminat. The way it work to work. We killed off most of the people that made this country interesting to begin with."

work too well. We killed off most of the people that made this country interesting to begin with.

The arrival of Jake Spoon, a former Ranger on the lam from Arkansas, prompts Gu and Call to make an unprecedented journey to Montana (uncharted territory in those days) with a mile-long herd of cattle. Along the way they meet several "interesting" people. But they

also encounter hardships long since for-gotten in our age of technological merri-ment. Nowadays freeways spoke into cit-ies from all directions, as do flight paths overhead. In Lanesome Dove, however, the caravan confronts the dangers civili-ties be advised. A river for example. the carson confronts the danger evid-zation has obviated. A river, for example, erroffes those having to cross it; the only good thing about it is that it in fro polluted. Many of the book's actual villans, in fact, are natural. Sandstorms ("that hit the skin like birdshot"), balls of bute lightning on the horns of the catte, thick mesquite, centipedes, and nests of water, except the confidence of the confidence such an excellent job of describing these such an excellent job of describing these agents of havoc that it's hard to look at tro-day's manicured lawns with a straight face.

is complex motivation. In an awesome fit of book-blurb ecstasy, the jacket cover misses the point of the novel. *Lonesome*

Dowr, it proclaims, "recreates the central American experience ... a part of the American Dream ... the attempt to carve out of the last remaining wildeness a new life" (woods like "epic" and "masterpiece", which shouldn't serve to describe a book for at least fifty years, also pock the cover). What actually happens in the novel, however, is much less fabled ... and more American. Neither Gus nor Call is consciously headed toward the ful-— and more American. Neither Gus nor Call is consciously headed toward the ful-fillment of some mythological destiny. No lush musical score follows their every step. Gus has resisted the project from the start. And Call, who has actually stolen the cattle from Mexico (in true Robber Baron fashion) and whom Gus has labeled "fortune hunter." in willing to the cattle "fortune hunter." in willing to the cattle Baron tashion) and whom Gus has labeled a "fortune hunter," is willing to risk the lives of his crew just for something to do. Both men do heroic things in Lonesome Dove. But if there is an "American Dream" in the book, McMurtry frequently slaps it from its slumber with the baser motives of his heroes.

McMurtry also pays special attention to the ways the "American Dream" con-McMurtry also pays special attention to the ways the "American Dream" conflicts with the private longings of his female characters. Toward the end of the novel. filled with mispivings about having made such a bazardous trip, the Irishman Allen O'Brien says, "this goddamn country has burned up my tear." His outcry exhoes the fortunets and the fortistic properties of the properties of the properties of the properties of the holes women, who are objected of both women with they peers in the literature of the Old West. Their properties, and the properties of the properties of the properties, are at the core of this book. And their prepactives, so unlike the glidy bookchat adorting the cover of Lonesome Down, form a powerful, dual-edged critique of how the west was won.

There's much more to say about Lonesome Down. But one of the unwritten laws

should be - is to say less about something one likes than about something one doesn't. Lonesome Dove. I suspect, is al-ready being choked with praise, and it may soon reach that dreaded "must read" may soon reach that dreaded "must read" status that wards off potential readers allergic to bandwagons. Thus rather than further shroud the book with my impressions, I will depart by quoting Mc
hurtry's point of departure, in the hope
that this will become a way into the book
itself. A passage from Study Out the
Land, an an yet untraceable text by the
causily obscure. TK. Whipple, serves as
the cold of the wide reast soul, and
itself and a server of the cold of the
wide reast soul. lies at the end of the wilderness road, and our past is not a dead past, but still lives in us. Our forefathers had civilization inside themselves, the wild outside. We live in the civilization they created, but within us the wilderness still lingers. What they dreamed, we live, and what they lived, we dream."



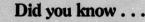


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King Jay



IOHN D'AGOSTINO

If one were to look at enough theater and nightclub marquees or read a few dozen press releases, one would think that it's easier to obtain an imperial title in the world of entertainment than in an emerg ing nation. Seemingly everyone is the "king" of this or the "prince" of that, and many performers who are not blessed with sovereignty are placated with such honorary superlatives as "the funniest,"

hardest-working." But when people in the business refer to comedian Jay Leno as "the king of club comics," there is some justification. For one thing, Leno is an anomaly — a standup comedian who carns a kingly ransom in a profession that many consider the serfdom of show biz. Whereas the typical full-time, profes-sional comic can expect to earn some-where between \$25,000 and \$75,000 for a year's work, Leno brings home in excess of \$600,000. Not surprisingly, it has taken Leno a while to become one of the Internal Revenue Service's favorite

Internal Revenue Service's favorite tumormen.

Ten years ago Leno moved from his home in New England to Hellywood, where he lives today with his wife and a collection of motorcycles. Although he had been on the verge of great success in New York City just prior to his move. Leno started from the bottom when he got to L.A. sleeping al downtown recure missions, in the back seat of the 18% buck, even under the stars at the Chemister of the control of the today. Lenos tte-in with Letterman-meanwhile, has made him a froortie with college students and baby beomers and has led to a regular spot on TV's Bloopers and Practical Jokes, as well as bit parts in teature films and on Michael Nesmuths Television Parts. But, amazingly, Leno is not ambitious for film or television star-

not ambitious for film or television star-dom, preferring to work live audiences and performing more than 300 concerts a year in clubs and theaters from Alaska to Florida. Last weekend Leno did two shows at La Ploman Theater in Encinitas. Leno talks fast and quickly covers a lot of comedic ground in his shows, which makes it nearly impossible to re-create a blood-by-flow account of his perform-ces and the star of the star of the star of the arm get hat someone once described as a cross between Sylvester Stallone and Stan Laurel. One side of Leno's face is raised in a perpetual smirk, and when he gets in a perpetual smirk, and when he gets

excited and accelerates a delivery, his na sal East Coast voice rises in pitch until at times he sounds like Curly of the Three Stooges. Unlike many standup comics, Leno doesn't start slowly and build grad-Leno doesn't start slowly and build grad-ually; he comes out swinging and stops only for the occasional sip of water. In the first show Saturday, night, Leno got the capacity audience laughing immediately and didn't let up for two hours. "Before I do anything, I want you to know that I'm to anything. I want you to know that I'm now officially a 'good son,' 'said Leno as the welcoming applause died away. "I recently took my parents to Europe for a holiday. The first thing I learned is that you don't take a seventy-five-year-old man who's hard of hearing to a country where they speak French." [Calmly and suavely] "'Monsieur.

[Shouting] " 'Huh? What's that? What

Eshouting] "Huh? What's that? What the hell is be saying?"
"Another thing that you notice right away is that Europeans eat things that we wouldn't even wanna touch. What is this, alked face of leprochaum? Just jamme the sheep stomach soup. These peoples save restens to make things like colon tartare. It's disgusting. Some things over there are just a little hard to get used to. The McDonald's in Turkey selfs kerback to the good of 'States, where we've pot our priorities in order. I picked up a sissue of TV Guide and there was Nancy Reagan on the cover. She'd won the Humanitarian of the Year Award. Now there's a well-deserved honor. I was really happy to see that she beat out that conniving little blitch, Mother Theresal" Leno is in undroutine form.

ing little bitch, Mother Theresa!" Leno is in midroutine form.
"You wanna know what I'm getting real tired of? These nightly reports from Dan Rather and Morton Dean on Reagan's health problems. [solemnly] They found blood in the President's stood today, Dan." Come on! The trying to have my dinner over here! I'm eating Swedish mearballs — I don't wanna hear about the guy's tumor, okay?' And you're always hearing that Reagan had a meeting with his senior advisors. Senior advisors? The

man's seventy-four years old! The whole country's only 200 years old. Senior advi-sors? What's he got, a few members of the Bull Moose Party in there?" Leno's Gating gun delivery isn't allowing the audience to catch its breath; like a kid with a stick and a hoop. Leno needs only to poke and jab at the audience now that his routine has gained sufficient speed. He goes into great loving detail when de-scribing the '55 Buick Roadmaster that was once his home and which he still maintains. "Those big cars had that seven-foot space between the steering wheel and the windshield. You couldn't get hurt — if you hit something, you'd just freefall for a minute 'til you reached the dashboard." Talk of cars naturally the dashbaard." Talk of cars naturally cleak to discussion of a related topic. "Remember when you'd go into a service station and the gay would come up to you and say. "Fill er up, sir? Check that oil and those tires for ya?" Now you pull into a gas station, the owner is a guy named Onar Muhammed Yashima who cart cere, speak English. They're cooking the same of the cooking the same and secretainty in Arabic from the top of the car-lift. . . there's a gout tied to the pumps. . . ! due no. "Nothing's the same anymore. Have you seen those commercials now where

you seen those commercials now where you can get legal advice at Montgomery Ward? Now what kind of ying-yang is gonna go to Montgomery Ward for an at-torney? . . . Huh? A guy's up for man-

slaughter — 'Honey, I'm goin' down to Montgomery Ward to get a lawyer, maybe pick up some underwear and a couple pairs of socks.' Yeah, right."

Leno's primed. He's getting set to skewer and barbecue one of his pet targets: television. On the Letterman sho Leno usually launches this particular at tack in response to Letterman's now ritualized question. "So what's eating you these days, Jay?" In concert Leno prefaces his ambush of the boob tube with a segment on today's films that in-cludes a look at horror-mutilation flicks. "Friday the 13th. Woman opens her re frigerator and gets an ax in the face. Now there's a common household problem you just never know when you're going for the frozen peas if you might catch a hatchet in the forchead. All this violence.

Author in the forehead. All this stolence, I have been all the common of the common of

multifaceted vaginal disease or some thing? My dad couldn't even bring him self to say the title. I called him one night he said he'd taken Mom to see a movie 'Oh yeah? What'd you see?' 'Oh, y'know that *Octo-thing there' 'What?' 'You know, that Octo-whatever-it-is."

Finally Leno rolls up his sleeves for a fast stroll through the Vast Wasteland. "I'm watching Donahue the other day "Tm watching Dombute the other day and this psychologist is saying that if a woman is being attacked by a rapist she should talk to the gay. Can you believe this? What exactly do you say to a guy in a dark alley with a hard-on and an ax? [moxing around on-stage as if dodging somebody's lunges! 'So, are your parents from the area?' This guy gets pout for this advise?" A few minutes later Leno has more to say on the subject of pay. "I remember hearing a few years ago about

more to say on the subject of pay. "I re-member hearing a few years ago about certain movie stars who were making eight million, nine million dollars a year. Now, I don't begrudge anything to anyone— whatever you can get for yourself is frine with me. But I had to wonder when I heard that in the peak years of Alf in the Fundly, Carroll O'Connor was making 2003,000 a week. Now Just wanna know-leow you negotiate for two-bundred and hear the meeting between O'Connor's agent and the network? "We're willing to pay Carroll \$200,000 a week." What? \$200,000? Come on! My client's gotta cut. How can I go to him with a lousy ofeat. How can I go to him with a lousy of

fer like that?"

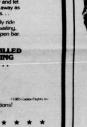
As he's done so many times on the Let-terman show, Leno pulls out a copy of TV Guide 'You know something's wrong with our society when TV Guide is considered reading material. You wanna know when this happened? About the know when this happened? About the same time catsup became a vegetable. You've probably seen that commercial where they tell you that you need TV. Guide these days because television is becoming more and more complicated. Complicated/ lassumes a whiry voice! Gee, we'd love to watch The Dukes of Heaven I was the Parkers of the work of the Parkers of the work of the parkers of the parkers. Gee, we'd low to watch The Dukes of Plazzard, but I'm not sure if we have the educational background 'Get outs here'. Leson flus through the magazine 'Life-stress of the Rich and famous. Is this karl Mar's worst sughtainer? This capitalism on and. This program is like a gift of the Rich and famous is the a gift of the Rich and the Rich and Rich and the Rich and Hazzard, but I'm not sure if we have the



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stained carpet case?'
"But my favorites are the detective shows. Miami Vice. Two detectives who shows. Minmi Vice. Two detectives who wear farcy clothes and drive exotic sports cars. The only show where the cops are making more money than the cocanine dealers. This could only happen in Chricago, believe me Man Heustein: a thew about a millionaire who's a detective on the side. Makes sense, doesn't re?! mean, I know that if I were a good-locking millionaire. If also looking for a job, preferably something where I'd have to work mights and maybe get shot in the face. Remember Barnaby Jones? Now. there'was a realistic show, about an eighty-five-year-old man who can hardly walk but goes around kicking Hell's Angel's asses. around kicking Hell's Angels' asses. Sure! You always knew who Barnaby was gonna beat up 'cause early in the show the guy would call him 'Pops.' Then when of Barnaby had been pushed too far, you could see a beating coming, his Adam's apple would start twitching and he'd wind up for one of those Fred Sanford

roundhouses.

"And what would TV be without commercials? Be honest now, how many of you own Ginzu knies? Come on..."

No one admits to it, but everyone's laughting. "Is this agreat deal? This knife cuts a car in half, chops wood, slices vegetables, and they give you a fifty-year guarantee. Why not? Who's gonna go back to them in the year 2029 and say, "Hey, this brok?" What I love is that after they've afteracts bod you on this incredible knife already sold you on this incredible knife that can do everything, they toss in a couple of extra 'specialty' knives. What for? What's the first knife for, cutting up the other thos? for? What's the first kinde for, cutting up the other two?. Or how about those commercials for life insurance? Now I take guys like Danny Thomas and Art Linketter — I really do. But not when they're pitching life insurance to senior citizens. Are you eightly-five or older and thinking about death? Thothing about death? State in life late to be worrying about life insurance? Honey, the death of the language of the state of the language of the other la

& Cosmetology Medical Clinic

Complexion Peels are sale, quick reliable and effective. Suitable for

wanna be sure they're taken care of when we're gone.' I guess what really gripes me is the idea of using TV 'personalities' to push products. Have you seen this guy Chris Roberts, for Vicks? [deep voice] 'I'm not a doctor—although I play one on TV. Not a doctor? Hey, pal, I've seen

on TV. Not a doctor? Hey, pal. I've scen your slow – you're not even an artor." This gets loud hoots and applause. "Some commercials are potentially dangerous. Like those spots for Time-Life Books. They're got a series of books about the Old West. 'You'll meet John Weekey Harding, a man so mean he once shot a man just for sno sing.' Is this a good thing for kids to read about? What're they gonna be pushing years from now when they come out with a series of books about the Eighties? 'You'll meet John Hinckley, a man so ornery he once shot a president just to meet a pretty gal.' I mean, there are Jumts here. Another dan-tenant present prims here. Another dan-tenant present presen president just to meet a pretty gal. I mean, there are laints here. Another damagerous commercial is that one for that women's perfume — yknow, the one that will supposedly entire total strangers to come up to a woman on the street? Women den't already have enough dickheads bothering 'em on the street, right'. Of course, the guy in the commercial is really great looking, he's got the hundred-dollar hairreut, the \$300 pair of slacks, he's driving a new Ferrant. Come on, these aren't the kinda guys who appeared to the street of th mean, there are limits here. Another dan

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the front of the magazine where they ask a question of several of the playmates— 'What kind of man do you like?' that sort of thing. I love their answers. [coquet-tishly] † Ilike dumb guys who don't have any money.' Now this is gonna be great news for some eighteen-year-old sailor locked in the latrine in the Mediterranean. [uses a naive-sounding voice] 'Hey. I could go out with her! I'll just write her a letter in crayon on this paper bag, maybe she'll meet me in Portland when

my ship pulls in. Right! Good luck, pal."

At this point in the show, Leno asks that the house lights be brought up so he can talk to the audience. He begins askcan tark to the autence. The logists assiing people about themselves, and one
young man says that he's a student at San
Diego State. "Why'd you choose San
Diego State." asks Leno. "A little trouble
with the police? Hub?" A minute later he
asks another young man what he does for with the police? Hoth?" A minute later he asks another, young man what he does for a living. "I'm a student at San Diego State." the man replies. "What is this." asks Leno, looking back and forth between the two students, "two guys sharing a brain?" A married couple tell. Leno that they divide a blopsitier in one that they divide a blopsitier in other than the best of the state o

menting on the old-style architecture. As he's talking, a train rumbles by outside. Leno says that Encinitas seems like a nice enough place to live. "Of course, I live in enough place to live. "Of course, I live in I.A., so unything scens nice. I dunno, it's just a little too sleazy for me. I mean, if God doesn't destroy Sunset Strip, he owes an apology to Sodom and Gomorah. I like the signs on the smut pariors up here. "Mature Adults Only." It's a good thing they have those signs, 'cause you only want really mature adults standing with their pants around their ankles watching peepshows or whatever. I mean, you wouldn't want any really immature adults slipping through security or

anything.
"I remember when I first moved from
New York to L.A. They don't have any
Bob's Big Boy restaurants back East. I New York to L.A. They don't have any Bob's Big Boy resturants back East. I thought it was a got place. Y know, "I'm kinds hungry—give me a nine-year-old and some drawn butter." I go in there the first time. I crude a hamburger, right? It's got the meat in the middle all right, but on the top but there's a slice of pickle with a to-whpick through it. On top of the bun. I'm thinking to myself, 'they can't cene assemble the damn things correctly? Plus they've got the worst logo in the world, that fat kid out in the yard there.' Leno paffs out his cheeks and strikes the world, that fat kid out in the yard there.' Leno paffs out his cheeks and strikes the world, that fat kid out in the yard there.' Leno paffs out his cheeks and strikes the world, that fat kid out in the yard there.' Leno paffs out his cheeks and strikes the world, that fat kid out in the yard there.' They hould put a statue of Jack Lal.anno out in front of their restaurants, not some walking ad for cholesterol. Plus, it's a fire hazard People are trying to get out of the restaurant and there's two big buttocks blocking the doorway there.' The laughter is so loud now that Leno is forced to wait for a few moments before continuing. [In a mascho woise] 'Hey, I hear your boy got hurt in that Big Boy fire.' Oh, he made it outst the fire all right, but he hit his head on those things before they move that fat as outst there?' "

Leno sips water through sustained laughter and applause before digging

deeper into the restaurant question. "Someone took me to one of those socalled 'theme' restaurants recently. What is it — Benihana? This is where you pay twenty dollars to be treated like you're in wenty dollars to be treated like you're in a Chinese prisoner-of-war camp? Leno a Chinese prisoner-of-war camp? Leno a Chinese prisoner-of-war camp? Leno chief to the chief t

Eleven for his first hot cup of coffee. What a terrife home life this guy must base, this? Honey, is there any fresh coffee. And the second of the second of

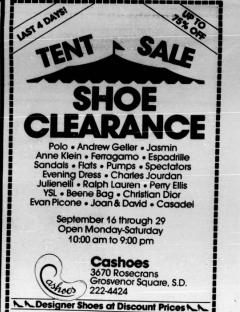
trolls and mutants roaming the aisles ... people with no birth records of any kind ... they always have some druid slumped over the cash register. And there's always that rest of junkies festering in the cookie

sectified generation and tolgets with nisk and "in." They all scatter, all the Malomars have been broken into ...! say the section of the sec

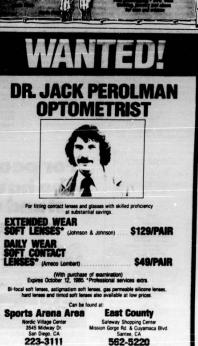
aisle. Ever shined a light down the cookie aisle after midnight? [Leno squeals in-sectlike gibberish and fidgets with his harl... They all scatter, all the Malomars have been broken into ... I saw a five-pound bag of siagar sawcked fryin a ?— Eleven. Then you walk down the aitle and he've got contraceptive foam on the body of contraceptive foam on the body of the contraceptive foam on the body of the contraceptive foam on the body of the contraceptive foam on the bis face in an exagerated grinnes. When he recovers, he assumes a macho voice 'Honey, whaddys want, y'wanna make the contractive foam of t











OUARTER NOTES

SAN FRANCISCO **OPERA: LEAR**

Aribert Reimann's opera Lear had its première at the Bavarian State Opera in Munich in 1978. Its elaborate production was by Jean-Pierre Ponnelle. Ponnelle brought his staging (slightly altered) to Sar Francisco for the summer opera season in 1981, where I saw it and was deeply impressed by it. It seemed to me in many ways the most exciting production of a Shakersear play. I had Shakespeare play I had ever seen, whether with music or as straight theater, and Reimann's musical style seemed perfect as a way of embodying the universe of chaos and cruelty found in King Lear. The production was so elaborate and expensive (it required constructing machinery to move the entire stage in nine separate segments simultaneously) and the music was so unrelentingly "modern" (and hence antinathetic to much of the antipathetic to much of the audience) that I never expected to see this opera again. Yet behold! — the San Francisco behold! — the San Francisco
Opera's new and cautious
general director, Terry
McEwen, has unexpectedly
brought the production back to
San Francisco, where I saw it
again last week. The opera
holds up well: I am convinced,
as I was the first time I saw it,
that if it is a market well.

as I was the first time I saw it, that it is a masterpiece. In a sense, King Lear had to wait nearly four centuries for a suitable musical setting. The themes of the play — family conflict, love, haired, fear, suffering, the threat of madness, the recognition of the power of evil — are extreme, and most of them are Shakespeare's drama, has at last found a musical style capable of conveying it adequately. provocative of anxiety. Yet never before in the

has there been a medium so perfectly adapted to the expression of anxiety and of extreme situations as the one The style has two chief components: musical lines of a distinctive contour and tone clusters. The musical lines of clusters. The musical lines of the voices vary from psalmod chanting on a single pitch to various types of atonal "conversational" recitative, with a grotespace exaggeration of normal speech patterns brought about by wide leaps and extreme ranges. The clusters, equally devoid or clusters, equally devoid or clusters, equally devoid or clusters, evalually devoid or packground of mussed pitches in microtonal intervals. Both lines and clusters, whether in extreme situations as the one this contemporary German composer is master of, which includes the atonalism and serialism of Schoenberg and his followers, as well as the his followers, as well as the experiments in orchestral densities characteristic of the post-World-War-II period (Ligeti, Penderecki, and Cerha, among others). One might even say that Reimann's music reveals the terror of the play's vision of reality more purely than balacteracia countries. lines and clusters, whether in the voices or the orchestra, are regularly used to express extreme emotions; together, purely than Shakespeare's own script. In Shakespeare the monstrousness of the patricidal monstrousness of the patricial children, the cruelty, the insanity, the moral chaos, the agony of such scenes as the blinding of Gloucester or the lament of Lear over Cordelia's extreme emotions: together, they create a sound universe lacking any center, any stable structure, or any decisive means of repose. A typical device is the use of massed strings with each instrument playing its own line (at several points — notably in the storm scene—each of the forty-eight strings has its own independent; uswering, stevering, keening line), so that even the orotestral choirs seem to be in a state of decision of the contraction o body – these are surrounded, softened, civilized by the wealth of imagery, the eloquence of the rhetoric, the integration, through allusion, into the norms and traditions of Renaissance culture. Remaissance culture.

Reimann's Lear is far more painful than Shakespeare's, even in the most unremittingly cruel productions of the stage play. The unadulterated emotional experience of pure dread, which underlies Shakespeare's drama, has at

seem to be in a state of distintegration.

The expressionism of Reimann's musical style is reflected in Ponnelle's staging. This is evident at once in the design and use of the set, his own creation and certainly the most immediately gripping

realistic in its details and uncannily stylized in its ensemble — of the "blasted heath": clusters of rock and dried grasses spread across the stage and all the way back to the rear wall of the stage house. The stage underlying this bleak representation of indifferent and inhuman indifferent and inhuman nature, with its independently moving sections, attains its greatest scenic expressiveness in the storm scene, which may well constitute the all-time summit in the aesthetically effective use of stage machinery. As Lear rants, cursing his cruel daughters and calling down the wrath of the heavens upon them, the heath calling down the wrath of the heaves upon them, the heath beneath him literally undulates, the sections of the stage in perpetual violent movement, so that the infuriated, victimized king appears like a solitary battered ship in the midst of a tempest as aca. The theart riself seems to rock and quake as the sudience is conformed with a solitary battered as the sudience is conformed with a sudience is sudience in the sudience is sudience in the sudience is sudience in the sudience in the sudience in the sudience is sudience in the sudience in the sudience is sudience in the sudience in the sudience in the sudience is sudience in the sudience in the sudience in the sudience is sudience in the sudience in the sudience in the sudience is sudience in the sudience in the sudience in the sudience is sudience in the sudience in the sudience in the sudience is sudience in the sudie

element of the production

representation - nain

There is a single set for the entire opera, consisting of a

disorientation found in all expressionist art. Ponnelle's identification with Ponnelle's identification with the composer's creative intentions extends to the acting style he has devised for the singers. Each singer has a specific kind of muscular activity, often jagged, convulsed, and spastic, which convulsed and spastic, which is a single style of the specific kind of muscular convolutions, of the convolution of the rindicions, of tabulati). There is a similar mirroring of musical style and musical style and characterization in rization in the

costumes, designed by Pet Halmen on the basis of Ponnelle's ideas. These bizarre creations, at once opulent barbaric, and ghastly, concentrate their power in the headdresses, which are in many cases suggestive of grotesquely deformed wegetation; Lear's crown resembles an aloe, its huge pointed leaves springing from his bearded head as though he his bearded head as though he himself were some spiny, parasite-ridden growth in the arid landscape. The lighting design intensifies the dehumanizing distortions of costume and headdress, with

costume and headdress, with its unnatural cotors and its disfiguring angles. The immense difficulties of the score make the achievement of the San Francisco cast that much the more assessinging. These are singing actors of consummate ability. Persical power, dramatic intensity, and acting skills, are the magnificent Thomas Stewart as Lear, the demonically ferocious flelga Dernesch as Goneril, and the brilliant, melodramatic Jacque Trussel as Edmund. All of brilliant, melodramatic Jacque Trussel as Edmund. All of these are from the 1981 cast, as is Timothy Noble (Albany), is Timothy Noble (Albany), who just a few weeks ago was singing Prospero in the Santa Fe Opera's production of John Eaton's Tempess, a far inferior work in a similar expressionist style. Conductor Friedemann Layer, taking the place of the indisposed Gerd Albrecht, coped superby with Reimann's fiendishly difficult cope.

SAN FRANCISCO OPERA: ORLANDO

ndel's Orlando (1733) is an opera about passion and reason, a typically eighteenti

("Orlando Insane"). The characters are involved in the enaracters are involved in the anguishes and frustrations of croite passion: Orlando loves Angelica loves and is loved by Medoro, who does not return the love of the unhappy shepherdess Dorinda. This plot provides occasion for music heroical, nastoral, comical heroical, pastoral, comical, and tragedical, including several mad scenes for Orlando, who has been driven insane by unrequited love. A further type of music reflective and philosophical is provided by the fifth character, the magician-raisonneur Zoroastro (the equivalent of Mozart's Sarastro), who initiates variou spectacular magical transformations and who

transformations and who instructs us in the moral: love is a madness, and we are better off to be governed by reason. The story thus combines profundity and sillness in a typically Baroque way, and director John Copley at the San Francisco Opera has devised a staging that charmingly and sading that charmingly and control of the story of the

century theme, based on

racters and episodes in

nce chivalric

Ariosto's Renaissance chiva romance. Orlando Furioso

dressed like himself in black gowns and powdered wigs; or the pseudopastoral atmospher is indicated by the emergence is indicated by the emergence of a small theatrical wagen bearing the formally arranged effigies of a flocklet of sheep. Set designer John Pascoe and costume designer Michael Stennett have underlined this gracefully tongue-in-check approach, with all the visual elements at once lovely and clements at once lovely and delicately absurd. Musically, Orlando (like all Handelian opera) is a display piece for spectacular singers: the music, in fact, consists of little more than a series of marvelous arias (there is one remarkable trio in the first act). The San the first act). The San Francisco cast is glorious, with Marilyn Horne splendidly expressive and agile (though occasionally flat) in the occasionally flat) in the originally cazartor role of Orlando and with equally impressive performances by sopranos Valerie Masterson (Angelica) and Ruth Ann Swenson (Dorinda), countertenor Jeffrey Gall (Medoro), and bask Sevin Langan (Zoroustro). Charles Mackerras conducts with a sare sense of Handel's dramatic style, as he did a few por a go in the San Francisco Opera samilarly brilliant Julius Caesaru.



KONRAD JUNGHANEL Young German lutenist Konrad Junghänel gave a recital last Sunday evening it the Great Hall of St. Paul's Cathedral. The lute is an instrument of great delicacy Its loudest sounds are soft, and in the hands of an accomplished instrumentalist like Mr. Junghänel, its exquisitely modulated

pianissimi can evanesce into near inaudibility. Where, then, is a good place to listen to a lute recital of works by J. S. Bach and his lutenist afraid, the Great Hall of St. Paul's. The excellent acoustics of this pleasant performing space, when they are activated by the soft passages of a lute sarabande, are no match for any car shifting gears on Fifth Avenue outside, or for any plane roaring into Lindbergh Field, or for any light bulb filament tinkling out its swan song, or for a single trapped cricket. Of the 150 lovers of early music who came out or sultry evening to hear this concert, a very considerable portion — indeed, all but those who could fit into the first three or four rows of seats -had to strain their ears constantly, often giving up in despair when it came to despair when it came to discerning the infinitesimal dynamic shadings that gave Mr. Junghänel's playing its remarkable suavity and shapeliness. Those who know the lute only from recordings, where microphones and

physiological agony of trying to hear the live instrument in a public place ten times too large

As for the music itself, the chief revelation of this recital was the high quality of Weiss's musical imagination. If he had composed for an instrument more assertive and more capable of retaining its popular attractiveness, such as the attractiveness, such as the organ or the harpsichord, he might well be numbered among the major Baroque composers. His invention did not, of course, attain the heights of Bach's, but his harmonic and melodic sense narmonic and melodic sens and his mastery of counterpoint were distinctly superior to those of most of his run-of-the-mill run-of-the-mill contemporaries. Bach's own lute music, it must be confessed, tends to be more confessed, tends to be more powerful, more expressive, and more absorbing on the other instruments (notably the cello) for which the composer transcribed it. Yet even with the Lilliputian sounds of this lovely but limited instrument. one could hear Bach's genius at last Sunday's recital, a tribute to Mr. Junghanel's impeccable musicianship, his command of Baroque style, and his evidently total identification with the music.

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A Jogging Suit Might Help

"The Inside Story" (September 12), by Paul Krueger (September 12), by Paul Krueger reports on council candidates who do not jog but appear in their campaign mailers attired in athlete attire. This earth-shaking political reporting is journalism in its worst form because week after week Krueger by design or omission has blacked out candidates whom he deems not to be hot com-

be hot copy.

All candidates in San Diego and All candidates in San Diego an America are political equals and this is the ethos of our political process. It is traige that the true American political process is falling victim to a political aristocracy based on Inoyeen and millionatives sho are being perceived as the only qual. Experience, Salicial this become legislature. Salicial this become legislature, Salicial this become legislature of procession of the properties of the republican form of government that has prevailed for more than 200 years.

failing in their responsibility to San Diego by not reporting all the city council candidates and their city council candidates and their respective views to their readers. While my opponent is rich and fantous and I'm poor and infamous, our political views are contrasts and they result in political pluralism at its best. This blackout of both our views serves will either become apathetic and will be unable to decide on the various merits of each candidate's political platforms. candidate's political platforms. While the Reader has treated my White the Reader has treated my candidacy as the illegitimate child at the wedding, the Copley press has given me all the traditional courtesy and space that is due a candidate running for political office. This style of reporting is in the best American journalistic While Krueget and the Reader are developing a double standard in their political reporting, if a patronizing attitude that is self-defeating for the newspaper and the people of San Diego. Art Salzberg North Purk

Salzberg is a candidate for the San Diego City Council from the Third District.

By A Broken Brain

Brain

May members of the San
Dego Alliance for the Mentally III
speciale its many features on the
cultural and entertainment life of
San Diego. We would appreciate
sceing informed, unsensational
opinion and views expressed.
Some articles appearing in the
Roader this year are regretully
objectivenable.

The Pecialem' 19 Jodish Mocoe
(August I), although well written,
evidences the presulting lack of
understanding of mental illness,
probably the most tragic illness of
out time.

our time. Why does Moore not ask why effective treatment of John Charles and the State of the St Why does Moore not ask why

caused by genetically inherited brain chemical imbalances, not by had parenting.

> Points, Moore judges the Hinckleys simple-minded or insincere or both and calls Mrs insincere or both and calls Mis-hinckley a talkative null. "She berates the Hinckley's complaint "that John often showed more affection for the family cats than for his family, that until only recently he has preferred his fantasy life with Jodie Foster to his real life with his family." Such behavior is typical of schizoshemics and it is caused by Such behavior is typical of schizophrenis and it is caused by a broken brain, not by uncaring parents. She continues. "Certainly the evidence of his parents account shows that John had no more chance of getting (them) to love him as he was. . . . than he had of attracting Jodie Foster's What presumpoint! If he Hinckleys were like most parents of a schizophrenie son, they gave him far more attention, loving, and saving harm tog gave all their and saving than thos gave all their and saving than thos gave all their

and caring than they gave all the other children combined. Your reviewer shows that she knows little about mental illness, what is like to live with a schizophren gree rise to hallucinations, idelusions, paramoid hatred, and fears. He may respond to expressions of love by parents and others with wooden indifference or angry hatefulness. It is the illness that makes them withdrawn and antiocial and makes them set in bizarre ways. Moore reveals her personal bias when she brands as "mechanistic and simplistic" the

"mechanistic and simplistic" th Hinckleys conviction that John's problem is mental illness. Finally, she denounces Henkely hyperens in four paragraphs of unfeeling, sureasis name calling, she talks about "families of their ilk," implying that they were narrow-minded money chaotre, religious zealots, and unfinishing president they caused the tragedless in their son's life. What an ingoriant and menspirited view of a family's mistertune!

I propose on behalf of the San Dega Alliance from the Mentally Ill organization before publishing articles about mental ilmess. We are a resource of knowledge and experience on the subject we wish of the subject with the subject we wish of the subj

to diminish the misinformation and stigma about the mentally ill and substitute facts as well as sympathy in the public mind. Mayme Locklin, president San Diego Alliance for the Mentally Ill

Tears, Heartbreak, And Grammar

And Grammar
I was out of two for several
weeks and my neighbor was kind
enough to save best issues of the
Routler for me.

August 8 issue ("Lettern" by
allowing Robert William Burke of
valuable space to showcase his
superirs knowledge of grammar.
Not only did Mr. Burke deprive
your readers of space for three,
letters, be let us with tears in our
open.

longeing the hearthreak of that Imagine the heartbreak of that poor fellow poring over newspapers, magazines, et cetera looking for grammatical errors instead of enjoying the material as presented.

Gerald Howard Bellamy

La Jolla



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Blubber Dies

(con:inued from page 5)
excavations have advanced to
within ten feet of where these furnaces were located, judging by the amount of oil encountered in the sand. When the blubber had been boiled down to oil, the pieces of skin and gristle were fished out and thrown into the furnace and the oil was ladled off into barrels. The whale carcasses were left to rot on the beach, and visitors

to rot on the beach, and siston reported being assaulted by a frightful stench.
Two other companies, operated by the Johnsons and the Tiltons, eventually established themselves at Ballast Point; along with shore based whaling operations from Ballast Point; along with shore-based whaling operations from Oregon to Beja, they helped to reduce the gray whales to the verge of extinction. But in the 1860s the whale business was booming, and although the Packard company landed perchard to the perch box, eight harpoons, one tub of new towline, one coil of cable rope, three coils of secondhand rope, a one-hundred-gallon

ask of whale oil, two cask of whale oil, two whaleboats, six oil tubs, one grinding stone, two mincing machines, thirteen oars, two boat masts, five harpoons with poles, and one box of new harpoons. Only the company's other whaling stations in Baja saved it from bankruptcy. But by 1873, when the U.S. Arm took over Ballast Point for a fifteen-gun fortress, the whalers were seeing fewer whales, and soon thereafter the

grays were too scarce to hunt After this weekend's last bit of digging, May says the whaling station will be buried again, to protect it from winter rains, and excavation will

resume next summer. Sandstorm

(continued from page 5) breakwater will rise ten feet off the bottom, other sections will rise seven feet. At either end it rise seven feet. At either end it will connect to jetties extending 800 feet out from shore — from the existing jetty a half-mile north of the pier, to one that will be constructed to the south — forming a kind of protected box in which wave setting will be altroot. protected box in which wave action will be almost eliminated. Popular surfing areas along both sides of the pier will disappear, prompting the nonprofit Malibu Surfride Foundation's recently filed lawsuit to halt the breakwate But the main problem with it, according to Scripps scientists is that the structure does not replace sand that is being continually lost to erosion. It merely traps sand and, they predict, will actually cause more severe beach erosion in adjacents.

You can find an expert to issell. His city's own experts say that erosion will only be he break water. When asked about Inman's prediction of

extensive crossion both to the north and south, Russell replies, "I don't believe that. Our beaches are reoding because the Tijuana River was dammed up and no new sand is being washed into the see. So I don't believe there's a significant amount of sample, and the same that the sam

acknowledge that said method," says Kellogg, "but in an absolute bureaucratic inversion of logic they claim it isn't a feasible alternative! They say the costs are about the same, so why isn't it feasible?" The staff report says the institutional arrangement that would have to be made with the navy, the City of Coronado, and the State of California make sand Commission is requiring, as a condition for the permit, that sand lost to erosion outside the breakwater must be replaced by sand replenishment. "The logic is just lacking," Kellogg insists. "The Coastal Commission has abrogated its commission as a organic or responsibility to protect the coastline of California." At press time, Kellogg's request for a temporary restraining order was being considered by a San Diego Superior Court

and Thomas K. Arnold

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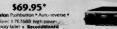
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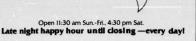
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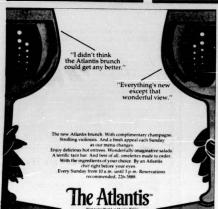


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"A Natural Foods Buffet" 9 VEGETARIAN EXPRESS Leucadia, California

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ATHENIAN GARDENS Fish & Chips '3.25

or available evenings. Expires Oct. 3, 198 available Districts Scallscos on bousses fast back from Groece, and his band Dancing & belly dancers frt. & Sat. nights elby dancing show and folk dancing rightly Amateur belly dancing Tues. nights



2 for 1 **Lunch or Dinner** Mexican Combination Plate (2 for \$4.95-\$5.95)

Buy any Mexican combination plate and receive the 2nd of equal or lesser value FREE with this ad.
Offer expires 10/10/85. No take outs.
(Not valid with any other offer.) 2 location to serve

The Reel Gusto/ Old Town (formerly Romaines) 4105 Taylor St. (corner of Juan & Taylor) 295-5111

Coupon for Old Town -Gustalocation only

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2 for 1

Lunch or Dinner

Shrimp Plate

(2 for \$4.55) Buy our house special and receive the 2nd one FREE. 21 to 25 pieces of deep-fried whole shrimp, served with fries and cole slaw. Offer expires 10/10/85. Dine in or take out.

Seafood • Steaks • Spirits
In Old Town • Banquet facilities • Satellite TV (all sports)
Dancing Thurs., Fri., & Sat.

MANDARIN SEAFOOD **DINNER SPECIAL**

Appelizers, filed oyster roll, seafood soup, clams with black bean souce, proms with broccoil, scallops in noodle baster. For 3 to 4 souple add: steamed whole fish with ginger onlors souce. For 5 and ser people add: lobster with special souce. Choice of fished bonand or green tea lace cream for dessert. Special fall Wish price: \$10.95 per person, minimum the people. Other good through Choice 3, 1985. No substitutions please.

* Net Wah Mandarin Culsine

Birthdays • Weddings • Banquet Facilities • Cocktail Bar

3146 Sports Arena Blvd., Glasshouse Square Open daily for lunch and dinne Reservations please: 223-9800

FREE VALET PARKING

njoy our deliciously nutritious all-you-cancat soup e salad bar **** which includes dessert e unlimited soft drinks at the delightful price of only 495

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One coupon per person. Void after 10/1/85 660 University Avenue San Diego CA 206-4030 Monday Friday: 11-10 Saturday 12-10 Sunday 12-9

SHRIMP & CHICKEN DINNER **FOR TWO** *6.95

All night long! Dinner includes • Fried shrimp

• Fried shrimp
• Egg roll
• Garden fresh vegetables
• Sweet & sour chicken
• Fried wonton
• Fried or steamed rice with cashew nuts

• Tea & cookies

• Special soup

For 3 people add: Beef chow mein For 4 people add: best criow mein For 5 people add: Barbecue pork w/chef's special sauce For 6 people add: Mandarin crispy chicken Offer good with this ad through October 9, 1985 Special available to go too!

**ANDARIN PLAZA RESTAURANT
3750 Sports Arena Blud.
3760 Sports Arena Village Shopping Center
3704 4222 ** Open daily 11:00 am-10:00 pm
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DRUM SET Remo, 5 piece plus symbols, practice pad music and stands. Excellent \$300,440-798.

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N.Y. Steak \$6.95

Top Sirloin

\$5.95

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HAD AN **AFFAIR** LATELY?

Caterers

For all business and social functions large or small.

Full service catering
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La Jolla Broiler

Featuring the Best of New Orleans Cajun Cuisine Evening Dining in Patio or Dining Room

Reservations suggested rtainment Thursday through Sunday 9 pm-1 am • No coort charge Mark Meadows-Thursday

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La solla Broiler by the Cove, for fabulous romantic atmosphere,
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GUITAR EXCHANGE Gutar and bass string sets 3 for 1. All brands always1 4035 Pacific Highway prest to Coueris 27H-4555.

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Jack White of RCTV 10: Back to basical Dookies has family prices . . . the food is good and it's plentiful. If you're hungly and you like good beef this is for you'l The plane har is a big draw and the performers are very good!

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Treat yourself.

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GUITARIST WANTED Experience and dedication a must Vocals preferred. New WaserTop 40. Work opportunities waiting. Mark. 4-7pm, 586-1637. Eric, 6-9pm, 436-0204.

GUITARSTA/OCALIST Available for working top 40 Band, pro equipment and sound. Extensive club re-perience, current song list, team player. 280-7733 GUITARS - White Seville Flying V. great condition 1200 or best. Norma acoustic 120. Teresa 222-6832 GUITARSI GUITARSI GUITARSI Solid-top acoustics from \$169.50 flent guitars from \$12.50 a month D'Addamo reds guitar strings 3 for 1. Carl La Jolia Maria: 450.1215

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LEAD GUITARIST, 28, looking for established band into 60s, 70s, 80s rock. Have the best equipment and transportation. Professional musicians and no drugs, please, Harry 583-1597.

LEATHER JACKET pleazy Notes to black, fully deco-ared with spiles and studio. Spired arm bands. \$100 or trade for "Boss" guitar effects or? Bich. at. ter Jan. 275-187.

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Dinner for two \$14.95

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PIANO YAMAHA UI 48" upright. Ebony, in perfect condition, \$1950. Call Phil at 452-7115.

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WANTED Gibson Les Paul, for experiments. Carris pay much, but can pay cash: 420,0647 WANTED ROCK IN ROLL BAND to play at party second week in October After 6pm, 275-3237 WANTED SCREAMING SAX PLAYER for original project. Professionals only other instrument a plust bady 449-2409.

SPORTS & FITNESS WAYFED NOA! GUITARST, AND player and paint to strately cub work. Line and top 40, Cull George in the instrumentation, come; canopa; 200p with 20 strately cub work. Line and top 40, Cull George in the instrumentation, come; canopa; 200p with 20 strate 50 strat

BOOTS, 3-pairs, Kastinger mountaineering, New 9w: 9.1/2m, 7.1/2m \$25 per pair 461-9471. BOSTON WHALER 11: Evinnide 40, trailer, extras, icensed to December, always garaged, excellent condition, \$1150/best offer, 729-2622.

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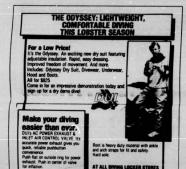


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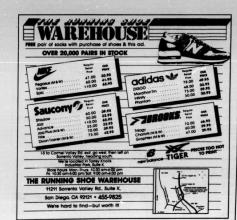
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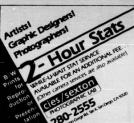
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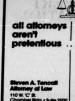
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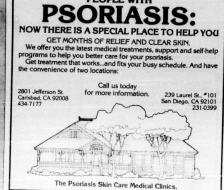
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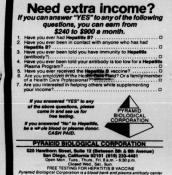






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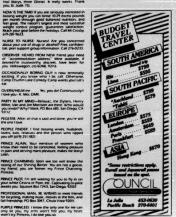
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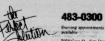
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HONDA ACCORD SE, 1985. 4 door sedan, loading. HONDA MACON, 1978, white in girst condition, metallic graphisation interior, at 6,500 miles, alloys. SIBSGiother Reacts Physiological C 2 (186) period manual fluoring strength

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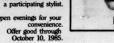
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MISSION VALLEY Master bedroom, own bath, ga rage, tennis, jacuzzi, pool, sauna, frig. washer/dryer, \$360 + security depose, 284-2864 MISSION VALLEY NEAR OLD MISSION Female roommate warned guiet nonsmoker, near, 20-30 years old, so share 2 bedropen, 2 barn beautiful guiet proposed to the proposed p **SCIROCCO · RABBIT**

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MISSION VIALLEY 2 bedroom condo October 1 Share male professional large master bedroom, bath, balconies, pool, jacuzzi 5385 pius 1/2, Jim days 583-3300 est 22, 297-76-20 MISSION UNLLEY Professional nonsmoking women to share 2 bedroom, 2 bach condo Pool, jacuze, 1330 per month plus 1/2 utilities. Denomination

MISSION VALLEY NEAR OLD MISSION Female roommale wanted quer roommaler near 20-30 years out to stone 2 becomes the resultably families condo holds tenned, get the RECL laundly and beautiful click house 350-312 utotes Auduscie October 15 Jeroster 584-2080

MIRA MESA FEMALE ROCAMMATE waited, in a 2 MOY house. Furnished bedroom, nonsimilaring and two both home, large frenced yald, waiter/dryer no ladd, 2000, plus 1/3 unities plus deposit.

No pers 323mmon and 1970 large 3 bedroom home close to shopping and Highway 15. Quiet neighborhood. Nonsmokers: 3305imonth plus share unlikes, pool. Call 578-4507.

MIRA MESA. Mature, responsible female roominate wanted to share rice house with yard. Private bed-room and bath. 3250/morstn plus 1/3 usibes. After SPM 578-801.

ASSION BAY AREA Gorgeous caryon view! 2 bed-com. 1 1/4 bath. Pool. Professional male 28-35 consinoker. No. drugs. no. pets. Considerate, re-ponsible, immaculate 1265-276-0172

MISSION HILLS: One roommate needed for large to bedroom house! Large room, quiet area, yard, fire place 2 bath, living, dirring, den, cable, \$275 Avail able October 1st. Rot. Evenings \$75-6450.

MISSION HILLS, share 2 bedroom house, harbor and ocean views, fireplace, quiet, private, nice large views, personal, 1350 min depose, 295-2641

MISSION HILLS. Male teacher needs nonsmoking booklover for 3 bedroom house \$300 + 1/3 utilities and \$250 deposit. No pers. 299-9115.

MISSION VALLEY Large townhouse, pool, jacuzal, ternis, laundry facilities, no smokers, \$250 + 1/3 utilities, Available October 1 Call Bob evenings.

NORTH PARK. Share large home with quiet respon-sible adult. Large furnished room, bath \$240. Pri-vate, secure, close to all. Nice peoplet 284-6884. NORTH PARK RESPONSIBLE, PROFESSIONAL fe-male to share 2 bedroom house. Neat, clean, quiet, nonsmoker, no pets. \$250 plus 1/2 security. Eve-noss 282, 2593.

#TH PARK LARGE 2 BEDROOM, liberal room-te to share. 1237 Somorith. 112 utilities, deposit. stairs. Available. October 3rd. Nondrinker, no. 0s. smoking okay Brooth, cheefful. 291-5129. il BEACH/OCEAN VIEW Professional mate to share large 2 bedroom, 2 bath apartment onth Call Dave 224-5451

MISSION HILLS: WIANTED, roommate to share two bedroom house on India Street, Nonsmoker, 20-30, 5300 plus utilities, Robert, 674-0452 MSSION HILLS/POINT LOMA, female, 25-35, to look for 2 bedroom 2 bath with easy going, neat, female smoker Debbie, 251-2513

NEAR STADIUM, \$198/month. Air-cond-pool, and acuza: Evenings, 273-2637

NORMAL HEIGHTS EMPLOYED, EASY-GOING F MALE needs the same to share a spacious 2 + De room house 1300 and 112 utilities Deposit. Avail bit Oct 1 Ross 282-5637

NORTH CITE AGE 35-plus, employed nonimoking long-term housemate wanted for home with neigh borhood pool 545 weekly plus ublittes. Often out to keep trying 566-7741.

NORTH PARK NEAR MORLEY Field. Share to room house with garage, fireplace, has floors. \$265 + 1/2 of utilities. Dan \$74-1487.

NORTH PARK FEMALE to share older 3 bec home. Natural foods, quiet, humor, progra feminist. No TV, smokers or pets. 291-7501

NORTH PARK WILL SHARE rice 2 bedroom home with mature employed female. \$175(month. But-280-807)

NORTH PARK: SHARE large 2 bedroom unit: Free ubilities, laundry Clean, quiet, male, no drugs. \$290 blus depose. Larry, 282-9912

NORTH PARK Nonsmoking vegetarian, clean quiet, considerate Share 2 bedroom, 2 bath apart ment. 5245 plus 1/2 utilities. Laundry, storage. Eve nings. Mark. 200.1994.

NORTH PARK, ROOMMALE, MALE, small room, No ones. No drugs. Clean and furnished. Large old house, 1745/moreth, 787,0186.

NORTH PARK Female roommate wanted to share 2 bedroom house. \$250 month + deposit. By October I. Call Parses 281,044.2

OCEAN BEACH. Roominate wanted to thate 2 bed foom house. I block from beach. Furnished, washersdryer, parking. George 224-66te, 696-9655. OCEAN FRONT CONDO to share with male or fe-male nonsimoler 22-35. Private bath, semi-furnished 5375 plus 1/2 utilities. Available Oc-tober 1st. Security building. 274-5619. OCEANA BEACH Roommate wanted, female/male, dependable, neat, nonamoker & no drugs 52.25/month + 1/2 utribes 1200 deposit. After 5.30 m 226-6458

PACIFIC BEACH: Beach front house on Sail Bay 3 bedroom. 3 bath, faundry, fireplace, parking, Share with profession male & female. Female. 30:40, non-unoxie: employed, no pets. \$140, 216-9488. PACEIC BEACHILA JOUA. Share house one block to beach and La Joha. Separate entrance, health minded female. \$325.274-5168.

PACIFIC BEACH Near ocean, Turnished facilities for secure, responsible person. Optional maintenance work evaluable or maid work. Leave message PACIFIC BEACH. Vegetarian nonsmoker wanted to share 2 bedroom, 1 bath apartment with same 270-2588

PACIFIC BEACH: Female roommate wanted for spa-cious apartment with fireplace, balcony & view 1262 50 plus 1/2 uplities iftooin 270-3778

PACHIC BEACH HOME SEEKS harmonious, responsele, non-smoking roommate in 2 bedroom apart-ment. Large living area, balcony, fireplace, DNV 5360 + 1/2/utilities 270-9027 PACIFIC BEACH Beautiful home on buy Share with 3 professional women. Over 27, prefer female Nonsmoker. No pets. \$325, utilities and depose \$81,3445.

PACIFIC BEACHICLAIREMONT Share 3 bedroom house Hot tub, deck, \$370. 1st and last, no depose

PACIFIC BEACH: Large home in North PB looking for one female 25 or older for October 1 Call, leave

PACIFIC BEACH: LUXURY TOWNHOUSE to share with female, no pets, nonsmoker, over 25, \$350 month, 1/2 utilities. Gene. Spm-9:30pm 273-4016, 7:30am 4:15cm 200.524

PACIFIC BEACH Maierlemate roommate wanted to share 2 bedroom upstairs apartment. Ocean view. Cat ok. Storage. Available Oct. 1 5365. Clean. pro-fessional Leave mescage at 683-5277.

PACIFIC BEACH Female preferred, but will consider male roommate for house 4 blocks from ocean on Turquose Own bedroom Call Los 486-7746

PACIFIC BEACH Seeking professional, nonsmoker to share 3 bedroom house. Private yard, washeridryer, 1/2 block from sail bay \$300imonth interested Call 273-153.

PACIFIC BEACHIBRD ROCK Roommate, male, 28+, 1 bedroom house, garage \$180/month. Firstlast & Deposit. Phone 459-5778 PACIFIC BEACH CONDO, 1/2 block from bay, fire place, sundeck, financially secure, nonsmoker, 1/50/month, deposit required. Diana or Delayers

PENASOLITOS Elegance beautifully decorated great view. Igacious. 4 bedroom house Must see heap, nonsmoker, responsible please. 5295 & 5315/month;450-9333 X305, after 8 pm, 484-5612.

PENASOLITOS Beauful, quer, spacous 3 bed-room house Great viewl Seek clean, quiet, respon-sible professional person. No pers. 1320, 1/3 SOGBE, water included 1200 deposit. Dave 464-4015.

POINT LOMA HOME needs responsible, professions female roommate to share large 4 bedroom, a bath house. Harbor view, freplace, yard, faundry 100 + 112 yealters, Reference, 222-4037. WNT LOMA. Nonsmoking, tidy female needed for ictious, contemporary condo. 2 bedroom, 2 baths, il amenines, 1925. Call after form. 222-9681. PONYT LOMA: Classy 3 bedroom: 2 barn home: Spa. Irregiace, readi, near beach: Responsible, working professional over 30: 1450 + 1/2 cutters & deposi-

POÑAY SHARE BEAUTIFUL and secluded large home Pool, spa, fireplace, room for pet Available IQL 5275/month 223-1743

FOOM NEEDED lown) Extremely low rent. By woman, Metaphysical-Holistically growth oriented. Near Oceanthilitizest near Park Blvd. FO Box 82463. SAn Diego. CA 92138. ROOMMATE AUAEABLE November 1 or sooner Ouet, clean, independent income To 1350 month LI PB foral references. Jeromy, Box 9042, LL CA 92037 or messages 444, 5251

ROOMMATE WANTED house, \$350 per monen ter 7pm, 299-7341

ROOMMATERS NORTH COUNTY, LISTINGS: Penas-quitos, Mira Mesa, Scripps Ranch, Rancho Bernardo, Inland and Coastal, Whether you need or have a place Days, 224-5156, nights, 221-0008. ROCMBATES WANTED to since my brand new home in Del Mar Beaufful, Jaurillous (gantin home with pook, gaz, tennis, close to beauth. No obe-norm are available at 1450 each on October Sh-Females only, age 24-12. Mutt be very clean opes, children. John, office 452-5710, home 270-5510.

SALBOARD 9" Fiberglass waveboard, new 1390 Sall, boom, mast, etc., used 1290. Phone 942-2733 SAN CARLOS. Engineer and son need roommate Lovely house. Prefer athletic, intelligent female. Pri-vate two-room sure with bath \$315 + 1/3 utilities.

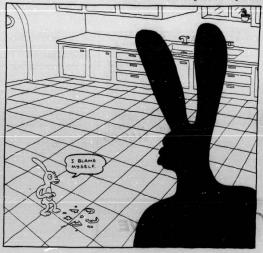
SAN CARLOS Female 21-30, unencumbered to share 4-bedroom, 2 1/2 bath home 3190month, in-cludes utilities (except phone). Ed Wunner 489-0650. SAN CARLOS Roommate wanted to share 3 bed-room house Male, nonsmoker, no pets. \$275/month + utilities, 697-7271 or 698-4305.

SAN DIEGO, INDIA STREET apartment, away from flight path \$150 plus 1/2 utilities, Joel, 574-0503

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By Matt Groening @1985



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By Lynda J. Barry @1985







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NORTH PARK. Large 2 bedroom, new carpet, paint built-ins. Off-street parking. No pets. \$300 deposit \$500 per month. 3820 Arnold Avenue, #1. Manage \$1, 274,8487.

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NORTH PARK 1510. 2 bedroom, 2 bath, mini-blinds, dishwasher, quiet building, 3960 Arizona. Available October 5th, 282-6004.

NORTH PARK: 2 bedroom, 2 bath apartment, up-stairs, 1550/month, Laundry, off-street parking, no pers, 3969 Idaho, 89. Available (017/85, 297-5100 NORTH PARK 1850 Huge 2 bedroom, 2 bith apartment, Mini-blinds, dishwasher, quiet building. Available now 3960 Arizona. 282-6004. NORTH PARK 1450 2 bedroom, 1 bath, corner apartment, new decor. Available now, 4751 33rd Street, 464-1777.

NORTH PARK: 2 bedroom, 2 bath apartment. Good area 1550/mo.ith. Pets ok. Parking, laundry. Availa-ble now 272-1224

OCEAN BEACH: One block to beach, 1 bedroom, furnished, 1450. Cable TV, security, barbecue, laundry, parking. No pets. 5030 Locus Street, 224-0759.

OCEAN BEACH 1 bedroom apartment, clean & quiet, no pets. 4793 Longbranch Avenue. 1465 in-

OCEAN BEACH SOUTH 2 bedroom 1-1/2 bath townhouse Available 10/1/85 Excellent apartment and building. Laundry, scholage and two off-street parking spaces: 1650-4811 Coronado 459-750. OCEAN BEACH: 1 bedroom duolex apartment, walk to beach. Stove, refrigerator. 5114 1/2 Brighton. 5450, 277-3365.

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CLAIREMONT R1.5, 2 buildings, 3 bedroom from home, back building guesthouse, upstairs ove workshop, garages, RV 12' doors, redwood decident and the workshop, garages, RV 12' doors, redwood decident and the workshop and the property of the

CORONADO Condo, 3 bedroom, 3 bath, double garage. Modern kitchen. Park-like grounds. San Diego Bay and skyline view. Fireplace. Security sys-tem 1239,000. Mr. Jones, 234-1321.

E. CAJON BY OWNER SALE 2 bedroom, 1 1/2 bith, upgraded home. Good starter home for sin-gles or young couple. \$4000/down. \$450/month. Michael 561-5212.

THE READER PUZZLE #376 Low Profiles

This isn't complicated. Just list the names of these 15 famous silhouettes in the spaces provided below.

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pseific
Beach or Reader T-shirts.

2. All entries in the Reader
Puzzle consists mass be received by
the Reader of Indiana State of Reader
Diego. CA 91318 by 9-00 a.m.
Wedneaday, six days following the
issue date.

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).
4. Employees of the Reader and their immediate families are not elimible.

their immediate families are not cligible.

5. In the event of disputes or test, decisions of the judges will be the decisions of the judges will be five prizes each week to give away, so if there are more than five winners we'll have a lottery.

6. All answers must be entered to the decision of the decision of the page, And please, no phone calls or trips to our orffice.

7. One entry per person.

Winners of and Answers to Reader Puzzle #374, Between

The following solutions were HOUDINI

MIAMI (sun and beach ball JUPITER

CHEERIOS (the cereal's logo)

(shoe-polish can) MARTINI

TIMPANI

RIRDIE (golf ball and hole)

HAWAII

(dormant and active volcano) (portholes of sinking ship)



____ Of the 182 entrants, everyone had the correct answers.
The winners are:
1. Anne Eggertsen, La

Mesa

2. Jay A. Clark, San Dieg

3. Jeannie I. Grove San

nnie L. Grote, Sar

Diego
Dane Madsen, San Diego

5. Jess Peabody, El Cajor

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OFF THE CUFF What went wrong on your wedding day?



Representative University Heights I made an appointment to get my hair done that morning. A place downtown had advertised a wash and set for a fixed price. I was quite young when I was married, back in Sioux City. Iowa. I'm from a Greek family so we were encouraged to go to a Greek florist. The When they found out it was my When they found out it was my wedding day they insisted on doing all kinds of things. When I went to pay the bill I didn't have enough money. They tried to detain me. By the time I got to the chapel everyone was waiting including the minister. He rushed through the ceremony like the Federal Express commercial where the a Ureek Horist. The bridesmaids were wearing very light light green dresses and my wife was wearing a white gown so I asked the florist for delicate pastel flowers. "Don' worry," he said." It ake care for you. Don' worry," Even then I was concerned because then I was concerned because he wasn't writing anything down. The wedding day came, the eleventh hour, and still, no flowers. Finally, just before the ceremony they arrived — big garaish bouquets of huge red. orange, and you-name-it colors. They looked lively were red. They looked lively were proty upes; not the wedding went as planned. I doubt that it had anything to do with the fact that I'm single today. Express commercial where the guy talks incredibly fast. They ractically shoved us up the isle. On top of it all I had morning sickness. You might say it was a shotgun wedding. None of our respective relatives were speaking to one another. It was a silent eption line. When we ened our presents all you could hear was paper rustling. We're no longer together, but I talk to his family now.



North Park
We were married on a January first, up in San Jose. Everything was really wonderful. The ceremony was perfect, the reception was like one big party. The only problem was that I guess I was so nervous I hadn't eaten anything all day. At the reception I had just a little bit of champagne, when the dancing started. I was dancing with my brother-in-law and we were turning around and around. Suddenly it felt like my stomach came up to my throat and I knew I was going to be sick. I ran into the kitchen and threw up in the sink. I took and threw up in the sink. I took a couple of aspirin, relaxed for a few minutes, went out, had a piece of cake, and storted dancing again. I was determined not to let anything upset my day. It was one of the nicest days of my life.



Kensington I met Pilar in New York. We I met Pilar in New York. We went back to Costa Rica together for five months where we decided to get married. The ceremony was just family and a few friends. I had picked up a beautiful bouquet of flowers for Pilar just before I took a taxi to the church. I left them on the front seat and the taxi drove off. At the reception I was the one-man band while everyone sang and danced. I found out that Pilar didn't get her visa that Pilar didn't get her visa and I'U have to go back to the States without her for a white. Before the reception ended her mother leaned over and said to her, "For the rest of your life, listen to Steven, whatever he says." She turned to me and said in Spanish, "If she doesn't, punch her," Of course I didn't take her advice, and marriage didn't last although Pilar and I are still very good friends.



College Area It was June. The day was in was June. The day was sunny and magical and beautiful. After the reception we packed up our new 1970. VW bus and headed up the New York Turnpike to Motel-on-the-Mountain. We had reservations there but we arrived kind of late. The place was deserted. The air-

conditioning didn't work.
There was no service or food available and nothing within miles. We were starving. Luckily I remembered that I had packed salads and leftover hors of oeuvres from the reception into the icebox in the van. Leomothebold, when I opened the icebox it was filled with bottles of champagne. My husband simply hadn't told me that he had made the switch. The marriage went downhill available and nothing within that he had made the switch.

The marriage went downhill from there. We always seemed to have different priorities and didn't consult each other.

— Lin Jakary

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

To Be A Diva

My life is bound by an ironclad routine. Every day I awake at dawn, and after swallowing a few spis of water I study in turn Italian, German, and French before I relax with the scores of my beloved opens. That word beats within me: Openal Openal Openal until I am oblivious to , its music, its tragic and

Within a few hours my parents stir — a signal for me to cast off my long nightgown, to bathe, to plait my waist-length hair and to dress. A few more sips of water, and I am ready to face my grueling schedule. At exactly 8:00 a.m., my

At exactly 8:00 a.m., my parents stand at the door. As if they were members of the chorus they begin to chant.

Mother (plantissimo): "What kind of life is this, to try to be an open star? Studying, practicing, performing. Even if you're concern half to another. And after the performance what do after the performance what do



room. When will you have time

noom. When will you have time to get married, to mise a family? Father (forte): "Musical comedy is the answer. Make people happy. Did you ever see an open with a happy ending? They all go mad or die in pain. What I say is, give me a good musical comedy any time." What I say is, give me a good musical comedy any time. "As well kources blocks to the bas, and board it. By 9:00 a.m., I om in the studio of me voice."

high and low ressuring.

concerned about my coleratura, eager to dispiay the brilliance of my upper range. Professor Bornos and I are in the misst of a dispute. For my mepending audition with the opera company, Company, this Stunday at USD, held like me to prepare the "Casta Diva" from Bellini's Norma. But I have insisted on the "Sempe Liber" from La Trastana. True, the role of the "Sempe Liber" from La training in the world, but I have always seen myself as the Lady of the Camellias, and I know that are my audition I will break the heart of every perion there.

always, and in tears, I answer, "Callas! Callas! Callas!"

heart of every person there.
By 2:00 p.m., Professor Borros
and I are finished. As always, he
lifts his right index finger to
caution me. "No dairy products."
A pause. "Mucous," he adds

A pause. "Mucous," he adds ominously.

I take a few more sips of water, walk sixteen blocks to the bus, and soon I am at the office of my psychoanalyst, Dr. Morros. Exhausted enough to weep, I fall down on the familiar couch and hear his liquid voice ask, as always. "Why are you putting yourself through this?" And as always, and in teans, I answer,

perfect father figure and then she lost him to a more glamorou woman, which is the way the

in the studio of my voice teacher, Professor Borros. Here I lose myself practicing high and low tessatura,

"Callast Callast Callast"
While I am self-controlled
with Professor Borros, I keep no
scerets from Dr. Morros. He
knows how I long to be another
Callas, how each waking and
sleeping hour is consumed with
he notion that I am Callas.
Reborn. Incarnate.
Reborn. Incarnate.
The Callas had Conassis as the
perfect father figure and then

Nature Is

The Teacher Bonsai is thought to have originated in China, but it was

the Japanese, the masters of complete poems only seventeen syllables long, who developed the art of miniaturizing trees and made bonsai a living part of their culture. Japanese herbalists yard. At age sixty-four, Mas Takanashi has devoted more than forty years to bonsai, the art of treating maples, pines, and of treating maples, pines, and of treating maples, pines, and inches to two feet in beight. Bonsai resemble full-sized trees in every particular — the proportion of trunk to branches, the texture of the bark, even the appearance that they have spent specially the strength of their culture. Japanese herbaliss leep ministures of the most important medicinal trees; that way, rather than have to search the woods for remedies, they had a pharmaso, pose in their and the second for remedies, they had a pharmaso, pose in their receive a bortle of that year's port to open when they reach the age of majorits, a Japanese baby is given a bonais; there are many sad tales of a bonasi dying with its owner. The Japanese with its owner. The Japanese of the first bonsaiss: Intrially, except so gold when the second the first bonsaiss: Intrially, except so gold when the second the first bonsaiss: Intrially, except so gold when the second the first bonsaiss: Intrially, except so gold when the second the first bonsaiss: Intrially, except so gold when the second the first bonsaiss: Intrially, except so gold when the second the first bonsaiss: Intrially, except so gold when the second the secon of the first bonsaists: Initially, people so gish anterally, occurring bonsai, trees dwarfed and rivisted by the elements rather than by pruning shears and wires. Much in demand among the nobility, these matural bonsait empted men to climb remote, steep cliffs to climb remote, steep cliffs to the steep climb remote, steep cliffs to see the steep cliffs and the steep cliff to see the steep cliff to see the steep cliffs and the steep cliff to see the steep cliff to see the steep cliffs and the steep cliffs and the steep cliff to see the steep cliffs and the steep cliffs and the steep cliff to see the steep cliffs and the steep cliff to see the steep cliffs and the steep cliff to see the steep cliffs and the steep cliffs and the steep cliff to see the steep c

this off because it's dead, says
Mr. Takanashi. "But we keep it
That way, it adds more age to it
A young tree, you don't have a
dead branch, right?"

Jin can add ten

years or more to a bonsai's age, thus to its value. Another aging Another aging technique, shari, involves peeling some of the bark or exposing rootage. Next to the "lightning-struck" bonsai, a bagginguinvillea a googeous not of red blossoms. Takanashi has worked on the bongainvillea — bensaists call it bongainvillea — bensaist call it bensai to the desert together to look for naturally occurring bornas. For their first exhibition, Takanashi, Tam Tanaka, and Bob Uegi stared up until 2.00 am. the the control of the control of the together together together to the control of the control of the bornasi into English. The club now has ninety-five members and two shows annually, in the spring and in the fall, lust like other trees in spring, the cherry tree in spring, the cherry tree in the control of the control of the other trees in spring, the cherry tree in the control of the control of the other trees in spring, the cherry trees in spring, the cherry trees in the control of the control of the other trees in spring, the cherry trees

chairwoman of the exhibit, "the bougainvillea are breathtaking." "This is a young one I just (continued on page 11, col. 1)

Great Wall

Many centuries from now archaeologists, anthropologists, and historians studying the murals in the Van Nuys Tujunga Wash will ponder their sociocultural significance. Prehistoric man made art in caves, perhaps as education or inspiration for the hunt. Renaissance man made art in Renaissance man made art in cathedrals, clearly as an act of exultation, a testimony to the glory of God. The people of Lo Angeles, during the last quarte of the Twentieth Century, made art in sewers, so that joggers and bicyclists would have something nice to look at and to give young artists reason to feel better about

hemselves. Yes, this is the Twentieth Century, and the enormous murals in the Tujunga Wash (constructed in the Thirties to prevent the Los Angeles River from overflowing) have been agnanimously dubbed The Great Wall of Los Angeles (not to be confused with that advancin

notion that art can be a model column of smog you encounter on 1-5 around Irvine). The Great Wall is the work of Los Angeles artist Judith Baca, who was commissioned by the Army Corp of Engineers to do a single painting in the wash back in 1974. The project, originally intended merely to brighten up a new bicycle path, turned out to be much more than answer. for social change. Baca has said that she is "committed to a process which brings community and art together for the creation of an art product." Over the past decade she has combined the efforts of eighteen historians, forty artists, and more than 200 youths who participated in the be much more than anyone construction. Known for her administrative anticipated. The fifteen-foot-high murals, which have since grown to one-half mile in length became a monument to the

skills as well as her art. Baca has

years old. It is the star of his collection, a miniature forest of some 200 bonsai that fill the terraced hillside of his Encanto

> donations from various entitie donations from various entities such as the City of Los Angeles (scaffolding, trucks, and sandbags), the Teamsters (toilets), and Opti-Ray (sunglasses). Perhaps most significant is the fact that Baca, born and raised in the barrio herself, has brought together dozens of underprivileged youths, many of whom were referred to her by juvenil authorities. Baca calls working on the project a

for the youngsters, who learn painting, history, and the mathematics required to work with blueprints and the wall grid. This is didactic, socially engaged art, both in content and execution. Its purpose is to give minority groups a sense of pride in their history, but it is also Baca's intention to allow a group of black, Chicano, Indian, Jewish, and Asian artists to make history, to create something, to discover in art a means of



READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Finlary proceeding the Thursday issue in order to be consulted for publication. Please do not plone. The Events Editor reserves the right to clit all material reserves the right to clit all material send complete in formation, including a description of the event, the date and material. and time it is to be held, the precise address where it is to be held, a contact phone monher, and a phone nomber for public information to: READER EVENTS EDITOR, PO

Dance

International Folk Dancing is held torught, Thursday, Septembe 26, 7:30 p.m., Balboa Park Club building, Balboa Park, A second club of international folk dancers meets each Wedinesdaw 47 p.m., also in the Balboa Park Club; for details phone 569-4955 or 422-5540.

Scottish Country Dancing takes place each Friday from 7 to 10 p.m. at St. James Hall, 7776 Eads Avenue in La Jolla. For information phone 454-5191.

Greek Dances are taught in an ongoing program each Friday night, 7:30 p.m., through the month of September, Folk Dance Cafe, 2927 Meade Avenue, North Park, 281-5656.

"Dance Jam," create your own dance style in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-171

Salsa Night is held every Friday from 9 p.m. to 2 a.m., with recorded music (so far) and salsa videos, shown on a ten-by sixteen-foot screen, Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754 or 427-2789.

New England Contra Dancing, led by caller Joseph Taulane and with live masse, will be held Saturday, September 28, 9 p.m., Old Time Cate, 1464 North Highway 101, Leucadia, 436-4030.

The San Diego Dance Club meets every Sunday, beginners' classes start at 3 p.m., and dancing to live music starts at 4 p.m., Lehr's Greenhouse, 2828 Camino Del Rio South, Mission Valley, 274-3235.

Israeli Dancing taught by Yora Eisnor, former choreographer for Israeli relevision and teacher in Israel and New York, is Scheduled every Sunday, 7 pm., at the Folk Dance Cafe, 2927 Meade Avenue, North Park, 281-5656.

Scottish Dancing takes place ever Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., noom 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

"Circle Dancing," "Sufi" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

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

Dancing to a Live Band, the Clairement Friendship Center sponsors dances on the first lizeday of each month. The next afternoon event is Tuesday, October 1, from 1 to 4 p.m. in the center, which is located at 4271 Clairement Mesa Boulevard, Clairement Mesa Boulevard, Clairement Mesa Boulevard,

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

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonsmokers' club, takes place every Wednesday from 5 to 8 p.m., at Lehr's Greenhouse, 2828 Camino del Rio South, 292-7406.

Music

Harpist Jor Mujsak and Flurist Werner Van Zweeden Will Perform Faure's Sudienn. Selections from Perischerti. Serenade No. 10, "Greensleeves," and other works in a rectal Findin, September 27, 7:30 pm., the Bood Works in the Vinequal, 1523. 1 East Valley Parkway, Escondido. 741-9679.

The San Diego Recorder Society has its next open meeting Friday, September 27 at 736 pm. Featured on the program an experience of the program and the Fourtra and Celebration Rage by Hilling. The group will meet in soom B-150 for Mandeville Center, U.C.SD. For information phone 226-8226.

Jazz Duo, jazz flute and piano works are on the bill Friday, September 27, 8 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

More Jazz, the North Coast Jazz More Jatz, the North Coast Jazz Society presents one more jazz jam session Sarunday, September 28, 7 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free, of course, 755-1111.

Opera, the San Diego Opera open its 1985-86 season with the nineteenth-century Les Contes d'Hoffmann by Jacques Offenbach, starring Lus Lima, Nelly Miricoliu, and James Morris. The pera, presented in its West Coast premiero of a new edition that advantage of the company of the c

All That and More Jazz, the Peter All That and More Jazz, the Feter Sprague (Ubiquitous) Trio turns up again Saturdas, September 28, 8 p.m., Words and Music, 38,56 Fourth Avenue, Hillerest, For ticket information phone 298-4011.

Metropolian Open Auditions are open in the public. That is, the public is mixed to warch twelve local finalists flex their vocal choicing in district conjections, viring far a chance in wards at the Met. Mead the world flexible flexible and their consistency of "Il mix teson", we recommend this free event, both for the mixed down thear a half soles menditoris and exposure to the reconstruction open company. The auditions will be held Sunday, September 29, 12.30 pm. in 1950 x Camino Thoustee for details phone 373-1637.

Chamber Works by Johannes Brahms, including the Sonata for Cello and Piano, the Trio in A Minor, and the Quintet in F

violinists Joan Zelickman and Janos Negress, cellist Michael Stachle, clarinerist Robert Zelickman, and pianist Cecil Lytle Zelickman, and plants Cell Cyrie
in the opening event of the UCSD
concert season. Sunday.
September 29, 3 p.m., Mandeville
Recital Hall, Mandeville
Auditorium, UCSD, 452-3229.

SDSU Concert Series, the season SDSU Concert Series, the season opport features SDSU associate podessor Karen Follingstad an a reg ad that features Beethowers. Pt une Sorata in Adlat Major; Chepurs Baracione in Fisharp Major, as well as his Bercease in Ditta Major; Bardis Albare, Sange, and Saeclinek's kinamons. Mempings Labre has on ful. The major Labre has on ful. The major Labre has on ful. The specific properties of the properties o

Obse and Guitar Transcriptions of works by Mozart, Haydn, Miyag, Granados, and Almeida will be performed by the Allegro Tros, featuring obosis Karen Victor and classical guitarist Fred Benedetti, Monday, September 30, noon, Scripsy Cottage, SDSU, Free, 265-6555.

Miniconcert, free lunchtime entertainment is offered Monday, September 30, noon, the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

"Fall Chamber Music Series," the San Diego Public Library series of ensemble performances opens with a program by the Gennario Tito that includes Hagdrik Tito No. 32. on a Hebreu Melody, and Brahms! Tis No. 2 nr. Che recital will take place Breaday, October 1,7-30 pm. nt be library's both floor auditorium. 820 E Street, downtown. Free. 69-3927.

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stati of many or Americas largest corporations.

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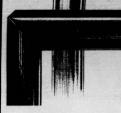
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READER'S GUIDE

Film

Museum Films, five short colo world will screen this weekend; featured creature films include Annuals in a Laving Beef, Annuals of Apica, Annuals of Aust, Annuals of Apica, Annuals of Australia, and Annuals of North Annexia. The films will be shown Satunkay, September 28 and Sundia, September 29, 1 and 23-0 p.m., in the auditorium of the Natural Hostory Museum, Ballesa Park, Free with museum admission, 232-3621.

"Pictures in the Park," two slide shows, "Challenge of the Desert" (it's actually a three projector presentation) and "Tops in Color," a poptopurt of the best slides from members of the Seathern California Association of Camera California Association of Camera Clubs, will be shown Sarunday, September 28, 7:30 p.m. (doors open at 7 p.m. for print viewing).

at the Recital Hall near the Pupper Theater in Balboa Park. Free: 279-9726.

"Krishnamurti: The Challenge of Change," rare footage and photographs are incorporated into a feature-length film about his life and teachings, Sunday, Septemb 29, 2:15, 4, 5:45, 7:30, and 9:15 29, 243, 4, 5:45, 7:30, and 9:15 p.m., and Monday, September 30, 5:45, 7:30, and 9:15 p.m., Ken Cinema, 4061 Adams Avenue, Kensington, 283,5909.

**Monday Night Film Series," a pugran entitled "A Short Film Showcas" is festured this week, with such works as The Tell-Tile Hoart. Le Jetce ("The Jetry"). The find of One. Zikkuron, and Omaga, September 30, 7 pm., third floor audicounts, 2021 E Street, downtown. Free 21th 50449.

"Windows on Our World," a series of five travel/adventur

Madena Islands, the Azores, and Portugal, with narration by the tilm's producer, the first showing is on Tuesday, October La 2 and 7-30 pm... East County Performing Arts Center, 210 East Main Street, El Cajon, For ticket information whome 442-30.

"The Circus," Charlie Chaplin "The Circus," Charlie Chaplin wanders into the circus and winds up walking the wire in this comedy classic, shown Tuesday, October 1, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 522-7390.

phone 440-2277

Library Films, the mysteries that should the Turin Shroad — scientific testing, lore, and history—are combined into the full-length film Sidem Winess, which will be shown Wednesday, October 2, 1 pm. conference norm. National City Public Library, 200 East Tuelith Street, National Cirs. Tree, 437-821.

"Evening Film Series," the

tilan be German director Wim Wenders he is 1971 superuse drama, The Godie's Ansters at the Pender Ked. Seriang Arthur Brauss as a secere goulse who is suppended from the term after a fumble; the following day he commits mundler and watches while the police close in. The film will be shown Wednesday, October Auditorium, La Jolla Museum of Contemporars Art, 200 Posspere Street, La Jolla, 484-0267.

Street, La Jolla, 454-0267.
"Led Zeppelin In the Beginning,"
a laser-light concert, featuring
music from the neck group's first
four album, continues with show
that album, continues with show
fine and show the show of the show
and Roll's pm. On Saturday and 915 pm.
and Roll's pm. On Saturday and 915 pm.
and Roll's pm. On Saturday and
Saturday eventurgs, there will be an
additional to pm. showing, Reuben
H. Fleet Space Theater and
L. Fleet Space Thea "Chronos," Ronald Fricke's new film, a "celebration of human

melligence" that takes us through many of the world's architectural and urban workers, is shor completely in time large sequence, Cytobel's at the Rouben H. Bert Space Theater and Science Center, Balbos Barth, Show times Li 2, 3, 57, and 8 p.m., with the exception of Monday, when there are no 10.30 c.m. shows (218-13). Userous date is being allowin and 7 p.m., with the same schedule on weekends, plan one more allowing at \$15 p.m., on the column (Center, Peno of the Cultural Center, Peno of the Hence, in the Zona Risa For show times and further information. times and further information phone 1-706-684-1111.



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TO LOCAL EVENTS

humanitatian organization Medical Aid, and Donald Cohen. Medical And, and Donald Cohen, a recent visitor to that country, will speak and show slides in an echaciational evening geometric department of the Esdvador Information Center, Friends of Nicaraguan Culture, and other groups, tonight. Thursday, September 26, 7 pm., First Unitarian Church, 4490. From Street, Hüllerest, For information phone 231-4984.

information phone 231-4998.
"Place and the Economy,"
Columbia University professor
Land national co-chairman of
SANE) Syrmour Melman wil
deliver the second of his four-part video/dectures, this one entitled.
"The Permanent War Economy,"
The Primaries of the Primary of the Pri

"The Development of Herpetology in Western North America," Gregory Pregill, the Natural History Museum's chairman of the herpetology

department, will be the features speaker tonight, Thursday, September 26, 7:30 p.m., Otto Center, San Diego Zoo, Balbou Park, Free, 264-3352.

Park. Free. 264-3552.
Public Forum, author Michael Harmigton, of the political science department of Queens College in New York and past chairman of the U.S. Socialist Party, will respond to the Bishop's Pastonal letter on "Carthole Social Teaching and the U.S. Economy," cought. Thursday, September 26, 8 p.m., Camino Theater, USD. Free. 260-4580.

"Mark Twain and His Affinity for the Jewish People," former nesspayerman Maurice Harris will lecture on the author's philosemitic views Friday. September 27, 1 pm., College Branch Jewish Community Center, 4079 Fift-Jourth Street, East San Diego. 583-3300 x19.

"Reminiscences: Interacting through Music," Eva Jessye.

known as the "Coundians of the Score" for the work with George Gershwin's Bargs and Bess (the unnerty-ear-old choir directors is also a former composer, actress, and journalist), will talk alsout her long career, discuss the uses and demonstrate techniques, Satunday, September 28, 10 a.m., room 210, Mandeville Center, UCSI) Feee 263-1604.

Comet Science, Low, and the Halley Hype will be discussed in terms (and with prospit to captract and the comme factors of the control of the

recept works that are currently of view. Saturday September 28, 4 p.m. A reception will follow the talk, which takes place at Patry Aarde Gallery, 660 Ninth Avenue, downtown, 233-9242.

Cleveland National Forest vegetation management specialist, from White, will speak on wildfines in San Diego County and future fire management plans at the next meeting of the San Diego Androbon Society, Saturdio, September 28, 7-30 p.m., Natural Huttory Museum, Ballixoa Burk, For more details phone 477-0295 or 755-0352.

"Star Wars and Nuclear Arms Control," Alan Sherr, national president of the Lawyers Alliance for Nuclear Arms Control, will speak Monday, September 10, 7:30 pm., First Unitarian Church, 4190 Front Street, Hillcrest. Free, 755-8583 evenings.

"Evolution Perspectives: An Adult Class," Frederick Schram, Curator of paleontology at the Natural History Museum, will lead a four-part class that explores varying aspects of evolutionary varying aspects of evolutionary theory, session number one begin Juesday, October 1, 7 p.m., in the Natural History Museum, Balboa Park. For registration information phone 232-3821 x216.

"A European Critique of U.S. Policy in Central America," Oxford Disversory (Suffield College) profesor Lantense College) profesor Lantense of the College profesor Lantense of the College profesor thank European governments view U.S. policy decisions in this water region. The talk, sponsored by tom region. The talk, sponsored by Dega, will be left liseday. Oxford: 1,7 pm., Oaks North Community Centre, 12378 Oaks North Stove, Bancho Bernando. 211-0211.

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Thursday, Sept. 26 ° 7:30 pm
Rairos Institute
68i Enchista Brd. Ste. A313, Enchitas
Tuesday, Oct. 1 a 73.

68! Encintas Bird. Str. A313, Encintas Tuesday, Oct. 1 • 7.30 pm Center for Total Health, Group Room 312 S. Gefon, Solara Boach Thursday, Oct. 3 • 7:30 pm La Mesa Paza, Cord. Room 2nd Room 2nd

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In Person

teservations plane 483-4526.

Comedicine Immon Origids
continues her run at the Comedic
Stone Complit, Thurstån,
September 20 through Sunday,
September 20 Also appearing are
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Show times are 30 pm. retright
and Sunday, and Sunda 10-80 pm.
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Stone is located at 910 pat 1910
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centro Calmad de la Rata, this hay hay 17 xil (coding will take place San Francisco poet ham place San Francisco poet ham helps Hericks. Sactamento poet box Mentou. Tipatra poet Roma Cordo, and Kord writers Cano Addee, Herman Europe. Cano Addee, Herman Europe. Sandas, September 28, Spin, in the Centro, Cultural, Loxado in Ballya Park S. Pepper Grow. 23s (445)

Los Angeles Performance Artist colin Corman presents "Come for the New World," or why cling in a pair of panties, a gain phalline that letry falwell can't quite come to gtips with, and more. The series of more degra-

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TO LOCAL EVENTS

Radio/TV

To the Lighthouse," the

red Cobb stat of the comedi-1967 asswer to James Pend's epionogethrills to mehr. Thursday, September 26, 9 p.m., XETV, Channel 6

"The Hunchback of Notre The Hunchback of Notre Dame, Charles Langhton and Manieri O'Hari star in the 1939 version of the Victor Hugo classic Fidas, September 27, 9 p.m., XETV, Channel 6.

"The Magnificent Seven," Yol Beynner and Eli Wallach star in the 1969 adventure drama, Saturda, September 28, 8 p.m., XETV, Channel 6.

"Tootsie," Dustin Hoffman goes

"South Africa under the Com," in state-them pregram, the humon and nosts of South Africa, it made conflicts are eighored, South African film clips are uncladed, as well as an examination of the contrast, sectioning, resource of strage leaguatement, and its selections are other natures around the world. The pregram are lined by the con-traction of the contrast of the large leaguage and the south. The Large area are selected to the pregram area of the pregram are lined as the con-large and the contrast of the pregram are smalled. The pregram are lined as the con-large area of the contrast of the con-trast of th

"War: A Commentary with Gwynne Dyer," a severy point that explores would industry to from the Napoleomic Wars to conflict in the hill-limit folio-

Special

One-floar Walking Tours through John Dark or redulpt toke place cock I Bunsh at epin through Cock I Bunsh at epin through September The walk, which are spensors; by Othose Horman Lours receptors the formentumal bours receptors the formentumal bear the post, are twee to disable people and duldern under turteen. For receptors man information on the other walk, that Othose other this uglatural Joseph Cort. (289)

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Denise La Salle

SDSU vs Colorado State

Chargers vs. Cleveland Browns

San Diego Opera Les Contes D'Hoffmann Sept. 28, 8:00 pm, Croic Theatre

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The Baby Boomers' Bounce

San Diego Opera Les Contes D'Hoffmann

Jason & The Scorchers

San Diego Opera Les Contes D'Hoffmann Oct. 4, 8:00 pm, Civic Theatre

La Carerra San Felipe To Ensenada Road Race

"South Africa under the Gun," in California American Indians are

sucet, and a three day only exhibit of arriants will be an view in the Balls of Park macron. For more information phone 239-2001

San Diego Opera Les Contes D'Hoffmann

Oct. 6, 2:30 pm, Civic Theatre

Dance Parameters—Anna Halprin

Ivan Lendl & Henri LeConte

KPBS Block Party

Jukebox Friday Nite

13th Annual Jim Shoulders

Poway Rodeo

Harvey & 52nd St Jive

The Forester Sisters

The Gladiators/Yabby You

John Sebastian

Dance & Rhythm of India

The Myron Floren Show

283-SEAT

more information places, 29, 282.

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Show, the three day show,
featuring more than 160 cellulous,
with the latest in home
improvement and lands again,
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Admissions for to the show,
which run "ridge, September 27,
300 pt in "Sandin, september 24,
300 pt in "Sandin, september 24.

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READER'S GUIDE

continued from page 7 28, fc a.m. to 9 p.m., and Sunday, September 29, 10 a.m. to 6 p.m., San Diego Convention and Performing Arts Center, 202 C. Street, downtown, 233-3385.

Birdwalks through the tidal creeks and mid flats of the Timana River National Estuarine Sanctuars will be held Saturday, September 28, 9

Nothing over a Dollar, that's the trate and special books priced separately), at the thrid annual Friends of the San Diego Library, Sock sale. Thousands of books will be available Saturdas, September 28 and Sandas, September 29, trom9 a.m. to 4 pm on the parts of the Casa Del Frado, Balboa Park, 1987-1999. Te donate your books, plants 462-2391.

A Six-Mile Round-trip Hike to the Penasquitos Canvon
"waterfalls" will be led by Friends
of the Los Penasquitos Canvon
Preserve, Saturday, September 28,
9 a.m. For directions and more
information phone 672-3896.

Bonsai Trees are exhibited in the Saturda, September 28 and Sunday, September 29, both days from 10 a.m. to 5 p.m. In addition to all the teemsy trees, demonstrations will be held each day at 1 and 3 p.m., noom 101.

Ballet

at the

Globe

Old Globe Theatre

ROMEO & JULIET

Casa Del Prado, Balboa Park, Free

Walking Tours through the instoric Gaslamp Quarter are offered each Saturday, 10 a.m. and I p.m., for information call the Gaslamp Quarter Council office at 233-5227

Serbian Festival, for a taste of Yugoslav charm, it's hard to top this festival, held Saturdan, September 28 and Sundan, September 28 and Sundan, September 29, from noon to 9 p.m. each day. On display will be handicrafts, imports, and cultural displays, there will be two tambienza orchestras; and Yugoslav dishes will be served up throughout each dw. All takes Orthodox Church, 3225 Denver Street, Clairemont, 276-5827 or 727-3093

Scottish Highland Games.

Scottish Highland Games, sporting events, band competitions, darwing, Scottish boods, and more highlight the recellth annual colebration, field Sunday, September 29 from 8 a.m. of 9 pm, at the SISU Attack facility, Fifty-fifth Struct and Montenum, East San Diego. 278-2959 or 270-5348.

Cabrillo Festival, music, dancing, exhibits, and toods of Portugal. Spain, Mexico, and the U.S. are on the agenda for the Cabrillo Festival open issue, Sturday. September 29, from 9 a.m. to 7 pm., Cabrillo National. Monument: For details phone Accent Studios at 222-2386.

Not to be Outdone by Their Iowa Neighbors, the Wisconsin Club of San Diego heets its own (and twenty-fifth) annual picnic. Sunday, September 29, 11 a.m. Sunday, September 29, 11 J.M. Former Wisconsin residents are invited to bring their own lunch and enjoy the day at the Santee Lakes Recreation area on lake number one Directional signs wi-be posted. For information phone 442-4291.

Silversecod Wildlife Sanctuary has recovered, and the San Diega Audulon Society continues its free nature salls through the reserved ten miles of truli ever, Sunday, The sanctuary is leasted five and a half miles cast of Lakendeon Wildeat Camon Road Fay internation phone 459/8159 or 443/2938.

"Creativity Games," this is billed as "a chance for adults to exercise their humor and creativity in

Street, Pastic Beach, \$81-000.

Poster Competition, the second annual poster design competition, whose theme is "Neighborhoods: Preserving the Past, Building the Future," is open to sumezour and its post of the Pasting, and the Manor's Neighborhood Advisor.

Commission and the Manor's Neighborhood Advisor.

Commission The competition ends November 1. For details phone 231-9402.

Sports

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Copy o (handicapped viewing areas are available), Oceanside Harbor Beach, Oceanside 722-7583 or

434-3026. Surfing Workshops continue nightly after the Stubbies tournament, today, Thursday, September 26, each evening at 7 p.m., Oceanside Beach Community Center, Oceanside, 434-3026 or 722-7583.

UCSD Sports, on Friday, September 27, the second annual Blue Gold Incredible Friday (BGIP) takes place. Sports events include a march at 3:30 p.m. between the UCSD water polo team, ranked eleventh in the nation, and the number-inneteen

team, Claremont, Canyonview Pool. At 4-80 p.m., the campus women's soccet ream takes on Claremont on Warren Field, they play against Westmont College again at 5 p.m. At 7 p.m., the men's soccet team franked numbe again at 5 pm. At 7 pm., the ment's secret ream (tanked number fived meets the Lovold Marymount ream on Murr Feld. And at 7:50 pm., the swiner's sollyball ream fived by NACAA Divessor III. White Jose NACAA Divessor III. White Jose NACAA Divessor III. Star on Triton Givin. Other events in child a regaler concert, a barbecue, and a free movie screening on the green, Attack of the Killer Immatos. It's all to benefit the university's athlets;

nefit the university's athletic department. For more information phone 452-3120.

Bicycling Continues at the Velodrome this Friday, September 27, with racing programs beginning at 6 and 7:30 p.m. All Velodrome is located in Ballson Park's Morley Field, south of the

Sixth Annual Rosarito/Emenada Fifty-Mile Fun Bike Rides, Sarunda, September 28 is set for this competition along the coast of Baga California. Releavail start at 10 a.m. in front of the Rosarito Beach Hered: Some 10,000 bety-cluss are expected to turn out. Keep this in maid four does ben planning to bead in that discriments seekend. For more information on the race phone 583–3021.

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TO LOCAL EVENTS

Scuba Refrisher 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 28, if strick cais, a super stock grand prix, and extra laps at 7.30 p.m. Take the Bradley off-ramp at Cillespie Airport in El Cajon, 448.8900.

Football, the Southwestern College Apaches begin Mission Conference play with a game against the Falomar College Comers, Satunday, September 28, 7.30 p.m., Palomar College, San Marcos, For information phone 421-6700.

Chargers Football, the team hosts Cleveland Saturday, September 28, 1 p.m., San Diego Stadium, 280-2111.

lee Hockey Leagues are forming this Sunday, September 29, at both the Mira Mess House of Ice and the Ice Capades Chalet (§545 La Jolla Village Drive, La Jolla). All interested players or referees over age twenty may call 268-PUCK or 455-7924.

The Sockers go against SDSU in a fundraising outdoor game Sunday, September 29, 7:30 p.m., at SDSU. For more information phone 224-4625.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Padres Baseball, the local season Padres Baseball, the local season slows toward a disappointing end with a two-game series against Cincinnati, beginning Wednesday, October 2, 7:05 p.m. Game number two (next Thursday) takes place at 1:05 p.m., San Dieg Stadium, 283-4494 or TeleSeat

Volleyball, the USA men's and women's volleyball teams, gold and silver medalists in the Los Angeles games, have open practices (they're open to the public) daily, Monday through Friday, from 8 to 11 a.m., in Balbos Park's Federal Building. Of course, the team travels, too, so be advised to call 692-4162 to confirm practice times. Free, naturally.

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

For Kids

Folk Singer Sam Hinton will hos a program called "Old Songs for Young Folks," Saturday, Septembe 28, 10-30 a.m., San Diego Public Library, 820 E Street, downtown. Free, 696-3927.

Storyteller Martha Holloway will entertain children ages three through six with such stories as Penum Batter Sandeuch and Three Billy Goatt Graff, Satunday, September 28, 10.30 a.m., the Book Works in the Vineyand, 152 1 East Valley Parkway, Escondido-for information phone 741-9079.

Puppet Shows, Family Tree
Puppets presents The Three Bilty
Goats Graff, Satunday, September 28 and Sunday, September 29 at 11
a.m. and 1 and 2:30 p.m., in the
Puppet Theater, Presidents Way,
Balboa Park, 466-7128.

Theater, the Saturday Play Company concludes its local premiere of The Adventures of Nyfrum the Sprite, featuring songs and participation games, Saturday

September 28, 11 a.m., Marquis Public Theater, 3717 India Street San Diego, 296-9092.

"Kazoo's Kids," a mime, pupper

TV, It's Shoretime takes a look at some of cinema's most famous animal stars, the program ars Sunday, September 29, 2 p.m., KPRS-TV, Channel 15.

Pajama Story Time, children ages Pajama Story Time, children ages three to five are mivired to hear bedtime tales Monday, September 30, 7 p.m., University Community Branch Lubrary, 4155 Gowernor Drive, Clairemont, Free, 453-5722.

"Wrap Yourself around a Book," a new school-year reading program for children ages three to twelve begins on Tuesday, October 1, National City Public Library, 200 East Twelfth Street, National City Free, 474-8211.

Free Admission for all children under fifteen is offered through the month of October at the San Diego Zoo — this in response to a gift to the zoo of \$3.3 million by the Knoc family.

Films, four children's films — Angua Lust, Silver Whoste, Remarkable Ruderless Rummusy Tricycle, and Free to Be You and Me— will be shown next Thursday, October 3, 3 pm., Coronado, Public Library, 640 Orange Avenue, Conmado, Free, 522-7390.

Story Time is held for children ages three to five (accompanied by an adult). Wednesday, October 2, 10 a.m., in the lower level of the National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

Galleries

The Magic of Oaxaca," with an opening reception held Friday, 6 p.m.; guest arrist Raul Guerrens will be present at the reception, Acevedo Gallery, 4010 Goldfinch, Mission Hills. 296, 8748.

"Life outside the Law," Ehzabeth "Life ourside the Law," Etrabern Stocky phoritest installation, documenting an dlegal settlement of Mexican workers in Solana Beach, opens with a reception India, September 27, 7 pm. The exhibit remains on view through October 26, Susha Gallen, 852 Eighth Avenue, downtown, 235-8466.

"Romantic Images," hand colored photographe by local photographer Kita Corser go on view in the newly opened La Vae Gallery, Friday, September 27, and remain up through December 31. La Vae Gallery (with Montrey Custom Framing) is located at 472-3 Spring Street, La Mesa. 463-5858.

New Works by Paul Knotter are on exhibit from SarudAs, September 28 through Catober 31, opening with a discussion by the artist and reception at 4 p.m.; continuing through Catober 19 in the galler's small exhibitors noon are works by Roger Herman some are works by Roger Herman Avande Callery, 660 Nurth Avenue, downtown, 233-9242.

Avenue, downtown: 2359/442.

"Available Yardage," Craig Fuller's woven works and textile constructions go on view Monday, October 1. A reception for the artist, who is a partner with Crouch and Fuller, Design Group West of Del Mar, will take place after a lecture by the artist on Tuesday, October 8, Grossmont

College Art Gallery, Grossmont College, El Cajon. 465-1700 x163.

"Amadlogi: 1985," the Zulu "Amadori 1985," the Zulu expression for "spirit of our attention" was chosen as the title South African arties, which opens critics, Scholer Kumado and Erson Legac, att members, respectively, with a title, Coal Skotness Born in Cape Provinced and Indiana-born Cape Thompson and Cape Lobotalo Villa, are also methods, the four men have shown together other attention times during the other attention times during the other attention times during the ther at various times during the other at various times during the artists' twenty-year association. The exhibit of bronzes, carvings, drawings, and pastels will remain on view through November L after an opening reception Wednesdas. October 2 at 7 p.m., Circle Gallery, 2501 san Diege Avenue. Old Town. 296-2596.

"Bevond Crafts," works of Helen Shirk, Vivien Vaughn, Christina Gilson Sears, John Pierson, and Joanne Hayakawa goon view with an opening reception next Thursday, Cocholer 3, 6, 80 g. m., Mesa College Art Gallery, San Diego Mesa College, 560-2600 x 236.

"Beyond Crafts," works of Helen

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

"Color/Vision," contemporary color photographs by four California artists are on display through tomorrow, Friday, September 27, The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

"The Collage Show," five arrists Richard Allen Morris, Ellen



READER'S GUIDE

nan Salk, Cindy Ev Shreibman Salk, Cindy Evans, Deborah Lawrence, and Carl Peck-are featured in this exhibition, which is up through tomorrow, Friday, September 27, Mesa College Art Gallers, Son Diego Mesa College, 560-2829.

New Mixed-Media Photographic New Mixed-Media Photographic Works by Harlee Caber, who has been featured in shows at the Photography Gallery and the La Jolla Miseum of Contemporary Art, will be on view through Monday, September 30, La Jolla Pannikiri Cafe, 7467 Girand Avenue, La Jolla, 454-5453.

Paintings and Batiks by Alma

LED ZEPPELIN

AT THE REUBEN M. FLEET SPACE THEATER AND SCIENCE CENTER • BALBOA PARK • 238-1233

AT WAY COMPANY MAD JACKS PLAZA MUSIC SHOPPE AND FLEET EXCHANGE
TICKETHASTER CHARGE IN 101 201-2000

"Faculty '85: SDSU's Teaching "Dutch and Flemish Masters: "Taculty 85: SDSC's Teaching Artists," the annual exhibition includes paintings, sculpture, turnsture, cramels, and erwisonmental design; the show remains on view through October 10, campus art gallery, SDSU, 265-4941. Paintings from the Vienna Academy of Fine Arts," for Academy of Fine Arts," forty works by seventeenth- and eighteenth-century masters, including Rubbens, som Goven, de Hoseb, Codde, and van Duck and bequeathed for the Vienna Academy in 1822, make their exclusive West Court debut in an exhibit that continues through October 13, Son Pleon Museum of Art, Ballyon Fark, 232-7931. "Decent Exposure," the third

annual artweat showing continue through October II at Offirack Gallers. Hand-puinted and wive clothing by Rosie Dales, Lucia Barckles, Nancy Rupp, and Anki phyrographers — Andre Kettes, Helen Levitt, William Klein, and Lisette Model — remain on exhibit through Oxtober 15, Museum of Phiotographic Arts, Balboa Park, 239-5262 Vinberg are featured. The gallery located at 510 North Highway 101 in Enemitias 942 3630.

"Contemporary '85," the Felicita Foundation in Escondido opens in fall sesson with this exhibit of works, some of which are on loan from the La Jalla Museum of

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

"Masters of the Street: Part II," some 120 works of four

"The Figure as Sculptural Form,"

twenty-three photographs by Nickolas Munn are on view through October 15, Boehm Gallery, Palomar College, San Marcos, 744-1150 x2302.

Twenty-three Steel Sculptures by local arrist Kenneth Capps are on

CAREER

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Spectrum Gallery's new location. Roberta Klein's Archivectural Forms in Clay' and Pauline Rocelles' Evolution of a Silk-Pieced Quilit' will be on view through Crober 16. Spectrum's new address is 744 G Street, downtown. For information phone 232,9743.

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

Two Exhibits mark the opening of

New Downtown Gallery, the Natalie Bush Gallery opens its doors with an exhibit of neon art by Brian Coleman. The show will continue on view through October 19. The gallery is located at 908 E Street, downtown, 544-0201.

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

Mixed-Media Jewelry and Ceramics and Plastic Arts by ceramics and Plastic Arts of welve artists are featured in an exhibit that continues through October 26, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

Oratal Avenue, La Jolta 4949/21.

"Of the Human Spirit," works by lose Cervantes, Zarco Guerren, Dumingo Ullos, Guillermo Acevedo, Sonna Fe, Rames Noriega, and others are featured through Cerober 27 in a new gallery, the Art Corner Gallery, located at 919 Stateenth Street, downtown, 232-3382.

"Stuck to the Desk," art works by

WORDS & MUSIC **ALEXANDER BOOTZIN**

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Diva

(continued from page 1) temale child perceives her rival, her mother." Dr. Morros waits fo me to answer. I listen to his discourse. "The life of Callas is the perfect opera." I reply as team like into my cars

the perfect open." I reply as teanside into my cars.

When my hour is up, I rrudge sixteen blocks to the bus, ride through the blue dusk, and walk the final fourneren blocks home. At last I have my one and only meal of the day, salad with no dressing and two slices of raw mear. It is the same meal that Maria Callas are during the years



exhibit through October 15. Poehm Gallery, Palomar College Sun Marcos, 744-1150 x2 302.

College are on exhibit through October 27 in the campus art gallery. Southwestern College is located at 900 Otay Lakes Road, Chula Vista, 421-6700.

"Modern Romance," works by David Levinthal remain on view through November 1, Founders Gallery, USD.

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.

Paintings, Sculpture, Poems, and Texts by thurcen Vietnam errists are Jim Rocha, Tim Hermsen, Errist de Trubillo, Alan Morrow, Stanislaus Sominiski, Chris Ownby, Bill Fisher, Bill Douglass, Richard De Rossett, and the late Jack Katz. USIU is located

TO LOCAL EVENTS

deteste." I say of the raw meat, but I manage to get it down. I'm doing it for Callas. Inside the

living room my father is playing the score from West Side Story. The song is "Marria, I Just Met a Girl Named Maria." I can hear Dr. Morros asking, "And what is the symbolism of that song?"

I walk into my bedroom

unplait my bair, put on a fresh nightgown, and play a recording of Callas singing "Sempre Libre." "Good night, Ari," I whisper,

'good night." New York's Metropolitan

Opera will conduct its regional

Cycla will conduct its regional auditions on Sunday, September 29, at the Camino Theatre at the University of San Diego between 12:30 and 2:30 p.m. The public is invited

230 p.m. The public is invited to attend these auditions as I and eleven other artistes take the stage. For further information call Mrs. Stern at 578-1837.

— E.J. Rackow

(continued from page 1)
made last year, a
chrysanthemum. It will take
about a year to come clear
down," says Takanashi. He has
rooted the chrysanthemum at
the top of a rock (the collects the
rocks from all over the West

Coast; he once hired guides to try to track down a particular variety near San Felipe), and the leaves have begun to grow down

LEARN TO

DANCE!

Nature

the side. This is called ishi-zuke, "nock-clinging style." It is one of more than thirty bonsai styles listed in a text by John Yoshio Naka, an American who is one of the foremost bonsai experts in the world — he was Takanashi's first teacher. Among the others are fukinagashi (wirabwept), bunjin (abstract free style), and many variations on kengai (cascade). The chrysanthemum is not "completed," nor, says Takanashi, are many of his trees. "Completed means when you look at it, the tree looks like a

look at it, the tree looks like a natural tree, a great big tree miniaturined."
Moving from bonsai to bonsai in his running shoes, he holds up las hands to demonstrate the asymmetrical triangle shape a bonsai must show to be considered well formed. The locate point is earth, the highest locate point is earth, the highest hands and the shape and the shape and the hand has been a should also have norts showing.

have toors showing.

The key attribute for the bonsaist is patience. Another is imagination — to be able to look at a damaged tree and see "a tree on a cliff hit by lightning," or to

jumper "a dragon going up to the sky." "Nature is the teacher, says Mas Takanashi. "You have to look at it, and if you see something interesting, its create it." As part of this fall's exhibition, Mas Takanashi will exhibition, Mas. Eakanashi wi create a bonsai from an ordina tree in a demonstration on Sunday at 3:00 p.m. Other members of the club will also demonstrate bonsai technique on Saturday at 1:00 p.m. and 3:00 p.m., and at 1:00 p.m. on

The San Diego Bonsai Club presents its twentieth annual fall exhibition this Saturday and exhibition this Saturday and Sunday, September 28 and 29, in nown 101 of the Casa Del Prada in Balboa Park, i fime of the event is 10:00 am. to 5:00 pin. both days. In addition to bunsai, club members will also display us-self, inaturally occurring tooks that are also a Japanese art form. For more information please call 239-0512.

Intries Steinberg.

fact, it has been called "the fact, it has been catted the forgotten and overlooked history of California." You see images of land being taken from Indians, of Mexicans deported in the Thirties, of Okies arriving from the Dust Bowl, of Japanese interned during World War II, and of black civil rights activis n the Sixties.

The next segment is schedule

The next segment is scheduled to be painted next summer, and the project should be completed in 1990. Beac is assistant professor in the studio arts department at UC Irvine. She is responsible for originizing and painting more than 150 mirals in and around Los Angeles. The artist will present a lecture at the La Jolla Museum of Contemporary Art on Tuesday, October 1 at 7:30 p.m. This is the first in a series of lectures entitled "Context as Frame: entitled Context as Frame: Contemporary Strategies. In het talk, Baca will discuss how the Great Wall of Los Angeles, and art in general, serve as models for social and environmental change. For information, call 454-0267.

Wall

(continued from page 1) expression more enduring than graffiti and other forms of antisocial rebellion.

The murals no doubt represent one of the most striking

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examples of the power of the

examples of the power of the image in contemporary life. This oversize, illustrated history book emphasizes the contributions of the various ethnic groups that

have made California what it is

today. As you ride along on your bicycle or jog down the path, you experience the history of California encapsulated in pithy images — from the time the dinosauts wallowed in the La

colonization of California by the colonization of California by the Spanish, the annexation of Alta California to the United States, the disputes between Mexicans and Americans during the gold rush, the building of the railroads by Chinese laborers,

rainoass by Chinese laborers, the massive emigrations from Europe, Edison's inventions, the birth of the aviation and movie industries, the Great War, the Wall Street crash, and the

depression. The unifying theme of this history is the struggle of minorities in American life; in

Brea Tar Pits to the time the Brea far l'its to the time the 1984 Clympic Games wallowed in commercialism. There are scenes depicting the industry and mythology of the Indians, the arrival of Cabrillo, the

today. As you ride along on yo

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READER'S GUIDE TO THE THEATER

Richey, Robert Goldberg, and Milissa A. Marcus. Don Childs is scenic and algiting designee, and Robort B. Rams and Robert B. Rams Main Stage Theatre. Dramatic Arts Building, SDSU, Friday, September 27 through October 6: Friday, September 27. Saturday, September 28 and Tuesday, October 1 through Saturday, September 28, and Tuesday, October 1 through Saturday, September 28, and Tuesday, October 1 through Saturday, September 28, and Tuesday, October 6 at 2:00 p.m.

Jeff Smith: commentary is by Jonathan Saville and Jeff Smith Jonathan Saoille and Jelf Smith. Information is accurate according to material given us, but it is always was to phone the theater for any last minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

at the bax office.

BLGE WINDOW

The Second Stage at the South

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CARNIVAL
The Lawrence Welk Village Theatre
is staging the musical — music and
lyrics by Bob Merrill, book by
Michael Steward — based on the

film Lili by Helen Deutsch. The first film Lil by Helen Deutsch. The first Broadway musical adapted from a screen musical. Carmiual is about Lili, an orphaned walf who joins the carmival and falls in love with the magician. Marco the Magnificent, but Paul, the lame puppeteer, may magician. Marco the Magnificent. bot Paul, the larm puporteer, mod this Capy David directs the production, which includes the popular song. "Love Makes the world Go Round". Cast members include left Taylor Downe, Danie Joseph Lower, Danie Lawrence Welse, (Sm.) Lawrence Welse, Vallage Theatre, through Powerhold Tr. Tuesday, and Thursday through Saturday at Thursday through Saturday at Thursday through Saturday at Thursday and Sunday at 145 pm.

CAT ON A HOT TIN ROOF CAT ON A HOT TIN ROOF San Diego State University opens its 1985-86 season with the Tennessee Williams drama. Members of the family at a large plantation are celebrating the sixty-fifth birthday of Big Daddy. But a number of evils

Big Daddy But a number of evils poison the gaist; — sins of the past, greedy hopes for the future, and a desperate eagenress not to believe in the trush of the present. Jay E. Fields directs the production. Members of the cast include Nicole Bonsal. Jelf Barrard. Barbara M. Thomas. John Michael Navaro. Sandre Peedek, David S. Wilson. Allan Chambers. Toy Anthony Bronstein. Shawn Christopher

Sonday, October 6 at 2:00 pm.
CHARLEY'S AMIN'
The Hearland Theatre offer Brandon Thomass popular face about two Oxford undergraduates in the Sonday of the S

COMEDY FOR THE NEW WORLD Common Town Internet
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FOX THEATRE 720 B Street, down 233-6331

show. (Sm.) Sushi, Saturday, September 28 at 8:00 p.m.

DAMES AT SEA

DAMES AT SEA
The Firests Direct Treatile in offering
the program of the program o

EAT YOUR HEART OUT
The Santer Community Theate
opens 1st 1985-56 searon with the
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Williams, who has also designed the
costumes, directs the production.
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which Early Tirons, and Joan
Westmorehand, Multin has designed
the sets, lighting, and Sound, Gay,
Park School, 10:200 Nioth
Agapolia, Santes, through
October 6; Friedy and Saturday at

GREATER TUNA
Basically a series of satirical
television skits, such as you might

musical — musik by Julé Styne, lyrics by Bob Mernil, book by labole Lennart — about the early years of comudence Fanny Bioce in vaudeville. Soul Davis directs the vaudeville. Soul Davis directs the vaudeville. Soul Davis directs the Sephanie Huffman (as Fanny Bicce), Gere Klein, Diame Thosather, and Tom O'Hell. Charles Creasy is the musical director. And Suan Musicoe is the choreographer. (Sm.) palso Phylosuse. Through September 29: Fridgy and Solar davis and Solar Musicoe Soulday at 1600 pm. Matthews So

200 pm.

GALILEO

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PM GETTING MY ACT
TOGETHER AND TAKING IT ON
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see on Saturday Night Live. Greater flunt is worth going to for the viticotop profinances of Lary Date and Philip Revens. each of which the control of a fectitious Texas. Williams, Joe Sears, and Ed Howard menty aim to enterol in this execution of a fectitious Texas which is control of the control of the

HOOTERS
The Theater in Oils Town is houting a production, originally langed in Los Angelles, of Ted Taily's comedy and an advantage of the Control of the Co

her a success. Thus, while she is rehearsing her new act, her manages intrudes. And she also has a few personal problems to iron out as well. (Sm.)
North County Community Theatre, through September 29: Friday and Saturday at 8:00 p.m. Meilinee
Sunday at 2:00 p.m.

READER'S GUIDE TO

LAST SUMMER AT BLUEFISH
COVE
The Marquis Rubble Theater presents
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A MIDDIAMPER NIGHTS
DREAM
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by Frank Loesser — based on Sciency Frievards page, Trey Rinew What They Worldof. The tale of a purpose, they would be a purposed to the control of portunes, the show has such morps as 'Standing on the Corner.' 'Joey. Joey, Joey,' and 'Whoet Happy Fella' Scott Rinney directs the production. Took Jak, May Levis: Dorid Wilston, Took Jak, May Levis: Dorid Wilston, Martin Joline Egn; Dean Morris. Alec Greene: Rinney, Christopher Tanner, and Mee Broward. Bobbe. The Fills Flayers, through November 2: Friday and Saturday,

dinner at 7:00 p.m., curtain at 8:00 p.m.

'night, MOTHER
Showase San Diego is offering a
decently done production of Marsha
florman's Pullare Prize-winning
postricular part of the country, the
play begins on what appears to be a
typical Saturday right for Jesse
Cates and her mother Thelma. They
will indulae in condy and cigarettes,
manicure. But this evening will be
manicure. But this evening will be

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Mojale Sance Ensemble

Artistic Director **Chris Aquilar**

THE THEATER

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Palomar College Theatre, San Marco
744-8860

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Lomas Santa Fe Road, Solana Beach
481-1035

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SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre. Balboa Pari 2.39-8355

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READER'S GUIDE TO THE THEATER

different, since Jesse has decided to extensive sheet has decided to extensive sheet has decided to extensive sheet has been as the same sheet has been as t

THE POTTING SHED
Graham Green's play is a peculiar
combination of denetice mystery,
psychoandystral dama, and
neterodox Grahot theology. The
neterodox Grahot theology. The
neterodox Grahot theology. The
desired theology of the
strents, has a number of inherent
difficulties that the best of
productions cannot quite overcome.
But what Lamb's Pinyers Theaten but
the playwight, the audience, and the
whole and of heaten. The script is
victim to a series of cuts and
abstractions that weaken and of its
strengths and often make nonsense
of a. Whoneve of the Lamb's.



Players' degenerate adaptation of The Putling Shed (could it have been have so little respect for theatrical realism (as well as for the realities of have so little respect for theatrical realism (as well as for the realities of human existence) that the thinks you can change a Catholic pretest into a doctor's office, an old male psychoanalyst whose soon has committed suided into a young female psychoanalyst whose brother without grossly dramging to without grossly dramging to 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: Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

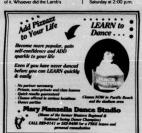
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administration. The fyrics are by
cartonosist Carry Trudesu, and the
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cartonosist Carry Trudesu, and the
music is by Elisabeth Swadox, Frank,
Marker Tank, Mayor Tübbetts, Amylor
Assar Frank, Mayor Tübbetts, Amylor
Sydney, Eleverly Berener, Jim
Modino, and Sam Woodhouse. Don
Llewellyn is the scenic designer, and
Llas Lowass the routures designer.

lighting designer. Providing accompanients for the show Jun Montage and the Section of the show Jun Montage, John Niss and Will Parsons. (Sm.) San Diago Repertory Theatre. In Section 1997. In Section 1 THE REMARKABLE MR. PENNYPACKER The Lamplighters Communi

Theatre opens its new season with the corredy by Llam O'Brien, Set in Widnington, Delever, it, 1930, i. is the story of a genial, etaygoring man riches the story of a genial, etaygoring man riches and the story of a genial, etaygoring man riches and the story of a genial etaygoring man riches and the story of a genial etaygoring the story of a genial etaygoring

September 209 at 8:00 pm.
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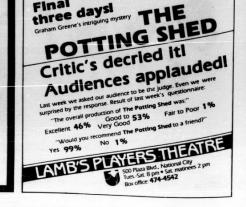
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Aysthourn wanted, the production has failed to capture the complexity of the play. Missing are the second of the play. Missing are the second of the play missing are the second of all three women, n particular—and adolegate, the playing that sea and electromagnetic play missing play the sharedeen. Their plan has red as their shadows are described to the second of the second of the sharedeen the second of the shadows are described to the second of the second of

SATURDAY PLAY COMPANY
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theater for young people in San
Diego, opens its first season with two
lages: an episode from the series. The
Advantaires of hydron the Sprite and
a short work based on the Greek
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the thriller by Audity and William
Ross. A murder has been committed
at the Arbitra residence, and avoiding
the Arbitra residence, and avoiding
the Arbitra residence, and avoiding
the Poderica Cost members
include Devils Brown, Carra Archet.
Jake-Jacobs Deble Guijat. J. J
Johnson, and Josle Griffin. The set
has been designed by Glienn P. Felst
able Justice Deble Guijat. J. J
Johnson, and Josle Griffin. The set
has been designed by Glienn R. Felst
bell griffing by Devils and Megapret
Baller, who has also designed the
sound. (Sm.)
Cochebe 26. Thursdey through
Cochebe 26. Thursdey through
Sunday at 8:00 p.m.

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THINSKINS AND HAYBEEDS
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Tarestine and Mas Brancomb's
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completely hysterical looks at the
Sweetwater Naley a coloring past,
and it was inspired by the lives of
Bonisa pioners. Affired Lamide, Pade
Higgies, and May Allen Wend
production, with assistance from
Tim Evens and Lot | Devec. Cast

What the butler sold

members include Monica Tabl. Tris Millard. Jim Bennani. Water Troos. and Denise Mitroy. Debbie Fassi is the music director and John and Gina Olson are the scenic designers. (Sm.) Bonitalest Stage, a circus tent pitched on the scanal for near the intersections of Bonita Road and Ottey Lalers Road Bonita. Wednesdiy, October 2 through New York (Stationa) (Stationa) (Stationa) (Stationa) Stationa) (Stationa) (Stationa) (Stationa) (Stationa) Stationa) (Stationa) (Stationa)

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WHAT THE BUTLER SAW
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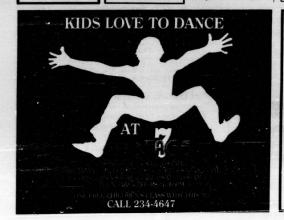
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READER'S GUIDE TO THE MUSIC SCENE

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

Those of you who made the rounds of San Diego's clubs and college auditoriums in the mid-Seventies might remember a band called Horsefeathers. One of a handful of local bands that had dedicated themselves to had dedicated themselves to what was then referred to as what was then reterred to as "progressive rock."
Horsefeathers charmed a fairly large local following with original material that featured offbeat themes, quirky time signatures, mazelike agrangements, and clean instrumental interplay that always was carefully mitred at the corners. If you were at all drawn to conservatory rock (Yes Gentle Giant, and Genesis Gentle Giant, and Genesis, among others), you had to like Horsefeathers even though they didn't sound at all like those more famous bands. On the other hand, even if you didn't like Horsefeathers, you had to be impressed with the the Horsereathers, you had to be impressed with the drumming of Andy Robinson. One of the best drummers San Diego ever has produced. Robinson meshed the schooled precision of a session drummer with the instinctive flair of a rock and roll basher to arrive at a playing style that was at once clean and exciting. When Horsefeathers took the yellow brick road to L.A. in the late-



Seventies, I figured that even if the band didn't make it in the "I-don't-hear-a-single" world of corporate rock, at least Robinson would wind up wowing someone with his stick work.

work.

Shortly after I, too, moved to
Shortly after I, too, moved to
Murine capital of the world.
I caught Robinson in his post
Horsefeathers band. Elton
Duck. To my ears, Robinson's
playing had sacrificed much of
its subtlety and crispness on the
altar of new-awae abandon;
nevertheless, his and the Ducks
music making improssed me. music making impressed me. More importantly, it impressed the president of Arista Records, Clive Davis. In one of those

characteristic of the music biz. Davis signed Elton Duck to a

of the City of Angles and was planning a return to the sanity of good ol' Diego. When next I heard about recording contract on the strength of what he claimed was When next I heard about Robisson, he was in a trio called Invisible Zoo, for whom he wasn't playing drums at all. On Invisible Zoo, self-titled, independently produced EP, Robinson shared songeriting lead vocal, and synthesizer duties with Doug Lynner and Bill Boydstun. He also contributed incidental percussion to a sound that as a "maily" form of techno-pop—one that added muscle, humor and warmth to your basic synth approach. Intrible Zoo had a thwanking vitality and a living strength of what he claimed was the band's appeal — "new-wave rock with a pop feel." Then after the band had spent something like \$80,000 to record their debut album for the label, Davis debut album for the label, Davis refused to release i because it is sounded like "new-wave rock and pop mixed together in 1979, Elton Duck waddled into court and shaped Arista and Davis with a breach of contract lawsuit in the neighborhood of one and a half million dollars. The rather bold legal maneuver was making headlines in all the music trade papers about the time I'd decided I'd had enough

tore down the curtain of swishy electronic sound most techno-pop bands hung between the swish of tore down the curtain of swish

can act just like the bigs). After some discussion, Invisible Zoo opted to sever relations with the company. Since then the trio has become a quintet with the addition of bassist John Lewis, and two or bassist John Lewis dummer Laure Mis, and keyboardist/saxophonist Greg Hoover. Boydstun, who owned much of the electronic equipment used by the original tro, left the band a few months restructuring of the Zoo sound at a time when Robinson and Lymer were already reconsidering the musical limitations improved invisible The new improved invisible to the Cooper of the Cooper to the Cooper of the Cooper standard of the Cooper standard of the Cooper to the Cooper of th

oop-ish (Robinson prefers the erm, "modern rock and roll" than its predecessor. The band's lyrics still reflect the tongue-in-cheek humor that Robinson

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brought both to Horsefeathers and to Elton Duck, and and to Enton Duck, and Robinson still peppers the band's sound with piquant pinches of dulcimer, kalimba (African thumb piano), and other relatively exotic instruments. But the element of wacky "novelty" that marked the music of those other bands (and the first incarnation of Invisible Zoo) has been toned down. Without the distraction of the Elton Duck/Arista lawsuit (the Effon Duck/Arista lawsuit (the former handmates and the label just this year settled out of court for a sum substantially lower than that originally sought), and with the freedom gained after with the reedom gamed arter extricating themselves from their involvement with the independent label, Invisible Zoo is stepping up efforts to shop their newer material to the "major" companies. This week the new Invisible Zoo line-up will make its first appearances in San Diego when the hand opens

for Private Domain Friday night at the Belly Up Tavern and then headlines a program Saturday night at the Spirit that includes Urban Umbrella, Playground Slap, and the Standard. Keith Richards heard it years

ago - a head-on collision that wrapped country fenders around a rock and roll chassis around a rock and roll chassis and left a twisted wreck in his head. Richards certainly wasn't the first rocker to extend his rock and roll stew with a rock and roll stew with a package of Country Helper, but on such songs as "Honky Tonk Women," 'Country Honk,' and "Dead Flowers,' Richards predated the current preoccupation with countrified rock. Now, it should be said that there's a vast difference between the countrified rock of such contemporary bands as Lone Justice, Rank and File, the Beat Farmers, and others, and the rockified country of such Seventies bands as Poco, the

Flying Burrito Brothers, and the early Eagles. Today's bands haw traded in the pruned. manicured rusticity once associated with "country-rock for a loose, ragged, more rebellious sound that invigorates the country/rock blend with the energy of punk. Whether consciously or not (one must be careful when using the word "conscious" in the same sentence with the name Keith Richards). Richards pointed the way to the sound pointed the way to the sound we're hearing now by not tampering with the natural product of marrying Southern sensibilities to the same Sloppy Joe guitar work that had given the Stones their grit. Today's countrified rock bands have taken Richards's navest and taken Richards's passes and turned them into long gainers, each marked by a different running style.

One of the fastest and best of

the country-thrash bands is Jason and the Scorchers (né

independent label Praxis Records and later re-released by EMI/America, was a good album Records and later re-released by EMI/America, was a good album one that qualified the Scorchers for "band-to-watch" status. But one couldn't help but notice that the best cut on Ringenberg, the Scorchers lay waste to the "howdy-ma'am" sound of Seventies country-rock with a crunching, guitar-dominated mash that makes it the seven-song EP was a cover of Bob Dylan's "Absolutely ominated mash that makes it possible to imagine what the Stones might have sounded like had they hailed from Tennessee instead of London. On the Scorchers' two albums for EMI/America, guitars spit fat wads of country cud to a bludgeoning rock and roll beat and Ringenbergs cattle-call vocals. Listening to the Scorchers, you find yourself turning up the volume every minute or so outli your speakers lodge a formal complaint. They're that good at this stuff. But the best news about the Scorchers is that their most count effort is much better than their first. Ferror, a 1983 mini

Jason and the Nashville

Scorchers). Fronted by former ailroad laborer, bluegrass banjoist, and rockabilly and

country bandleader Jasor

album originally released on the the sever-long for was a cover of flood bylans. Absolutely of flood bylans a Moselutely of the delta flood in the sever of out of your arm for a while and listen to the latest Scorchers album. Maybe it'll inspire you to write some good music again. The rest of you can do even better — you can catch the Scorchers at the Bacchanal Tuesday night when they share a

album are as strong as the opening track that it's a gen-u-wyne gold-tipped kick in the butt, and that's what you'll find on Lost & Found. Featuring nine originals and bristling covers of the standard "I Really Don't Want to Know" and "Loss Highway," Lost & Found stands as a "top this" challenge to those countrified bands that have been getting more press than the Scorchers. I sincerely doubt that many of them would be able to meet the challenge of such songs as "Last Time Around" or "White Lies," tough Around or write Lies, tough songs that make groups like the Blasters sound almost quaint by comparison. Hey, Keith, Sweetheart, Take that needle

bill with Dwight Yoakam.
Dwight who? you ask. Hey, I
was asking the same question
just a week ago. Then I heard
Yoakam's mini-album, Guitars.
Cadillacs. Etc. Etc. A Kentuckyborn musician now based
I. J. A. you wanna talk culture
hock!! Vesters mistirated songs serve as a meeting place songs serve as a meeting place for such influences as Hank Williams, Bill Monroe, George Jones, Sixties-vintage Buck Owens, and those itinerant workers who fueled the honky-tonk explosion in Bakersfield thirty years ago. Yoakam's is hard-core country, the kind in which broken hearts pound beneath leathery skin and one's troubles can be scared away with LA. You wanna talk culture shock?, Yosakum writes and sings 'authentic Hilbilly music.' That means that his songs are 'too country' both for the Nashville sitchess whose cold shoulders pointed Yosakum for the Urhan Cowboys and Crowgirds who jumped on the country bandwagon in the late Seventies just long enough to buy stupid-looking enatz cowpoke clothing and learn the too-step, then jumped off again when you want I going handwagon want I going handwagon want going a yanywhere. Yosakum sovice has that yodely break in it that distinguisher end hondy-ton-learn hon-learn hontroupes can be scared away the guitar riffs that crackle like whips. If it sounds as though Yoakam could be a bit too authentic for your taste, consider this: Los Lobos, X, the Blasters, and others have been avid fans and horn-blowers for Yoakam for guite a which, and Yoakam for quite a while, and their support has helped Yoakam to reach a large audience in L.A. and New York, two cities not known for their ability to kick shit with any alacrity. Chances are good that if you like any of the bands that have incorporated real country into their music, you'll like a distinguishes real honky-tonkers from their wine-cooler

genuine article like Yoakam In other concerts this week.

Kool and the Cang will visit the
Sports Arena tonight. Thursday,
while zydeco man Major Handy
Joins Bonedaddys at the Belly
Up Taxem. Aside from Private
Domain and Invisible Zoo at
the Belly Up Taxem. Friday's
only other show brings Night
Ranger and Raurit to SDSU's
Saturdus has Goorge Benson
and Menany Cat SDSU's Openand Menany Cat the Sea World Pavilion as featured performers at the "Beach Blanket Bash" fundraiser to benefit child abuse prevention programs; and Peter Sprague, Bob Magnussen, and Steve Kujala at Words and Music hookstore in Hillcrest. Sunday's only show will feature Steel Pulse, San Guma, and Limbo Slam at the UCSD Gym In La Jolla.

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

Major Handy and Bonedaddys: Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedes Avenue.

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

Private Domain and Invisible Zoo: Belly Up Tavern, Friday, September 27, 9 p.m., 143 South Cedros Avenue, Solana Beach.

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.

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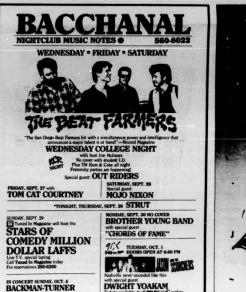
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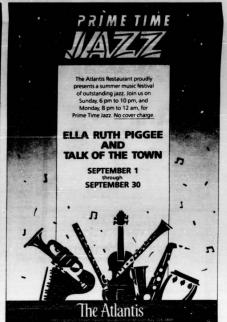
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Born Cross-eyed: Ché Cafe, Saturday, September 28, 9 p.m., Revelle Campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla, 452-2311.

Invisible Zoo, Urban Umbrella, Playground Slap, and the Standard: Spirit, Saturday. September 28, 9 p.m., 1130 Buenos, 276-3993.

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

Dreamland with Peggy Claire and Bobby Gordon: Monk's, Monday, September 30, call for times, 10475 San Diego Mission Road, Mission Valley, 563-0060.

Jason and the Scorchers and Dwight Yoakam: Bacchanal, Tuesday, October 1, 9 p.m., 8022 Clairemont Mesa Boulevard. . fairemon

David Lindley: Belly Up Tavern. Thursday, October 3, 9 p.m., 143 South Cedrus Avenue, Solana Beach, 481-9022.

The Lucy Show and Beat Rodeo: SDSU's Backdoor, Friday. October 4. call for time. Aztec Center, San Diego State University campus. 265-6562.

Meat Puppets: Spirit, Friday. October 4, 9 p.m., 1130 Buenos

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

Calloneec SDSU's Smith Recital Hall, Sunday, October 6, 7 p.m., Music Building, San Diego State University campus. 265-6947.

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

The Persuasions: Belly Up Tave Sunday, October 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Elvis Excitement with Aaron Heart and Memphis Gold: La Paloma Theatre, Friday, October 8, two shows, 7:30 p.m., and 10 p.m., 471 First Street, Encinitas, 436-

Wailing Souls: Belly Up Tavern, Tuesday, October 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Clifton Chenier: Belly Up Tavern, Thursday, October 10, 9 p.m., 143 South Cedros Avenuc, Solana Beach, 481-9022.

The Cure: SDSU's Open-Air Theater, Friday, October 11, 7:30 p.m., San Diego State University campus. 265-6947 or 232-0800.

Phoebe Snow: Humphreys, 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 pm., San Diego State University campus, 232-0800 or 265-6947.

Stevic Ray Vaughan and Lonnic Mack: UCSD Gym, Sunday, October 13, 8 p.m., University of California at San Diego campus, La Jolla, 483-6339.

Danny O'Keefe: Belly Up Tavern Sunday, October 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

CULTURAL ARTS BOARD SAN DIEGO STATE UNIVERSITY CALENDAR

TUESDAY, OCTOBER 1 - MONTY'S DEN - 8:00 PM BOB DUBAC . CARY OTIS DAVID SPADE

WEDNESDAY, OCTOBER 2 - MONTEZUMA HALL - 8:00 PM HUNTER S. THOMPSON

SATURDAY, OCTOBER 5 - BACKDOOR

THE LUCY SHOW **BEAT RODEO**



WEDNESDAY EVENINGS AT THE BACKDOOR

A CELEBRATION OF SPOKEN WORD

OCTOBER 9: DREW STEEL & JERRY WEBER

OCTOBER 16: DANNY SUGARMAN

OCTOBER 23: HENRY ROLLINS

NOVEMBER & WANDA COLEMAN

NOVEMBER 13: DAVE ALVIN

NOVEMBER 20: IVAN & JILL

SATURDAY, OCTOBER 26 - BACKDOOR

SHRIEKBACK



WEDNESDAY, OCTOBER 30 - MONTEZUMA HALL - 8-00 PM



LARRY LINVILLE

(MAJOR FRANK BURNS)
"AN EVENING OF M.A.S.H"

"ALL AGES ALWAYS WELCOME" Tickets available at Aztec Center Box Office (265-6947). Off the Record and

TICKETILLASTER

at the May Co., Mad Jack's, Plaza Music Shoppe, and Fleet Exchange. Ticketmaster charge (619) 232-0800

Sponsored by SOSO

Freddie McGreggor: Belly Up Tavern, Tuesday, October 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Peter Sprague Trio: Words and Music, Saturday, October 19, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

Dick Dale and the Deltones: Belly Up Tavern, Saturday, October 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Adam Ant: UCSD Gym, Monday. October 21. 8 p.m., University of California at San Diego campus, La Jolla, 183-6339.

Oingo Boingo: SDSU's Open-Air Theater, Friday, October 25, 7:30 p.m., San Diego State

University campus. 232-0800 or 265-6947.

Frankie Laine: Sheraton Harbor Island East Hotel, Friday. October 25, call for time, 232-0800.

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

Foreigner and John Cafferty and the Beaver Brown Rand: Sports Arena, Wednesday, October 30, 8 p.m. 232-0800:

Peter Sprague, Bob Magnusser and Steve Kujala: First Unitaria Church, Sunday, November 17, 7:30 p.m., 4190 Front Street,

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

included, please call 265-9389 Thursday afternoom 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 rock, Friding and Saturdays.

Bully Lip Burner, 143 Soeth
Cectiros Auerus, Sohana Beach, 48190262: Major Handy, Louisiana
Cajun manic played on sydeco
accordian, Reybourds, and basa, and
the Bonecladdys, blues fund,
branding Friends Domain, rock,
Friends, Princit Domain, rock,
Friends, Princit Domain, rock,
Caribbean rock and roll. Saturday,
Feter Sprague and Keyn Lettau,
jazz, Sunday; Mar Dels, vistage
rock, Monday, the Baibyton
Warriors, raggiae, Fizedage David
Warriors, raggiae, Fizedage David
Warriors, raggiae, Fizedage David
Concerts: The Chicago Six.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad 4361: Doc James, Mr. C and Company, jazz and contemporary, 1 p.m., Saturday and Sunday.

Bookworks/Pannikin Coffeehouse, Flower Hill Centez, 2670 Via de la Valle, Del Mar, 755-3735: Nancy Briggs and Holly Burke, jazz, 8 p.m., Friday; jazz jam session with the North Coast Jazz Society, Saturday.

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

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

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock, Thursday through Sunday: Cat Tracks, rock, Tuesday and

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

Fireside Lounge, 439 West







THE TEMPTATIONS THE FOUR TOPS

TOWER OF POWER

SUNDAY, SEPTEMBER 29, 8:00 P.M. Reserved: \$17.50*/\$16.00*/\$15.00*

All gates asked to \$1.8 for tible facility suchease flow order and how office handling from—patient included. All takes final, no reductive or exhangle all performances into ordinary to be fined as productive or exhangle the flow office. No lineage prior to 8.4 M. Priority numbers will be assed randomly at 8.00 A.M. Tickets available at the Mesodows box office and all times are all to be such as the flow office. No lineage prior to 8.4 M. Priority numbers will be assed randomly at 8.00 A.M. Tickets available at the Mesodows box office and all times are all



The Beat Club, rock, Thursday through Saturday, Scarlet, rock, The Flying Bridge, (103 North Hill Street, Oceanside, 722-1904; Don Termison, country and contemporary, Monday through Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Gil Palacios and Linda Parra, contemporary, Tuesday with Saturday: Gil Palacio Cindy Cain, contemporary, Monday Henry's, 264 Elm Street, Carlsbad, 729-9244. Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday, the Belair Boys. emtade rock, Sunday and Monday Hotel Escondido, 2500 South Escondido Ponevard, Esconsiado, 747-5000 Friendship, contemporary Wednesday through Sunday, Double Trouble, contemporary Monday and Inesday Bar, Keym Green, Monday through Friday Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633; Sormy Daniels, contemporary, Wednesday through Sunday. Hunter's Inn, 9850 Carmel Mountain Road, Los Peñasquitos, 578-3762; Shades of Jade, Top 40 dance music, Tuesday through

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400 Jim Hawley, contemporary, Thursday through Saturday, Dave Smith, contemporary, Wednesday.

Ireland's Own, 656 First Street, Ireland's Own, 656 First Street, Encinitas 944-0233: Sen McVicker, Irish and contemporary, Thursday through Saturday, Irish music, 9 pm., Saturday, with Paul Dunn and Miles Twee Friday and Saturday, and Barbara McCarty, Sunday, the Paradise Street Band, Irish music, Wednesday.

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

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

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad. 438-9111: Sound Investment, contemporary, and Jesse Davis, contemporary, both play Tuesday through Sunday. alternating between the lounge and the dining room.

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

Leo's Little Bit of Country, 680 Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120. The Hot Shot seth 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

McCabe's, 1145 South Tremont. Oceanside 439-6646; Secrets contemporary. Thursday through

Mille Fleurs, 6009 Pasco Delicias, Rancho Santa Fe. 736-3085: Joel Nash, piano show tunes, Wednesday through Saturday

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 me Escondido, 741-0935; The Saturday: audition night.

Normandy Cocktail Lounge, 215 Sunday Messettaer, 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, (azz. Monday and Tuesday: Private Domain, rock, Wednesday

Old Time Cafe, 1464 Nort Highway 101, Leucadia, 436-4030. The Thrift Brothers, bluegrass and Thursday: Dan Crary, flatpick guitar Thursday: Don Crare hatpick guitar super-stylist and Chris Duffee, Australian bluegoss artist, 7 and 9 p.m., Friday: Namsa Gael Ceili Trio, Irish music, with Joseph Budane, caller, 7 p.m., concert, 9 p.m., dance, Saturday: Louisiana Cajun Trio, Larditional Cajun music, 7 p.m., Sunday; Old Time Hoot Night, Tinesday: Paul and Carla Roberts, international folk music.

Roberts, international folk music

THURSDAY, TONIGHT STREET LIEGEL with UNDERGROUND and DELIVERANCE

IDAY, SEPTEMBER 27 Son Diegos-DAVE'S BROTHER PHIL plus opening the show at 9pm sharp TOUCHY SUBJECTS

INVISIBLE ZOO URBAN UMBREL STANDARD

WEDNESDAY, OCTOBER 2 SNAKEBYTE --- THE ACCESSORIES

TOMORROWS Oct. 3rd: TAM & THE MONTHLIES. BLEVENTH HOUR, and DRIVENS. Oct. sth: MERAT PUPPETS, with CLAUDE COMA & THE IVX. THIS, and THE CHARMS Oct. 5th: MANUAL SCAN, and THE CHOICE Guil club).

THE CHACE (out class).

ROYLING EVER MUSIC REPORTS These the ROYLING Acts Must a new hand of Dark Ryders node in and looks like they're golden and so that they are golden and so that they are golden and bear classes and to not have closely golden and bear classes and the source of the contract on the classes and they are classes and they are closely golden and bear classes and they are closely golden and they are closely golden and they are classes and they are closely a country of the contract of the country of the contract of the country of the country

Concert: Melissa Morgan, harp.

Pomerado Club, 12237 Pomerado Road, Poway 748/1235 The Savery Brothers, country, Wednesday through Saturday

Quimby's, La Granada at Paso elicias, Rancho Santa Fe. 756 18:16.18. Rancino Santa Fe. 720-2855 Nancy Briggs and Holly Burke, jazz, Friday and Saturday; Peter Sprague, jazz, Sunday brunch.

Ralph and Eddie's, 390 Grand ue, Carlshad, 729-2989; Cat Tracks, rock, Friday through

Cavanagh and One Plus On Cavanagh and One Plus One, contemporary, Tucsday through Saturday: Sandee and the Ram Band, variety stage show performing everything from vintage rock to country. Sunday and 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 information.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Bob Long, everything from classical to boogle-woogle on the piano. Friday and Saturday.

San Luis Rev Downs Golf Course San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762. The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday, Bob Long, Jazz piano, 7-H. Wednesday and Thursday.

Shepherd Cafe, 1126 South Highway 101, Enemitas, 753-1124: Diangela folk Friday

Stage Coach Inn, 1865 Vista Way. Vista, 724-9690: Five Steps West, country, Wednesday through Saturday

Vaile, Del Mar. 755-7955: The Rick Wells Band-vintage rock. Wednesday through Saturday: Jeff Proctor, contemporary, Monday and Tuesday.

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

Tequila Flats, 3296 Mission Require Plats, 3,236 Sission Acenic, Occanside, 757-7757; Nightshift, rock, Wednesday through Saturday, the Drive Ins-rock, Sunday through Thesday

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

Express, country, Friday and Saturday

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 181 0727, Find Benedelli, classical guitar, Sunday brunch

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466; Steppm Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032 The Heaters, rock. Thursday through Sunday, Freewill, rock,

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. The Heaters, rock, Thursday through Saturday, Searlet, rock, Sunday and Monday, Circles, rock, Thesday and

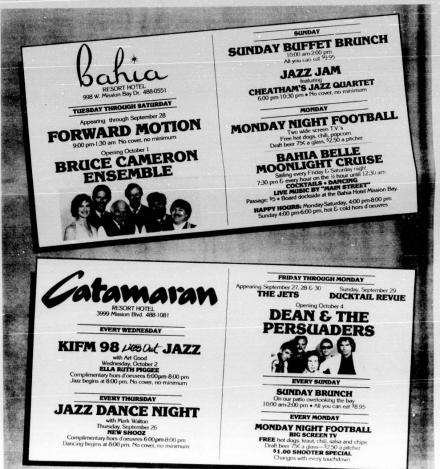
Wooden Nickel, 13303 Poway Road, Poway 748-6364; Ron Morin, country, Wednesday and

Beaches

Atlantis, 2395 Ingraham Street, Mission Bay 226-3888: Gloria Michaels and Spring Fever, contemporary, Thursday through Saturday, Ella Ruth Piggee and Talk of the Town, jazz, Sunday and Mondar, the fest, wintage rock, Tuesday and Wednesday.

Avanti of La Jolla, 875 Prospect Street, La Jolla, 454-4288 George Reno, piano bar, Wednesday through Saturday, Jerry Melnick, contemporary, and fazz music on the piano. Sunday through Tuesday

Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551, Main Street contemporary music for dancing



Wednesdays-Iced Teas \$1.95

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Forward Motion, Top 40 dance music, Thursday through Saturday muss. Thursday through Saturday. Cheatham's Jazz Quartel, szez. Sunday: the Bruce Cameron Ensemble, jazz. Tuesday and Wednesdas: Plano bar: Buddy Reed. Ruesday through Saturday: Bob MacLead. Sunday and Monday. Phil Beeber: plays classical and variety music during the and variety music during the Sunday brunch.

Beach Club. 1921 Bacon Street, Ocean Beach. 222-6822: The Us Band, rock, Thursday through Saturday: the Blonde Bruce Band, blues and rhythm and blues

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

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: New Shooz, Jazz, Thursday the Jets, vintage rock, Friday through Monday, live music. Thesday, call club for information; Ella Ruth Piggee, jozz and blues. Wednesday



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

Club Chalet, 5046 Newport

Avenue, Ocean Beach, 222-5300: Messenger, rock, Thursday through Saturday: Serious Guise, rock, Sunday and Monday: the Heaters, rock, Tuesday and Wednesday.

Monday and Tuesday

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Ipso Facto, rock, Thursday through Saturday, In Colouv, rock, Sunday and Monday: In Colour, rock, Sun-and Monday: Ipso Facto, rock, Tuesday and Wednesday.

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

Hilton Hotel, Cargo Bar, 1775 Hillon Hotel, Cargo Bar, 1773 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 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Club/Lounge, 1441 Quivera Road, Tuesday through Saturdey, call club for information; Stu Shames, jazz piano, Sunday and Monday, a live outdoor concert is featured every

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

Saturday from 4-7 p.m.; call club for

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Dirk Deboraire, rock, Thursday through Satinday; Robyn Banx, rock, Sunday and Monday; the Reflectors, rock, Thesday and Wodnesday, Joe Marillo plays jazze from 4-7 p.m. on the outdoor patio, Sunday

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

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety

arly evening Tuesday through

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

Loma Portal Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655: Norman Clifford, contemporary, Wednesday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: Live music, Thursday, call club for information; the Belair Boys, vintage rock, Friday and Saturday

through Sunday.

Mission Beach Club, 3748 Mission Boulevard, Mission Beach, 272-8676: The Blonde Bruce Band, blues and rhythm and blues, Friday Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, Circles, rock, Thursday through Saturday; Kicks, rock, Sunday and Monday; Circles, rock, Thesday and Wednesday.

Kitty Kieffer, Sunday.

Mission Houlevard, Pacific Beach 270-7522: Ella Roth Piggee, jazz Fattburger, jazz, Sunday, Notice to Appear, rock, Monday and Tuesday, rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park. 223-2335: The Londons, rock, Biesday through Saturday, Storm, jazz, Sunday through Tuesday.

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234 Mclissa McCracken, contemporary. Thursday through Saturday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday

Silver Fox Lounge, 1833 Garnet



MONDAY NIGHT FOOTBALL ON GIANT SCREEN TV!!

Touchdown at the Imperial Palace for the best happy hour in town!! Monday through Friday 3 pm-7 pm Pitcher of beer \$2.25 Well drinks \$1.25





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,

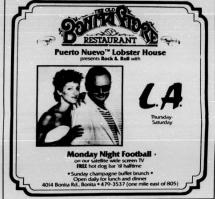
CIRCLES



NO COVER MONDAY

9/X Wednesday is HAPPY HOUR with Bryan Jones; 25¢ draft beer

FANTASY FASHION AUCTION NIGHT



Eddie Harris and his jazz group Wed.-Sun. nights. Continental Dining 6-10pm Salad Bar Luncheon \$4.25 Sunday Brunch \$6.75-\$9.75 Monday Nite Football \$3.75 Happy Hours 3-7pm



THE SUMMER HOUSE INN • 7955 LA JOLLA SHORES DRIVE • 459-0541



Tuesday-Saturday Oh! Ridge Enjoy 2 great catches at Anthony's Harborside Sunset Lounge.

Monday Night Football and a pound of

Crab Legs for

*Available in Sunset Lounge only, Monday 6 pm-9 pm

More room to dance & party . Check it out! 232-6358

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> **JEFF** SPANKY WHITEFACE *WILLIAMS* Wednesday & Thursday



XPRESSO

Avenue, Pacific Beach, 273-9190: The Dan Connor Band, country and originals, Friday and Saturday

Spice Rack Restaurant, 4315 Boolevard, Pacific Beach, 482 Testis Dobort Worked classica

Steamer's, 1165 Garnet Avenue Steamer's, 1105 carrier Asentide. Pacific Beach. 274-2323. Jerry Melnick, standards, movie themes, originals, contemporary, and jazz music on the piano. Wednesday through Saturday, Bob Dolph, jazz, Sunday through Tuesday.

Tablao Flamenco Nightclub and 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., Friday and Saturday

Texas Teahouse 4970 Voltair Street, Ocean Beach, 222-6895 Tom "Cat" Courtney, blues, Thursday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Luba Papova, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach: 272-8990: Windjammin' (Preston Coleman, Linda Chase, Phyllis Haegeman), jazz, Thursday; live music, Friday and Saturday, call club for information; David and Francesca Savage, classical n

on bassoon, flute, and viola, Sunday brunch

> Vacation Village Hotel, Bay Lounge, Vacation Ele, Mission Bay. 274-4630: Four's Company, contemporary, Tuesday through Saturday

Victor's, 1403 Rosecrans Street. Point Loma. 226-1871. Upstairs: Paul Eastland, Top 40 variety. raut rastland, Top 40 variety.
Thursday through Saturday, Rico, contemporary, Monday through Wednesday, Downstairs: Johnny Stuart and Company, contemporar Thursday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 He

Circle North, Mission Valley. 291-7131: Bramble, country, Tuesday through Saturday Country dan lessons. Tuesday through Thursday

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Strut, rock, Thursday; the Beat Strut, rock, Thursday the Beat Farmers rock, rockability, and American moto nock, Wednesday, Friday and Saturday, with Tom "Cat" Courtney, blues artist, Friday, Mojo Nison, blues and rhythm od blues, Saturday, and the Outriders, rock, Wednesday, the Brother Young Band, rock, and Chords of Fame, rock, Mondaz, Jason and the Scorchers, rock, and Dought Yoakam, rock, Tuesday,

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

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965; Best of Friends, contemporary, Friday through Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666; Relayer, rock, Thursday through



AUTOMATICS

FOOD & DRINK SPECIALS PRIZES-TRIVIA with Crazy Dave Otto

> KS103 MONDAY NIGHT FOOTBALL Monday, Sept. 30, Steelers vs. Bengals



BARTLES & JAYMES LOOK-ALIKE CONTEST! \$100 First prize
Partles & Jaymes Coolers \$1.50 Bartles & Jaymes Cool 448-7473

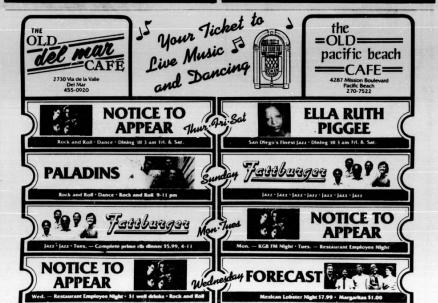


4303 La Jolla Village Dr., University Towne Centre 457-4170

BOLTON / DALLAS



Modern Dance Music Wednesday through Saturday 9:00 pm-1:00 am September 26 through October 5



Valley 296-6329 Donny Finnel Aalley 296-6329 Donny Finnel, Jazz, Thursday, New Shooz, Jazz, Friday and Saturday Eric Foster, classical gottar, early evening. Thursday and Saturday through floesday, John Lyons, classical gottar, early evening, Friday and Wednesday, Wike Zoumaras, classical gottar, Friday lunch, Mark Augustin, Legenoric 6, 1980. Augustin, jazz guitar, 6-11 p.m. Tuesday and Wednesday.

Carriage House, 7945 Balboa Avenue, 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; P.M., contemporary,

La Hackenda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley Inn. 878 Hotel Circle South, Mission Valley 298 8291. Lurunge: Darci Daniels and Niteline Contemporary. Thursday through Saturday, the Fabulous Spud Brothers, comedy and rock, Tuesday and Wednesday. Restaurant: Mary Adams, harp and wocals 5:30 9:30 p.m., Sunday and Monday.

2828. The Sters Brothers, rock, Tuesday through Saturday with Four Ews, rock, Friday and Saturday, Four Ews, rock, Sunday

Monk's, 10475 San Diego Mission Road, Mission Valley 5GL-10000. The Younger Half, contemporary, wednesday through Saturday, Dreamland with Pegsy Claire and Bobby Gordon, jazz, Monday: 911. contemporary. Tuesday

Montercy Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Too Much Fun, contemporary, Thursday, Star Parts, recorded music and audience participation presentation, Friday and Saturday, Dr. Gonzo's Musical and saturday. Dr. Gonzois Musical Madness with Barker and Orr, Michael Stone and others backing up San Diego performers, Sunday; the Jeds, contemporary, Thesday; Jim Hawley, contemporary, Wednesday.

The Moonglow, 4615 Claircmont Drive, Claircmont, 273-1022; Nightshift, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn., 8515 Navajo Road, San Carlos, 465-1730: Kicks, rock, Thursday through Saturday. Nervous Rex, rock, Sunday and Monday: Headband, rock, Thesday

Thurs.-Sat. Sept. 26-28 The all new & very hot

MESSENGER

Rock'n' Roll Week

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873 Fm

San Diego's newest & hottest nightspot

CLUB CHALE

Featuring the best in live and recorded music 7 days a week, 10 am-2 am. Drink specials all night, every night. And never a cover charge!

HAPPY HOUR MON.-SAT.

5 PM-7 PM
Well doubles \$1.35 · Domestic beer \$1 · Pitchers \$2.50
Wed.—Ladies' night · Sun.—keg party 4 pm-6 pm, 25f draft:
Plus Club Challet specials all night, every night

SUNDAY KEG PARTY

SPORTS FANS!

See all major league sports on our big screen and satellite TVs

Saturday & Sunday Brunch 10 am to 1 pm Spaghetti Feast & Monday Night Football, 7-foot wide screen TV

For club booking information call Neison Talent - 222-4320

5046 Newport Ave - Ocean Reach - 222-5300

Rock & Roll Sun. & Mon. Sept. 29 & 30

SERIOUS

GUISE

del Rio South, Mission Valley, 299 Brigham's Preservation Band. Dividland jazz, swing, and oldies. Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7731 Southward, contemporare Bussday 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 Ian, 402 Fashion Valley, Fashion Valley East. 291-7170: Jim Moore, contemporary Friday and Saturday

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

Seatman, Spirit, 1130 Haernos Aremae, Bay Park, 276-5993. Street Legel. rock, Underground, meck, and Deliverative, rock, Thursday; the Hardwise, Prick, Parkey, Therman, Parkey, Subjects, rock, Priday, Ubras Subjects, rock, Priday, Ubras Subjects, rock, Priday, Ubras Haygound Slap, rock, and the Standard, mek, Sustrian, rs. M.A. rock, Ride 42, rock, and Dark Hosler, rock, Tassday, the Haydwise, Prick, rock, Prick, rock, Ride Haydwise, Prick, rock, Prick, rock, Rock, and Gyroy, rock, Weilnesday.

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Spanky Whateface, contemporary, Wednesday and Thursday, Xpresso, contemporary, Friday and Saturday, Jeff Williams, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Corge, 6333 Mission Corge Road, Mission Corge, 280-9944: Joe Stewart, contemporary, Sunday through Thursday, Costa V. contemporary, Friday and Saturday.

The Wellhoune, 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 Boost, 6608 Mission Corge Road, Mission Corge. 280-6263: Steer Crazy, country, Tuesday through Saturday, Uncle Ken's Converted Rice Hand, country,

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, Hillerest, 291-4779; Lounge: Stu Shames, Jazz plano, 6-8 p.m., Tuesday through Thursday: Dining Room: Norel, harpist, plays Thursday through Saturday evenings during dinner.

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

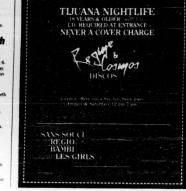
Axtec Bood, Turquoise Room, 4356 Thirtieth Street, North Park 283-3135: Sandi and the Class

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

Cafe Angelique, 2870 Fifth Avenue







3370. Bob Hart, classical piane Wednesday and Thursday, and performing in a free-form (azz session every Friday night) Francesca Savage and Friends classical viola duets. Saturday: Third Floor, iazz, 7-10 p.m.,

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety. Wednesday through Saturday evening and Sunday afternoon; Gail Benci, piano and vocals, 8-12 p.m.

265-1446: Johnnie B., accordion music sing-along, 6-10 p.m., Friday

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

Taggle, variety — Renaissance to jazz, Friday; the Thrift Brothers, sazz, Friday, the Thrift Brothers, bluegrass and old time music. Saturday, Zmiros, Klezmer dance music, Sunday, Old Time Hoot Night, Monday, Ricardo Cazador (a. k.a. Richard Hunter), Latin, Idamenco, and international folk music, Tuesday, Cathy Curtis, contact consociate Westerland. Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Lounge: Bogart, contemporary. Thesday through Saturday: Greg Glover and Carol Ripp, contemporary and standards performed on keyboards with vocals. Sunday and Monday. singer-songwriter, Wednesday,

Sam Hinton, folk, Thursday: Raggle

University Avenue, Hillcrest, 295-8282: Tommy Stark, organ, piano,

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581: Piano bar: Paul Gregg. Tuesday through

Saturday: Patti Glenn, Sunday and and vocals, Thursday through Monday: Barbara Casler. contemporary, Tuesday and Wednesday. Drowsy Maggie's, Thirty-first and University, North Park. 298-8584;

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

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

Hoily's Inn., 4246 University Avenue. 280-5834; Mike Miller, folk-rock and variety, Friday and Saturday.

Imperial House, 505 Kalmia Street tat Park Boulevard), Hillerest. 234-3525: Wayne Juré, jazz, Tucsday through Saturday with the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

Humphrey's, Half Moon Inn. 2241

Shelter Island Drive, Shelter Island, 224-3577; Bruce McKeithen, piano

224-3577: Bruce McKeithen, piant variety, Monday Brough Friday happy hours: Jon Sandoval, piano variety, Wednesday through Friday evenings: Larry Moore, piano variety, Sunday evening.

North Harbor Drive, downtown, 298-8066: The B Street Band, contemporary, every night except Thursday when New Shooz play tazz and Tuesday when Hollis Gentry and Fattburger play jazz.

Drive, Scaport Village, 233-4300: Barker and Orr, mirth and music, Wednesday through Saturday; Rich Faulkner, contemporary, Tuesday

Kona Kai Club, 1901 Shelter Island Drive, Shelter Island, 222-6319: The Spud Brothers, rock and comedy, Thursday through Saturday.

La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: Dreamland with Peggy Claire and Bobby Gordon, 8 p.m., Saturday.

Lucky Lady Club, 455 Sixteenth Street, downtown. 233-9391: Siglo. Latin and Top 40. Thursday through Sunday: Los Ruff, Latin and Top 40. Monday and

Hotel San Diego, 339 West Mandolin Wind, 308 University Avenue, Hillerest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Robin Henkel, jazz and Broadway, downtown, 234-0221: Harry's Bar: Live music nightly, call club for information. Continental Ballroom: Harvey and the 52nd Street Jive, jazz, 4:30-7:30 p.m., blues guitar, Tuesday; Rick Gazlay and His Voodoo Barracudas, rock and blues, Wednesday.

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

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown. 234-4893: Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera, Saturday.

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

Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Disicland 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: Signs of Life, jazz, Friday and Saturday: the Wooly Bullys, vintage rock, Wednesday.

and Seventies bits, Friday, DJ Jin. Anthony spins platters on Saturday

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish music, Thursday; Kitty Kieffer, rnursuay; Kitty Kiefler, contemporary music, Friday and Saturday; Robin Henkel, blues and jazz guitar, 3:30-7:30 p.m., Sunday; the Bop Tones, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: Signs of Life

the Bill Shreeve Group), 3222. Thursday and Sunday: David Walson and the Gathering, contemporary, Friday and Saturday.

Sheraton Harbor Island, Reflections, 1390 Harbor Island Drine Harbor Island 291-2900. Feelin', contemporars, Thursdastrhough Saturday; Devocean, Top 4th dance music, Tuesday and Welfendedy, the Jets, vintage rock, Friday happy hour Shepheral Restaurnit: Vicki McMaster, Standarth and pop from the Thirties to the Egithes on the Jury, Wednesday through Sunday; Juneal Control of the Control of the Control Tuesday and Control of the Control o

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 Manor Hotel, 525 Spruce Street Hillcrest. 299-9002: Daniel

Jackson, pianist, 5-8 p.m., Wednesday through Friday, the Damel Jackson Ensemble, jazz-blues 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: Fastlane, rock, Thursday through Saturday: live rock, Sunday Tuesday, and Wednesday, call club

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Caiore

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O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Gunnar Biggs Quartet, jazz, Friday and Saturday; Jaime Valle, jazz, Sunday

Reel Gusto, 4105 Taylor Street. Old Town 295-5111: Two Pieces, Sixties

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Group, contemporary, Tuesday through Saturday, the KCBQ Flatbed Band, country, 6:30-9:30

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All September Long!



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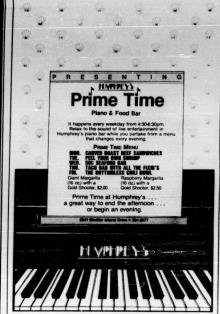
Tuesday through Saturday 8:00 pm to 1:00 am



1901 Shelter Island Drive (619) 222-6319







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 Harbor Island Drive, Harbor Island, 291-5700. The Bar: Kevan Melton, plano variety with vecals. Reseday through Thursday, Isle piano bar entertainment, Priday and Saturday, call culo for information. Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

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

East County

ney Stone Too, 7059 El Cajon rvard, College area. 463-2263: Connolly, Irish music, esday, Friday, and Saturday; the Blues, blues and rock,



Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Dina Preston and Chaser, country, Wednesday through Sunday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: Three Speed, vintage rock,

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country and contemporary, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Martin Eddy and Country Breeze, country, Friday through Sunday.

Lakeside Hotel, 9940 River Str Lakeside. 443-9591: Renegade, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Jim Moore, contemporary, Thursday: Alaska, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine. 445-5545: Live music, Friday and Saturday, call club for





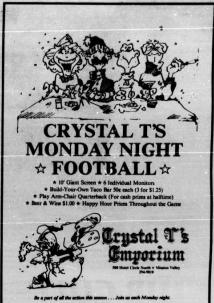


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Big Cak Ranch Band, country, Wednesday through Saturday, and 6:30 p.m., Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: The Baia Strings, Top 40 dance music, Tuesday through Saturday, live music. Sunday and Monday, call club for information.

Our Favorite Place, 8646 Mission

The Outpost, 652 Grand Avenue. Spring Valley, 464-9007: Country Justice, country, Friday and Saturday

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469,9616; Andy and Donna, contemporary, Tuesday through Thursday, Alton and the Ox Bow Country, Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher. through Saturday, (bree-1), rock, Sunday and Monday, Ipso Facto, rock, Tuesday and Wednesday, Dr. James Downs, hypnotist, Monday,

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300: Mike Blea, contemporary rock, Thursday, Jim Dixon with Jamboree, country, Friday, Cat-illaes, vintage rock.

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

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Nervous Rex, rock. Tuesday through Saturday.



Da Vinci's, 626 E Street, Chula

Dock's Cocktails, 317 Third

Avenue, Chula Vista, 422-1566: Emerson Poireaux, contemporar

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 Avenue, 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

Van Winkle's, 10055 Mission

Win Cody's Saloon, 240 West Mair Street, El Cajon, 440-9247; Outta Controll, rock, Friday and Saturday

South Bay

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

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Go for Broke, Country, Wednesday through Saturday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Saturday: the Force, rock, Sunday and Monday; live rock, Tuesday and Wednesday, call club for

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

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Live music, Friday and Saturday, call club for

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (nortefo), Thursday; Mosaico, salsa and Cumbia music, Sunday, with Los Lupes, early generated Spories. 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,

PERFORMERS

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

Rock & Roll

Accessories: Spirit Agents: Red Coach Inn Automatics: Park Place, Mony

Mony's
The Beat Club: Fireside Lounge
The Beat Farmers: Bacchanal
The Belair Boys: Henry's, Mary's by the Pier
Bolton/Dallas: Carlos Murphy's/La Born Cross-eyed: Ché Cale Brother Young Band: Bacchanal

Lounge Erth: Spirit The Force: Dance Machine Freewill: Vista Entertainment Center, Magnolia Mulvaney's The Front: Spirit Rick Gazlay and His Voodoo Barracudas: Mandolin Wind Gynsy: Spirit Gypsy: Spirit Joey Harris: McP's Headband: Navajo hin The Heaters: Club Chalet, Vista

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The Lour, Hall Spin
Invisible Zoon, Spirit
Ippo Factor, Purk Place, Holeyon
Jason and the Scorchers;
Hactershall
Jason and the Scorchers,
Hactershall
Hackets, Navajon Hedoc Halend,
Hackets, Navajon In, Bull and Bear,
Monty Mongs
Kieles, Navajon In, Bull and Bear,
Mondy Mongs
Kieles, Navajon In, Bull and Bear,
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Conster Scholer, Diamen
Hessenger, Chiefe Liv Tavern
Messenger, Chiefe Chald,
Normandy Cocktail Lungo,
Hardy Mongs, Mon

Cat-illaes: McP's, Pizza Plus/El

Cajon
Cat Tracks: Distillery Nightclub,

Ralph and Eddie's Chords of Fame: Bacchar al Circles: Mony Mony's, Whiskey

Flats
The Classics: Dom's West

The Classics: Dons West
Crystal: Dance Machine
Dark Ryder: Spirit
Dave's Brother Phil: Spirit
Dean and the Persuaders:
Patrick's II

Patrick's II
Deliverance: Spirit
Dirk Debonaire: Jose Marphy's
The Drive-Ins: Tequilo Flats
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The Erge: Normandy Cocktail





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Serious Guise: Club Chalet

The Siers Brothers: Lehr's

Three Speed: Happy Days Car

Horse Ricky Wells Band: Sulk's

Snakebyte: Spirit
The Spud Brothers: Kona Kai
Club, La Hacienda Cantina
The Standard: Spirit
Street Liegel: Spirit Contemporary/ Top 40

Hope
Touchy Subjects: Spirit
The Toys: Old Pacific Beach Cafe
Underground: Spirit
Urban Unbrella: Spirit
The Us Band: Beach Club, Trojan Ambition: El Comal Judy Ames: Henry's, Borrelli's Back Room
Andy and Donna: Ox Bow Inn
Baja Strings: Nite Owl East
Barker and Orr: Jolly
Roger/Scaport Village
Randy Beecher: Mexican Village

Wooly Bullys: P.J.s Warehouse

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Jesse Davis: La Costa Hotel and Soa

Spo Devocean: Shrotto: Harbor Island Frank Dexter: Barnacle Bill's Double Trouble: Hotel Excondido Duke + 2: Peter D's Dusty and Mellsas: Tom Ham's Lighthouse The Dynamic Duot Don's West East Coast: La Maze Paul Eastland: Victor's The Elements: Hotel Del Coronade

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Matters
Kevin Green: Hotel Escondido
Jim Hawley: Hungry
HanterRüncho Bernerdo,
Montercy Walling Compan,
Hutson and Best: Antonio's
Hackenda
Island Society: Cruzy Burro
Doc James, Mr. C., and Comp.
Bettly Starger Garden
J.C. and Company. Josey
The Jedas: Montercy Whaling
Company

Bogard Acanada.

Kitty Kieffer:
Multaneyk Corenada. Ruise
(*Grady's
Louise and Loose Change: Jong's
Main Street: *Babia Bolis*
Helissa McCracken and Larry
Estima: Solitons House
Grady Corenada.

Berna: Solitons House
Fewer: Admin House
Medinght Dellight: Berelli's Back
Boom
Miles Miller: Houly be
Bornelli's Back Room
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Bornelli's Back Room
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111. Monet: Larboad del SoliLa

Nightshih: Monoplose
111. Monet: Larboad Del SoliLa

Gill Palacios and Linda Parra:
Gilloy's Cockul Louinge
The Sam Parsons Duo: Montroy

Hou Company

The Sam Parsons Duo: Montroy

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P.M.: Islands Lounge
Emerson Poireaux: Dock's
Cocktalls
Jeff Proctor: Mulvaney MPacific
Boach. Sylk's
Bruce Robbins: Boundocks, La
Mare

Juan Robles: China Five Restaurant Sandi and the Classics '85: Aztec

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Sally Sas Ion: Judon's
Secretes McCohe's
Shades of Jade: Hontor's Inn
Gary Shervoole Carriage House
Shine II On: Islands Lounge
Chuck Showalter: Johly
Azyar-Solenn Boach
Dave Smith: Harder: Johly
Aryar-Solenn Boach
Dave Smith: Harder: Johny
Harder-Buncho Demardo
Porty Sorval and Company:
Harder-Buncho Demardo
Porty Sorval and Company:
Sound Investment: Lo Costa Hotel

Johnny Stuart and Company.
Victor's
Don Tennison: The Plying Bridge
Tito and Augustine: Do Vincit.
Bert Torreas Standard Hood
Triple Plan Hillen Hood
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David Watton and the Gathering.
Sam Diopo Harbor Excursion
Ron Wheelers (17 Hungry Volds
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Jeff Williams: To Loo's/Nim Meso
Hungry Hunter/Imperial Esecution
To Loo's/Nim Meso
The Younger Half Monk's
The Younger Half Monk's

Blues/R&B/

Laura Springer: Vacation Village

Texas Teahouse Ed Ellis and Tapestry: Sandtrap

Lounge
Rick Gazlay and His Voodoo
Barracudas: Mandolin Wind
Robin Henkel: Rosie O'Grady's.

Mandolin Wind

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Country: Circle D Corral The Beat Farmers: Bacchanal Big Oak Ranch Band: Mama's

Big Sky: Don's Bramble: Abilene Country Saloon Red Checkers: Lu's Dan Connor Band: Silver Fox

Country Justice: Outpost Coyote: Leo's Little Bit of Country Crossfire: Van Winkle's Crow: Oasis Bar

Crow: Ousses Bar CW Express: Triple S Steak House/Valley Center Jesse Daniels Band: Leo's Little Bit

of Country Jim Dixon with Jamboree: Pizza

Martin Eddy and Country Breeze: Kentucky Stud Five Steps West: Stage Coach Inn

Four Star Country: Landmark Cocktail Lounge Grand Central Station: Hutch's The Hot Shot with Ron Rell: Lea's

Linda Sherwood and Surefire:
One Fusionle Flace
The Smith Brothers: Horseshow
Taxern
Stampede: Whishey Creek
Steer Crasy: Wrangler's Passa'
Steep Flacy: Wrangler's Passa'
Steep Flacy: Wrangler's Passa'
Steep Flacy: Wrangler's Passa'
Steep Flacy: Wrangler's Passa'
White Lightning: Ockrale Lodge
White Lightning: Ockrale Lodge Little Bit of Country

The KCBQ Flatbed Band: Gail Lee and Go for Broke

Country Bumpkin
Lone Star Country: The Country
Side Restaurant and Lounge
Ron Morin: Rodeo Room, Linda's
Di'Angelis Restaurant, Wooden
Nickel

Dina Preston and Chaser: Flinn

Springs Inn Tommy Ray: Calypso Lounge Renegade: Lakeside Hotel Bob Sasse: Rancho Vera Cruz, Old Mojo Nixon: Bacchanal Outta the Blues: Blarney Stone

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The Savery Brothers: Pomerado

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Latin Five: Le Santie Maxime
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Cale

Cafe
Los Lupes: Marisol
Los Ruff: Lucky Lady Club
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Time Cafe
Rick Saxton: Upstart Crow and Company/Scaport Village Siamsa Gael Ceili Trio: Old Time

Cafe Siglo: Lucky Lady Club The Thirft Brothers: Old Time Cafe, Drowsy Maggie's

Mark Augustin: Cale in the Valley Restaurant Gennar Bigg. Quartet: Our Place of Missons The Bop Toness Rosic O'Crady's Nancy Briggs and Holly Burker Bookwork/Pumikin Coffeehouse, Quimby's Fro Brighams Preservation Band: Ful Joog's, Lorenzo's, Putricks II

Patrick's II
The Bruce Cameron Ensemble:
Bahia Hotel, Chuck's Steak

House Cheatham's Jazz Quartet: Bahia

Cheatham's Jazz Quartet Bahia Hotel
Chicago Fifteen: Bellu Up Tavern
The Chicago Six Bellu Up Tavern
The Coalition Orchestra: Sylk's
Jimmy Coraro and Sharon
Andrews: The Speakeasy
Dreamland (with Peggy Claire
and Bobby Gordon): Monk's, La

Maison Ed Ellis and Tapestry: Sandtrap

Ed Eills am sept Louige Aubrey Faye Quintet: Patrick's II Forecast: Rusty Pelican HoPi: Gentry and Fattburger: Okt. Dri. 'so- Cale, Old Pacific beach: Cale, the "Invoder" Mel Goot: Pux Bar and Crill, Your Cale, The Cale of the

Mel Coot: Pux Bar and Grill, Your Paloce Eddle Harris: Elario's Harvey and the \$2nd Street Jive: Fat ChyChina Camp Robin Henslei: Rosie O'Grady's, Mandolin Wind Daniel Jackson Thoi: Roy of the PuxPuxh Manor Hole! Doc James, Mr. C, and Company: Betty's Burger Garden



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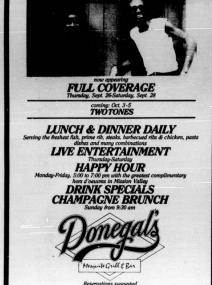
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Hageman): Upstart Crow and
Company/Pacific Beach,
Hartley's

Phil Beeher: classical guitar and variety, Bahia Hotel Fred Benedetti: classical music, Upstart Crow and Company/Solana Beach

David Bradley's Maniac Band:

Ray and Lainie Correa with Bert Miller: swing, pop. nostalgia and contemporary dance music, the Wellhouse Dan Crary: flatpick guitar super-stulist, Old Time Cafe

stylist Old Time Cale
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music Sun Luss Buy Downs Golf
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Cathy Curtis: singer-singurine.
Drowny Moggie's
Dr. Genno's Musical Madness
(with Miles Stone and Barker
and Orrit musical variety show
with various Sun Diction
performers, Monterey Whaling
Company

Ed Ellis and Tapestry: jazz. nostalgic blues, and contemporary, Sandtrap Lounge Forecast: jazz and rhythm and blues, Rusty Pelican

blues. Rusty Pelicon
Eric Fosters Classical guilar. Cale in
the Villey Restaurant
The Four of Use saving and group
vocats, Stardust Hotel
Pattl Glenny Jamo box: Dookiss
Greg Glowe (with Carol Kipp):
Reploants and vocatis
performing everything from
standards to contemporary.
Parnogogo/Scapart Village, Loc.
Masseys

Masters
Paul Gregg: piano bar, Dookies
Guy and Jackie with Gil Warner:

variety, pop to opera, Mona Lisa Restaurant Bob Hart: classical piano, Cafe

not nart classed pano, Care Angelique Kathy Lloyd; contemporary harp, Pavillion Lunge, Viscount Hotel Bob Long; everything from classical to beogie-avoogie on the piano. Son Luis Rey Doerns Golf Course Country Club, Pauli's Hidden Acros

Hidden Acres
The Dick Lopez Trio: swing. rary, and vocal Stardust Hotel

Bob MacLeod: piano and vocal

variety, Bahia Hotel, La Valencia Hotel Bruce McKeithen: piano variety

Bruce McKeithen, piono curisty, Humphrys' Vicini McMasters standards and pon from the Thirties to the pon from the Thirties to the Jerry Melnicks standards, movie thomas, originals, contemporary and year music on the piono. Actuat of La Jolda, Sharmer Memoria, Vicini La Jolda, Sharmer Miles Willers for the And variety, Holly's Irin Jim Mooney guitaristivocalist performing full mod. Coffee by Mellisa Morgan, Paristivocalist performing full mod. Coffee by Mellisa Morgan hards; (Al Time Mellisa Morgan hards)

Melissa Morgan: harnist. Old Time

Menssa riorgani normalismusic.
Mosaico: salsa and cumbia music.
Marisol
Joel Nash: piano show tunes, Mille

Joel Nash: piano show tunes, Mille Fleurs Norel: harpist, Abbey Restaurant Oh! Ridge: comedy and music, Anthony's Harborside Luba Papowa: classical, easy istening, and variety piano, Top-of the Cove

Dale Pearson: piano variety, Boondocks Restaurant Emerson Poireaux: piano variety,

Docks Cocktails

Raggle Taggle: variety —
Renaissance to jazz, Drowsy
Maggie's
Peter Robberecht: pianist, Mr. A's

Paul and Carla Roberts: music from around the world. San Diego Wild Animal Park. Drowsy Maggie's. Old Time Cafe Sandee and the Ram Band: variety stage show with everything from vintage rock to country, Rancho

Bernardo Inn David and Francesca Savage: classical music on bassoon, viola, and flute, Upstart Crow and Co./Pacific Beach

and Co/Pacific Beach
Francesca Savage and Friends:
classical music duets on viola,
Cafe Angelique
Star Party: recorded music
audience participation show,
Carlos Marphy A.a Jolla and

Quivera Basin, Monterey Whaling Company Jo Treanor: piano bar, Springfield Wagon Works Dale Vernon: piano and guitar

variety, Cafe del Rey Moro Zmiros: Klezmer dance music, Drowsy Maggie's Mike Zoumaras: classical guitar, Cafe in the Valley Restaurant



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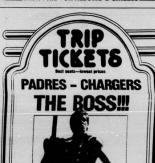
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SEPTEMBER 26, 1985 37

CURRENT MOVIES

Agnes of God — John Pielmeier's stage play on the conflict between science and religion, directed by Norman Jewiscon, starring Jane Fonda, Anne Bancroft, and Meg Tilly.

Back to the Future — The task of tailoring the time-travel theme to the teenage market has led to, besides with a contemporary teenager plunged (much like an addict of TV's HAPPY DAYS, only deeper) into the Fifties. It's as though the genealogical

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end excepting one final frivolity. It tends to linger Michael J. Fox. Christopher Lloyd, Lea Thompson.

985.
** (Carousel Cinema 6; College: Carousel Cinema 6, College, Fashion Valley, La Jolla Village, Oceanside 8, Rancho Bernardo 6, Santee Village 8; Sweetwater 6, UA Glasshouse 6; Wiegand Ptaza 6)

Glaschouse 6: Wegard Puzza 6)
Severify Hills Cog. — The concurring structure of the process of t

man fashions pass him on the sidewalk) gives him a direct line to the audience, and the message sent out is genuinely populist. maybe even slobbest. But it would be a mistake to sicopist, but it would be a mistake to credit any arth-shobbsm to a man and a movie merely replacing one sort of snobbism with another. Judge Reinhold, Lisa Eilbacher, Ronny Cox, directed by Martin Brest. 1984. (College, Fashion Valley, Fiesta Twin; Flower Hill Cinemas; Frontier Drive In-Flower Hill Cinemas, Frontier Drive Grossmort Mall, La Jolla Village, Oceanside 8, Piaza Bonita, Santee Drive In; Santee Village 8, Sports Arena 6; Studio 3 Cinemas, Vineyal Twin, from 9/27)

The Black Cauldron — More than ten years and \$26 million in the making, and at those liquires rather a large disapportment. The Darkey reasons the firm the animation field seems to have an eye as much on George Lucia and Seven Spethers of the seating and atmospheric effects are drawn with unfalling care. The settings and atmospheric effects are drawn with unfalling care the vield disay length on location below a time prediatory along the soft winged serpents are truly exciting — and so lorth and so on. But the story is to be setting and the story is to be setting and the story is to be setting and the story is to be setting as the story is to set the story is to be setting as the story is to set the story to set the story is to set the story to se

the scrot with his products and brother. Chail, his screening of the old Browse species is most only his old Browse species is most only his did Browse species in find out frow much near to Frances France Good Coppels on each accorde on Roger Corman wherewhat Coppels is not a random point of relevant products of several products of several products of several products of several to unknown or for the coppels of the several to several to

appreciation or a "send-up" (according to taste) of the hard-boiled thrillers of the Forties. Second-handedness creates a very flexible altb. John Getz, Frances McDormand, Dan Hedaya, and M. Emmit Walsh. 1984.

* (Ken. 9/27)

"Gen. 927)
Broadway Denny Rose
Denny Rose
Planyonescue las everyone soems to
have agreed to call it) portrait of show
propies afth beforest steed is failernaily
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from "Never Bo Big" to "Never Sig"
Alleri to all his brethren shor never
struck a spark, an effusive suberstrie
from "Never Bo Big" to "Never Sig"
Alleri to all his brethren shor never
struck a spark, an effusive suberstrie
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at other times place, the rinove
doesn't book "priny. Often overly riny,
at other times place, and of doors.
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which dempended so many studyte in
sertimentally and Move Star vanity
which dempended so many studyte in
Farrow and Nox Apollo Forte 1984.

* (Ken. 9/28)

Caligula — The mox cryptic credits on any movie ever. The dismissed check of this Bases is credited only cleaned. This Bases is credited only controlled to the controlled only the controlled on the controlled on the controlled on an expension as the production. The script is production. The script is production. The script is producted to be Adapted from an Original Screenpile by the script is producted to the controlled on the controlled o inside outfield be happy gaine apart from his two hundled grand playchack. to be associated with a paychack, to be associated with a control of the second playchack of the second playch is fairful to imagine anyone else on this project funding much to be happy about. The clotic nope underlying his thing was that the caded to the second playch and the

La Chèvre — Somewhat on the principle of it taking a their to catch a their, a French businessman sendia a klutz his businessman sendia a klutz his own daughter who has disapseved in Acaputico. (There proves to be little difficulty indiring Mexicans who can converse listerity in French) Parers Richard, as understand their provides of their converse to the convers Depardieu: as the private eye who babyess him, gets much the better of it in the reactive role (but never over reactive), with a range of emotion that often metches that of the disgruntied moviegoer. With Jorge Luke arxi Pedro Armendariz, Jr.; written and directed by Francis Vebez. 1981.

MOVIE DIRECTORY

Artec, 665 5th (239-9239) Call theater for program information

Bijou, 5th and G (235-6084) Year of the Dragon and 2010, from 9/27 Coales, 645 tin (232-6876) Savage Island and Welking the Edge, from 9/2 Suilid, 3827 5th. Hillcrest (295-2000) Kiss of the Spider Woman

sahlon Valley 4, 110 Fashion Valley (291-404)
Theater 1 Beverly Mills Cop and Winess,
from 92?
Theater 2 Pee-wee's Big Adventure
Theater 3 Sack to the Future
Theater 4 Creator Cove, 7730 Girard, La Jolla (459-5404) Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Se Crazy

Frontier Drive In, 3601 Midway Dr (223-5535)
Theater 1: Invesion U.S.A. and 10 to Midwight, the 10 to Midwight, 10 to 10 to Midwight Theater 2: Ghostbusters and Teen World Theater 3: Bleenty Hills Cop and Winness, trom 9/27. STATE UNIVERSITY Century Tein, 54th and El Cayon Bivd. (582-780) Theater 1 Gentletc and Ren Wolf, from \$227 Theater 2 National Campour's European Vectors and West Science Clinerams, 589 University Avs. (583-8201) Ordel by Innocemo Lome, 3150 Rosecrans (224-3344) Agree of God, from 9/27

Agree of Boot from 927

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Treaser 1: War of two Dragon and Mad May

Beyond Thurdeschare, from 927

Theater 2: The John Professor of Market 3

Beverly Into Cop and Wilmess

Theater 3: Beverly Into Cop and Wilmess

Theater 4: The John Professor Of Market Gamma

Treaser 4: The John Professor Of Market Gamma

Compromising Positions

Treaser 4: There are 350 Adventure and

Compromising Positions

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Compromising Positions

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College, 503 E1 Capits Blvd. (286-1455)
Theater 1 Creator
Theater 2 Back to the Future
Theater 3 The Journey of Nestly Gann,
from M27
Theater 4 Betwerty HRIs Cop; and Wilness,
from M27

MISSION VALLEY emas, 2120 Camino del Rio Norti

from 927 Lant, 925 Adams Ave. (283-5909) Lant, 925 Blacd Single and The Hit, 927 The Rupple Rose of Cairo and Broadway Danny Alose, 928 Hosharamus, 929 and 30 200 Motels and Rock in Riol High School, 1011 Cedipus Rev. 102 and 3 Summer Reside and Ceremine, from 927
Mic Allesahouses, 31% Biguria Arena Bird
(223-254)
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Thease State, 4712 El Cajon Blvd. (284-1428) Chinese movies

EL CAJON-LA MESA Ace Drive In, 9000 Broadway, Lemon Grove (469-5328) Invasion U.S.A. and 10 to Midnight, from 9/2/ Aero Drive In, 3rd and Broadway, El Cajon (444-6500) Invesion U.S.A. and The Kenste Kid, from 9/27 CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Seirement, 4140 Clairement Mesa (274-0901)
Theater 1: Silverado and Mad Max Bayond
Thunderdome, from 9/27
Theater 2: Wer of the Oregon and a second
feature, from 9/27

From M27

Parkway Thesers, 1286 Fletcher Parkway

(449-750)

Theater 1 Maris from 9/27

Theater 2 Compromising Positions, from 9/27

Theater 3 The Journal of Netly Garin

from 9/27

Return. Non-W27
a Jolle Village Thestern, 6879 Villa La Jolla Drive
(453-7631)
Thester 1 Of Emory Fire and The Emersion
Forest
Thester 2: Benefit fills top and Witness.
Iron 9/27
Tinester 3: Back to the Future
Thester 4: Mack from 9/27 Mire Mesa Cinemas, 9118 Mrs Mesa Bivd (566-1912) Theaser 1: War of the Dragon and American Milys, from 927 Theaser 2: Shew Holf and Gremlins, from 9/27 Theaser 3: Shewards and Merid Science. Theaser 4: Miscores L'empons European Vacation and Ghostbusters

Santee Drive In, 10990 Woodside Avs. Santee (448-7447) Theater 1 Fee-west Big Adventure and of Ghostbusters Theater 2: Beverly Hills Cop and Witness, from 307.

from 907

Santee Village B. 9925 Mission Gorge Road (602-7910)
Theater 1 Pee-wern Big Adventure Theater 2 Maxes from 9027
Theater 3 Territor World Theater 4 Avasson Lot A from 9027
Theater 5 Back to the Future Theater 6 Wind Science Theater 6 Theater 7 Mind Science Theater 7 Iniversity Towns Centre 8, 625 La Jolla Villag-Dr. (632-776) Invasion U.S.A., Irom 9/27 Theater 2. The Journey of Netty Garn. Theater 3/27 Theater 3 Maris, Irom 9/27

Theater 7: Creator Theater 8: Beverly Hills Cop and Witness. from 9/27

from 9/27
Spring Valley, Sweetwater and Jamacha roads.
Spring Valley (466-6933)
Invasion U.S.A. and The Karate Kid, from 9/27
UA Chemma, Interstate 6 at Magnolia, El Cajon
(446-07096) UA Cinemas, interests 5 at Magnu-(440-0308) Theater 1: Savage Island, from 9/27 Theater 2: Real Genius and Volunteers Theater 3: Cocoon, from 9/27

SOUTH BAY Ficeta Twin, 475 Stn. Chula Vista (422-5287) Theater 1: Beverly Hills Cop and Witness, from 9/27 Theater 2: The Goonies and Godzille 1985, from 9/27

Thesite 7 fly colored and colored risks. Heritar Chiefe in 3.27st and 10 is Malmight from 9:27 Fly colored and 10 is Malmight from 9:27 Fly colored and 10 is Malmight from 9:27 Fly colored and 10 is Malmight from 9:27 Thesite 1 decision yields Copy and Refress, Thesite 2 decision yields Copy and Refress, Thesite 2 decision Colored and Commiss Thesite 2 decision of Commiss Thesite 3 fly decision of Commiss Thesite 5 fly decision of Newty Care.

South Bay Drive in, 2170 Coronado, Imperal Beach (423-2777)
Theater 1 Rec-werk Big Adventure and Word Socket, from 327
Theater 2 National Lampoon's European Section and Summer Rental Theater 3 Swage (wand and Bancers, from 807)

Studio 3 Climana, 827 Palm Aveniue, Imperius Beach (429-1009) Theater 1 Beverit, Hills Cop and Welmass. Incent 927 The Studies of Marc Beyond Thumberdome and Theater 3 Welvd Science and Melanoral Lampson European Vecation

Swettenier S. Theatra., 1925 Swettenier Road.
National City (478-7946)
Theater 1 Wessero III S.A. Inom 1927
Theater 2 West Science and The Return of the Living Dead
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Troses © Back to the Future

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(425-900)

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T Village, 820 Orange Ave.. Coronado (435-6161) Call theater for program information Vogue, 226 3rd, Chule Vista (425-1436) Volunteers and a second feature, from 9/27

NORTH COUNTY Avo. Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave. Escondido (M7663s) Spanish moves

Camino Cinema 4, 2253 El Camino Real. Oceanside (433-9144) Cati theater for program information Carousel Cinema 6, 1868 East Valley Parkway, Escondido (480 4868) Theater 1 Agres of God, from 9/27

Plower HIC Circense, 2020 Via de la Valle, Del Mar (795-9511) 1 Bevely Helv Cop and Witness, from 927 Theater 3: The Journey of Nathy Cene, from 507 Theater 3: The Journey of Nathy Cene,

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Groutbusters and Ree-week Big Advanture Rancho Bernardo 6, 17400 Bernardo Piace Couri (456: 8641). Theater 1: Marie from 927. Theater 2: The Journey of Kerry Genn, from 927. Theater 3: Maker, from 927. Theater 3: Maker, from 927. Theater 3: Mexico from 527. Theater 5: Section 197.

Star, 402 N. Hill. Oceanside (722-2895) Invasion U.S.A. and 10 to Midnight, from 9/27

Visuaged Two Cleans. 159-20 Cast Visuaged Two Cleans. 159-20 Cast

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1985.

* (Carousel Cinema 6: Center 3
Cinemas, Sweetwater 6: UA Cinema
3, from 9/27)

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Compromising Positions — The leading Long listend gum surgeon, and one of its selling listend gum surgeon, and one of its selling listend guest gene, is stabled to death in his office after in the compromising listend gum and gu

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"College, Fashion Valley, Oceanside
8, Rancho Bernardo 6, Santee Village
8, Sports Arena 6; Swedtwater 6; UA
Escondido 8, from 9/27; University
Towne Centre, Wiegand Plaza 6)

Downe Cerrers, weegand means of Downer of the Dead — George A. Romeots conceanon piece to his NIGHT OF THE LIWING DEAD, set largely (and inspirationally) in a supurbal Philasury in Righting parties, and improved version with silicent technique and gailed special effects, and postively guaranteed not to disappoint earlier him not in fysicine challenges of the property of scandalously, nose-thumborly gory. Set it also offers to cortuite, put are one of hose persons who under no corcursationes can and the possibility of heet being a writing cating control and the cating control having the log of head side of the lead of head side of the head side of the lead of head side of the lead of head side of the head side of head sid head sloed on very finn like Josel Mayer's luncheon meats, by a helicopter propeller, and then going into a rubber-kneed wobble as though he had just experienced Teofilio Stevenson's right hand. 1979. ***** (UA Escondido 8, 9/27 and 28

The Emerald Forest — The story, said to be based on fact, though a blasts off from that base farry soon and fairly fac tells of the abduction of an American boy by Amazon indans, and of his father's re-connection with marker a search of lery years. The marker a search of lery years. The index of the control of the Western of the Court of the Western of the Court of the Western of the Court of TWO RODE TOGET HERH, et al., ingit-down to the neighborhood rivality between, say, the Crows and the Blackfeet, and even down to the white gui-numers willing to trade with either of them. The adventure elements of this story are quite well handled, with plot developments led clearly and logically to ecological upsets. But as much as it is an adventure enervie. 2 is not, apart from the obvious difficulties. is not surprising that yet another repentant Britisher would want to throw all his technical suavity.



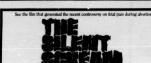
philosophical urbanly, and whatnot onto the side of 'primitives', just as it as the side of 'primitives', just as it as the what an active eye for rated native grits. And in its self-deceving self-returing jain chodentally, audience-pleasing lending, the move statistics. With Powers Boothe Mag Foster, and Charley Boorman: 1985 "Flower Hot Chemans: La Josia Village, UA Chula Vista 6; UA Escondido 9). having shut E.T. away in his coffin, he arbitrarily brings him back to 16e again. The threshold of shamelessness is crossed over a many omer ports as vice, particularly in Spetberg's countryle of the under-twelve viewer, countryle of the under-twelve viewer, and the spetch of the port of the p

Village on the Same Terrestrial — Nothing more outfit to be required to dames a several resistance of the several resistance, or to demose the several resistance, or to demose the more outfit to be required to demose the more note from respectul consideration, than a several resistance of the several resistance and innocence, or to demose the more processor, than a several resistance placement. The schoron spectacle is self-and for all the schoron spectacle is several resistance, and the law year old is symbolically veedled to thim, at that is reported to the several resistance is required to the several resistance in the several resistance in the several resistance in the several resistance in the suite several resistance in the suite several resistance of the comparison of several resistance of the comparison is several resistance of the comparison in several resistance of the comparison is several resistance of the comparison in several resistance of the comparison is several resistance of the comparison in the reterement of the comparison is several resistance of the comparison in the reterement of the comparison is several resistance of the comparison in the reterement of the comparison is several resistance. The resistance of the comparison is several resistance of the comparison of the reterement of the comparison of the reterement of the comparison is several resistance.

Chostibusiers — Three Choose and their Choose and their choose and their research equipment conficated, on into private practice as exterminators of any and all supermittent press. Just a supermittent press designed as an antenna to pull in asported demons of ancient part of the supermittent press. Just a supermitten KRISHNAMURTI:

Nerration: RICHARD BASHART and RICHARD CHAMBERLAIN
PRODUCER AND DIRECTOR IN PERSON
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come in the guise of snobby sunglasses and a firm mustache. All the white Extacht Taylor behaves like the stout-hearted, unflinching Fotberseque female ceed. Allogether too much of the movie trudges along under the assumption that the overall pileup of leveris, time characters, sets. under the desire of the characters, sets, exact individual moment. 1958.

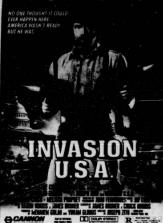
• (Ken. 9/26)

The Gode Must Be Cristy — A modest chairer from South Arica written, produced directed. "Immediately a modest chairer from South Arica written, produced directed." "Immediately a modest chairer from the modest of some standard Bushmen. Up A Code Code to the chair Code of a passing anypare, lands in the mode of some standard Bushmen. possessiv wests and dissertance. The total leader records to wait to the end of the end under produce the register. In the chair the produce the register. In automobile, among other through the public intelligence of elbow in the chair music or knowled all particions. Just articles under some standards of the district southern through publical markers bushmen to Bushmen Submine Su

Code/list 1985 — "Godzilla! I was hoping if never hear that name again." Itemer's one of the cast of charactes, in apparent monocere of the company of Megalon, the Thing, the Smog Monsters, among others. The creature of Megalon, the Thing, the Smog Monsters, and the hast developed the amusing habbor of shouldering into nearby. Daylo stycrapers when he monomerability of several content of the company of

CHUCK NORRIS

Glant – Armost bur hours long and as wide as a year. George Silvenis a version of Edna Ferber's Teas epor is excessive in every way. By the first, right has southed the black-thoe-point har of Rock Hudson, a rather limp empre builder and his little boy has grown up to be Dennis Hopper James Dean plus around in blue dennine. Dean plus around in blue dennine. Southernine southernine southernine to the plus of the southernine come sooner or later, and they do



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CURRENT MOVIES

earlier (there again, only in the American version). But apart from Burr's somber counterwince the spliced in bodage shotby R. J. Kize plays up the Camp element. together with a couple of badary plays for Dr. Papper scale pool. The tends to blurt the double edged sword — not put the form only but he form only but he had been some as well. Directed by Koy Hashimoto. 1985.

"I feetia Twin. from 9/27)

The Goonles — A Richard Donner Fain. Dut a Steven Spettberg. Presentation." The econot fellow whole the organisatory and was one-producers, and the Insubed product is producers, and the Insubed product is check-ful of Spettbergain ingredies shelders. Burgs, buts, boulders. There is even in this coloribous series of E.T. was seried in the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of the displacement of E.T. who is a series of E.T. whe is a series of E.T. whe is a

Gremlins — Nobody is taken very much atack on meeting a porety error bury title boas at no speaks and sings in English, in a voice like Daniey's Chip. To bate that after all this "typical" American small flown (so Speatherig, school is still in lession on Christmas Eve Day and a subtified Cocteau list in stroudcast on local TV that night, and the grass on character and psychology is more or less in. Cactesa time throadcast on local Tv had night, and the grass on character and psychology is more to refer the whole so that the grass on character and psychology is more to refer the widos Scropey who over to capture a toucheone must and put him in her some chyelp black fraither as of the regulate pediatric practice and pedide mind alternig. Drain dismanging substances to the older lock on the state of the second secon

of flashbacks, like earlier screen freatments of THE MLLERS rised but retained to THE MLLERS rised but tacked. Not consider the screen flash of th Arena 6: Spring Valley, Star Sweetwater 6: University Towne Centre, Wiegand Plaza 6: from 9/27)

Centre, Weggard Plaza & Eron 9/27)
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sweet, though scarity. It all comes down to a citywide karate tourname down to a oflywde karate tournement at which the movemaker to incite the audience plays as dirty as the students of the bloodfursty ex Green Sere! With Raiph Macchio Noriyuki "Pa" Monta, and Elizabeth Shue 1984. "(Aero Drive In. Spring Valley, from 9/27)

Sezi)

Kisa of the Spider Woman — The basic shallon is a combustible one A policial prisons or named Valerini shares a cell with a homosexual poderad position of the sezion of the sezi TRILLIPH CETTEL WILL. And the sase which gase on much potentical spark to Menual Puigh congreal novel. seems to Menual Puigh congreal novel. consciourness, trattage vs. coelent, will nover get all, spile vs. coelent, will novel get get ground. Perhaps the issues implified welf-in the silm were a sufficiently shanning example of the global and planting example of the global and planting example of the first set as a German and not at Hellywood production, the stongline of the thing, what we call must not be a sufficiently and the set of the stongline of the thing, what we call not some and the set of the stongline of the thing, what we call not some and the set of the stongline of the thing, what we call not some productions are sufficiently as the set of the s

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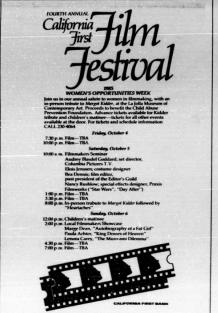
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interruptions, as dull and static in its OWN way as prison aself. With Willia Hurt. Raul Julia, and Sonia Braga, directed by Hector Babenco. 1985 * (Guild)

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* (Clairemont from 9/27, Piaza Bonta: Sports Arena 6, from 9/27 Studio 3 Cinemas)

Marie — True story of political corruption in Tennessee, with Sissy Spacek and Jeff Daniels, directed by Roger Donaldson. (Carousel Chema 6. Parkway; Rancho Bennardo 6. University Towne Centre, Valley Circle, Wiegand Plaza 6. from 9/2*)

Maxie — Comedy-lantasy with Glenn Close in a dual role: co-starring Mandy Patinishin and Ruth Gordon; directed by Patil Asiron (Center 3 Cinemas: Grossmort Mat. La Jolla Village; Rancho Bernardo 6; Sarisee Village 8; UA Classhouse 6; Wegand Plaza 6, from 9/27)

Wegand Plaza 6, Irom 92/7)

National Lampoonn European
Weatloom - There is pilently of com
Weatloom - There is pilently of com
to more lanced or more softenced 3
treatment of the American abroad
the common of the

A Nightmare on Elm Street — Intriguing idea a group of American teenagers share the same dream, from which they wake up dead. Why and how this happening, sepecially at this particular time, remains obscure to the end, and the mention of Balinese "dream skills" is no help. (And speaking of obscurity, the

cholography throughout is about two shades too dark.) The date is further devaked by the deblerate charing of the transitions from waiting to dream and by too many slobbseing, cardin-goursuits With John Saxon and Ronee Blakley, created by Wes Craven. 1984. «(LA Glasshouse 6, 9/27 and 28 midnight)

Oedipus Rex — Pier Paolo Pasolini's idiosyncratic treatment (dated 1967) of the Sophocies tragedy, with Franco Citti, Silvana Mangano, and Alida Valli. (Ken. 10/2 and 3)

(Ken. 10c and 3)

Ordeal by Innocence — An Agatha
Christie mystery of no great
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Pea-wes's Big Advanture — The movegoe's test introduction to Pea-wee's Big Advanture — The movegoe's test introduction to Pea-wee Horman, and both of them stords to every history about it. Jerry Lewis Collection of the Pearl o

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torthous plot, taken at a very slow walk by John Handron (and, even so, with the John Handron (and, even so, with the John Handron (and, even so, with the John Handron (and, even the Handron (and, even the

The Purple Rose of Cairo — A movie by, but not with, Woody Allen And the nevitable question to ask with any Woody Allen move — who's the inspiration this time. Feliar or Bergman? — can be answered as

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CURRENT MOVIES

ollows. Fellin: specifically THE WHITE ISHEIK, the one about the provincial consymbother who gets to meet in real felline herb from the furnetti photo lovels. But more obviously, the big ment here is a reversal of the ment in SHERLOCK JR where perhaps too often to pursue its ideas at any length. And the ending, given what comes before, is both logical and touching. Mia Farrow, Jeff Daniels. 5. (Ken 9/28)

Rambo: First Blood Part II — This sequel advances into territory already occurred and overpopulated the post Vietnam War MIA rescue operation. (The director of the earlier film, Ted Kotchett got into that territory first, with UNCOMMON VALOR) Self-

when the rescue helicopter abstract our hero amid a tightening circle of Viet Cong is a marvelously economic over Corp as maneteristic processors of the model with office of the model with office of the model with office of the model of the model of the model of the model of the map be This middled that were map be This middle of the model of the had to with the wair in the first place? It is also grows in creasingly innocuous, flaving no more relations to the next war made, to an elation state and such the case and the case of the case when the case of the case of

Real Genius — Catchy still sequence made up of a series of sectional Automotive Storing The Sectional Automotive Storing The Sectional Automotive Storing The Section Section

here than in most Eighties youth movies having to do with covert have than in most Egithes; goth moves having to do with cover an expension of the control of the

The Return of the Living Dead More havy a sequel to NIGHT OF The LIVING DEAD than was DAWN OF THE CRAD, attractive director and the control of the CRAD, attractive director and the control of the CRAD, attractive director and the control of the CRAD was director and the control of the CRAD was director and the control of the CRAD was director and the CRA

more conscious striving after "cut" status, and a particularly direct assess made to the quote sensetion, and a particularly direct assessment of the soundards was easily as the soundards as seed as through a major prior of the direct and was presented to the soundards as services. The collect or more traditional forors that was provided to the soundards and the soundards are soundards and the soundards are soundards and the soundards and t

(executants)

Rock Y Roll High School — The ZERO FOR CONDUCT or rock muscale from each own, about muscale from each own, about muscale from each own, about muscale from each own and of executing as hermiselves, are branched by the about world as declared of them, and of the right to less than address to a strategy of pure size and automatic health good and a comeration move for the PJ Sees fast club Drocket by Alan Automatic Alan (More 1997).

Silverado — A boy s Western not in the sense that it makes is primary appeal to current little boys enho are probably bays ye lighting Darin Vader in the sense of the property bays ye lighting Darin Vader in the sense li

81. Eme's Fire - Pour grasticale soon ocean seven collegate in the referentian year of the "Fire month of the Tennam year of the Tennam years year years year years years year years ye

CURRENT MOVIES

(La Joila Village: UA Chula Vista 6: UA Escondido 8, from 9/27; UA Glasshouse 6)

Glassfrouse 6)

Stop Making Bense — A concert move and rolling more and a record of the property of the proper center stage from the muse. And it can easily seem a very long run undeed, with boom who of the muse stack in the general area of dental disjunctuated by indepentation creation the patient. To say that enjoyment of the laking Heads'i music will be a melpo tengyment of their laking Heads'i music will be a melpo tengyment of their movi would be to understate comically. To say a strict prerequisite would perhaps get means the case. 1984.

(U.A. Glasshouse 6, 9.27 and 28.

Summer Rental — A sacksack or vacation in Product has a fast change to vacation in Product has a fast change to see the sacksack of the sacksack of the move having fasted at being last H-MLOT SP-VICION Has a test comedy pasted to being last H-MLOT SP-VICION Has a test comedy paste for perhaps one should so, defending for commonition to the common the sacksack of t

Teen Wolf — Essentially a sports film, about a high-achool basietball teem on which one of the players just happens to be a werewolf (and several conspicuous inches taller then when he is not a werewolf). The ability to stam dunk, to dribbte between one's legs, to pass behind one's back, adde

attle to lycanthrope fore however, and there are no other additions. With Michael J. Fox. directed by Rod Daniel. 1985.

• (Century Twin, from 9/27. Frontier Drive in, Mira Mess Cinemas, from 9/27. Santee Village 8. UA Chula Vista 6. UA Escondido 8. UA Glasshouse 6)

6. U.A. Excondudo B. U.A. Gissenboure B. 10 to Malengha F. A et of time is sport and a six of blood spil to set up a shadaro to organize model that we will approve of Charles Brosson throwing and the logal code 1 and the philosophices. Neve remains smark and obspinate United the highting see murideer whose holds six publish. Brosson a Real Marine desapportiment over whether son his catellers at my 1 throught 4 was per Ju-and he has a note collection of disk model to the six of the

Prancers — Reviewed this issue. With Tim Thomorson, Helen Hunt, Michael Stefani, and Art La Fleur, directed by Charles Band. ""(South Bay Drive In; UA Chula Vista 6: UA Glasshouse 6)

Visited Curva Geometric Management (1997) and the February State of the Williams State o

Claif-à, who wrote the short story on which the first odyssey was based, then wrote the novelization of the first script, and now has been good enough to write a followup himself before any of the circling vultures could do it. The Cold War microcosm set up aboard a joint Soviet American

could do it. The Cold Wir microcoun solution and on the Cold Wir microcoun solution and the Cold Wir microcoun solution of the Cold Wir Microcount solution of the Cold Wir Cold Wild Cold

Weind Science — Werd sn't the word 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 system, and — shazami — conjure up. Acely Le Brock of ITE WOMAN IN RED. She as at their command, with the full capabilities of a fairly.

godnother. The ensuing commands in addition to the prior specifications (Bildesh about Flag bernity there). Bellish about Flag bernity there? Bellish about Flag bernity there? And the state of the sta

Witness — Peter Wer taken up hes vesender of Collario Clash and set al second of Collario Clash and set al set of Collario Clash and Set of Collario Collario Clash and Set of Collario Collario Clash and Set of Collario Collario Clash and Set of Set of Collario Collario Clash and Set of Collario Clash and Set of Collario Clash and Set of S

PRINCE OF THE CITY But we are yown nearly except to go on to gauge the credibility of the reform method Prisin a copy (facelly Route to location and that for more scene). That the regards is used against the Chinese Math as sometime, equivalent to the Vertey Conflict does not bodies consider Michael Cimon on Median as more than equivalent to Michael Cimon on Median as more considerable of the Michael Cimon on Median as commander of the more considerable of Michael Cimon on Median as more considerable of Michael Cimon on Median as more considerable of Michael Cimon on Median as Michael Cimon on Mi

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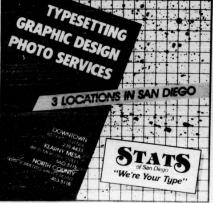
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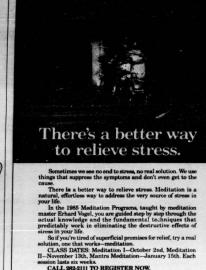
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